

Johann Sebastian
BACH

Messe in h-Moll

Mass in B minor

BWV 232

für Soli (SSATB), Chor (SSAATTBB)
3 Trompeten, Corno da caccia, Pauken
2 Flöten, 3 Oboen (1./2. auch Oboe d'amore), 2 Fagotte
2 Violinen, Viola und Continuo

for soli (SSATB), choir (SSAATTBB)
3 trumpets, corno da caccia, timpani
2 flutes, 3 oboes (1st/2nd also oboe d'amore), 2 bassoons
2 violins, viola and continuo

herausgegeben von/edited by
Ulrich Leisinger

Edition Staatsbibliothek zu Berlin

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In Zusammenarbeit mit dem Bach-Archiv Leipzig

Klavierauszug/Vocal score
Paul Horn



Carus 31.232/03

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Available on CD with *Gächinger Kantorei Stuttgart* and *Freiburger Barockorchester*, conducted by Hans-Christoph Rademann (CV 83.314, Edition Deluxe with DVD: CV 83.315).

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Vorwort

Die Entstehungsgeschichte der *Messe in h-Moll* BWV 232 erstreckt sich über einen Zeitraum von mehr als 15 Jahren, und das Werk war zum Zeitpunkt des Todes von Johann Sebastian Bach am 28. Juli 1750 zwar fertiggestellt, doch fehlte eine letzte Revision, die das Werk in einen aufführbaren Zustand überführt hätte. Bach selbst hat also nach gegenwärtigem Kenntnisstand die *h-Moll-Messe* als Ganze und wahrscheinlich auch die meisten ihrer Teilsätze nie gehört.

Johann Sebastian Bach nutzte die Landestrauer nach dem Tode August des Starken am 1. Februar 1733, um seinem neuen Landesherrn, Kurfürst Friedrich August II. von Sachsen (1696–1763), ein repräsentatives Werk zuzueignen. Hiermit verbunden war die Hoffnung auf einen Hoftitel, den Bach mit einiger Verzögerung im November 1736 als „Compositeur bei der Hof Capelle“ auch erhielt. Das Dilemma, wie sich ein protestantischer Kirchenmusiker seinem katholischen Landesherrn präsentieren konnte, hatte Bach diplomatisch gelöst: Die lateinische *Missa*, bestehend aus *Kyrie* und *Gloria*, gehörte dem Ritus beider christlicher Kirchen an. Die besonderen Ambitionen des Werkes unterstrich Bach nicht nur durch seine ausgedehnten zeitlichen Dimensionen, sondern auch durch die üppige Besetzung mit einem fünfstimmigen Chor und einem vielfältigen, farbenprächtigen Instrumentarium. Bezeichnenderweise hat Bach dem sächsischen Hof keine Partitur, sondern einen Stimmensatz übersandt. Da es sich bei der Widmung der *Missa* von 1733 um ein privates Unterfangen handelte, konnte Bach hierbei die Kopisten der Thomasschule nicht heranziehen. Die *Missa in h*, die später zur *h-Moll-Messe* erweitert wurde, unterscheidet sich durch den hohen Eigenanteil Johann Sebastian Bachs bei der Erstellung des Stimmensatzes deutlich von der sonst üblichen Praxis. Beim Abschreiben hat Bach, ohne dies in seiner Partitur zu vermerken, nicht nur die Verwendung von Flöten und Fagotten genau festgelegt, sondern öfters auch in die Melodieführung eingegriffen, so dass der Dresdner Stimmensatz gegenüber der Originalpartitur eine ungewöhnlich weitreichende Revision darstellt.

In seinen letzten Lebensjahren, wahrscheinlich ab 1748, hat sich Bach die Partitur der *Kyrie-Gloria-Messe* noch einmal vorgenommen und sie aus bis heute ungeklärtem Anlass durch Hinzufügung des *Credo*, *Sanctus* (mit *Osanna*), *Benedictus* und *Agnus Dei* zu einer *Missa tota* erweitert. Dabei hat er sich weitgehend eines kompilierenden Verfahrens bedient und die Mehrzahl der Sätze aus älteren Kompositionen übernommen, denen durch Parodie neue lateinische statt der ursprünglichen deutschen Texte unterlegt wurden. Offenbar ging es Bach dabei nicht in erster Linie um Arbeitersparnis, denn er nahm weitreichende Anpassungen gegenüber den Vorlagen vor, die über das unbedingt Erforderliche deutlich hinausgehen. Zur Abrundung griff Bach für das „*Dona nobis pacem*“ auf einen Satz aus dem ersten Teil des Werkes (hier das „*Gratias agimus tibi*“) zurück, ein Verfahren, das in der Messkomposition häufig anzutreffen ist. Im Zuge der Erweiterung des Werkes zur *Missa tota* nahm Bach auch an *Kyrie* und

Gloria kleinere Veränderungen vor. Nur im „*Quoniam*“ hat Bach die solistische Bassstimme deutlich, in fast einem Fünftel der Vokaltakte, revidiert.

Nach Bachs Tod gelangte das Autograph an Carl Philipp Emanuel Bach, der die Handschrift nicht nur verwahrte, sondern sich aktiv um die Verbreitung der *h-Moll-Messe* kümmerte. Eine ungünstige Konstellation aus schlechter Papierqualität und einer aggressiven Tinte, verbunden mit zahlreichen Korrekturen, die den Tintenauftrag erhöhten, hatte schon zu dieser Zeit die Lesbarkeit der Handschrift stark beeinträchtigt. Carl Philipp Emanuel Bach besserte die autographe Partitur aus, wobei er fehlende Textworte nachtrug, undeutliche Lesarten überschrieb oder durch Tonbuchstaben verdeutlichte, aber auch an einigen Stellen radierte und Verbesserungen nach eigenem Gutdünken vornahm. Zwei Abschriften aus der Zeit um 1765/1770 spiegeln den Zustand der Bach'schen Originalpartitur vor 1770 wieder, der aber gegenüber der durch Johann Sebastian Bach 1750 hinterlassenen Werkgestalt in Einzelheiten durch Carl Philipp Emanuel bereits verändert worden war. Während seiner Hamburger Zeit ab 1768 hat sich der Bach-Sohn mehrfach mit der *h-Moll-Messe* seines Vaters auseinandergesetzt. Er führte das *Credo* der *Messe* am 9. April 1786 in einem Benefizkonzert auf. Hierfür richtete der Hamburger Bach die Originalpartitur des *Credo* gründlich ein und stellte dem Satz zusätzlich eine kurze instrumentale Einleitung voran; manche dieser Lesarten haben sich bis in Ausgaben des 20. Jahrhunderts erhalten, da sie irrtümlich für Korrekturen von Bachs eigener Hand gehalten wurden. Die verschiedenen Korrekturschichten können durch Zuhilfenahme der beiden erwähnten Abschriften zuverlässig voneinander getrennt werden.

Die komplizierte Entstehungs- und Überlieferungsgeschichte der *h-Moll-Messe* bringt es mit sich, dass von einer verbindlichen Werkgestalt gar nicht gesprochen werden kann. Nur für die Sätze vom *Credo* bis zum „*Dona nobis pacem*“ bildet die Originalpartitur die entscheidende Quelle, wobei die beiden frühen Abschriften zu Kontrollzwecken herangezogen werden. An vielen Stellen war es hilfreich, die älteste Faksimileausgabe von 1924 (Leipzig: Insel-Verlag) heranzuziehen, da der irreversible Papierzerfall, der erst vor wenigen Jahren durch konservatorische Behandlung gestoppt werden konnte, zu diesem Zeitpunkt noch wesentlich weniger stark ausgeprägt war. In der vorliegenden Ausgabe wurden – abweichend von den bisherigen Ausgaben, die Lesarten aus der Originalpartitur und des Originalstimmensatzes mischen – für die Sätze *Kyrie* und *Gloria* die von Bach bis ins Detail fixierten Lesarten der Dresdner Originalstimmen als Haupttext angesehen. Nur im „*Quoniam*“ schien es angesichts der grundlegenden Revision der Singstimme sinnvoll, Bachs späte und durch die bisherigen Ausgaben vertraute Revision als *Ossia*-System unmittelbar kenntlich zu machen.

Salzburg, im Februar 2014

Ulrich Leisinger

Foreword

The genesis of the *Mass in B minor* BWV 232 was spread over a period of more than fifteen years, and the work, though finished at the time of Bach's death (on 28 July 1750), still awaited a final revision to put it into performable condition. In other words Bach himself, as far as we can tell today, never heard the *B-minor Mass* in its entirety, and probably not even the majority of its movements.

Johann Sebastian Bach took advantage of the general mourning period after the death of August the Strong on 1 February 1733, to dedicate a lavish work to his new sovereign, Prince-Elector Frederick August II of Saxony (1696–1763). Connected with this task was his hope of receiving a court title, which was belatedly bestowed upon him in November 1736, when he was named “Compositeur bei der Hof Capelle.” He had found a diplomatic solution to the dilemma imposed on a Protestant church musician confronted with a Catholic sovereign: the Latin *Missa*, consisting of *Kyrie* and *Gloria*, belonged to the rites of both Christian denominations. Bach emphasized the work's special ambitions not only with its great length, but also with its luxuriant scoring for five-voice chorus and brilliant, multifarious instrumentation. Revealingly, he sent the work to the Saxon court in a set of parts rather than a full score. As the dedication of the 1733 *Missa* was a private matter, Bach was therefore unable to avail himself of the copyists at St. Thomas's. The *Missa in B*, later expanded into the *B-minor Mass*, differs markedly from his usual practice in that he wrote out a large portion of the parts himself. When Bach wrote out the parts, he not only set down his ideas regarding the use of the flutes and bassoons, but often also altered the melodic writing without transferring the alterations into the score. As a result, the Dresden set of parts represents an unusually far-reaching revision of the original score.

In the final years of his life, probably beginning in 1748, Bach again took the score of the *Kyrie-Gloria Mass* in hand and, for reasons still unknown today, expanded it into a *Missa tota* by adding the *Credo*, *Sanctus* (with *Osanna*), *Benedictus*, and *Agnus Dei*. He did so largely by compiling the bulk of the movements from earlier compositions, with the original German words now replaced by new Latin texts in a process known as parody. Evidently Bach's primary concern was not to reduce the amount of labor involved, for he also made far-reaching changes to the originals that went well beyond what was absolutely necessary. To round off the work with the “*Dona nobis pacem*,” Bach turned to a movement from the work's first section, the “*Gratias agimus tibi*” – a procedure frequently encountered in settings of the *Mass*. In expanding the work into a *Missa tota*, he also made minor alterations to the *Kyrie* and *Gloria*. Only in the “*Quoniam*” did he clearly revise the solo bass part, altering almost a fifth of its measures.

After Bach's death, the autograph score of the *B-minor Mass* passed to Carl Philipp Emanuel Bach, who not only preserved the manuscript but actively took part in the

work's dissemination. By this time an unfortunate combination of poor paper quality and aggressive ink, together with many alterations that increased the amount of ink applied, had already seriously damaged the manuscript's legibility. Carl Philipp Emanuel Bach made improvements to the autograph score, entering missing words in the text, overwriting indistinct passages, and clarifying pitches with letter notation. But he also made erasures in several passages and entered improvements as he saw fit. Two copyists' manuscripts, dating roughly between 1765 and 1770, reflect the state of Bach's original score prior to 1770, although Carl Philipp Emanuel had already altered details in the work as left behind by his father in 1750. During his years in Hamburg (from 1768), Carl Philipp Emanuel examined his father's *B-minor Mass* several times. On 9 April 1786, he performed the *Credo* as part of a benefit concert. To do this, he thoroughly arranged the original score of the *Credo*, and prefaced the movement with a brief instrumental introduction. Some of these readings have been retained in editions up to the 20th century, since they were mistakenly regarded as having been written in Bach's own hand. The various layers of correction can be reliably distinguished by consulting the two aforementioned copies.

Owing to its complex genesis and source history, the *B-minor Mass* cannot be said to exist in a definitive form. Only for the movements from the *Credo* to the “*Dona nobis pacem*,” the original score forms the decisive source, with the two early copies consulted for control purposes. In many passages it was helpful to draw on the earliest facsimile edition published by Insel-Verlag of Leipzig in 1924, for the irreversible disintegration of the paper, though halted a few years ago through measures taken to preserve it, was far less advanced at that time. In our edition – deviating from previous editions, in which readings from the original score and the original parts were mixed together – for the *Kyrie* and *Gloria* movements the readings as set down in detail by Bach in the Dresden parts have been taken as the main text. Only in the “*Quoniam*,” whose vocal part was heavily reworked, did it seem advisable to make Bach's late revision (familiar from previous editions) immediately identifiable in an *ossia* staff.

Salzburg, February 2014
Translation: J. Bradford Robinson

Ulrich Leisinger

Messe in h-Moll

Mass in B minor

BWV 232

Johann Sebastian Bach

1685–1750

I. Missa

Klavierauszug: Paul Horn

1. Kyrie I

Adagio

Soprano I

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

Soprano II

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

Alto

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

Tenore

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

Basso

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

2 Flauti traversi

2 Oboi d'amore

2 Fagotti

Archi


Continuo

Largo

Fl, Oboe

Archi

9



13



17

21

25

29

Alto

Tenore

Ky-ri-e e-le -

Obda

tr

p

Ky - ri - e e -

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

33

le

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

ie - - - - i

i -

47

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

+Fl, VI II

50

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

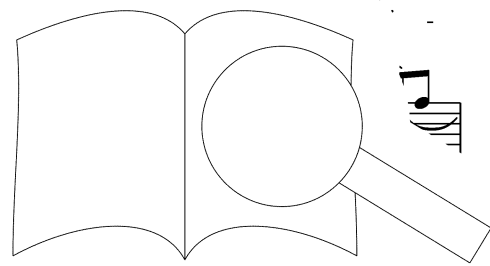
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53

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

57

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



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61

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

65

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

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69

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

73

Tutti

77

81

Tenore

Basso

Ky - ri - e e -

84

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

87

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

91

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

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2. Christe eleison (Soprano I, II)

Violini unisoni Continuo

4

7

10 Soprano I
Chri - ste, Chri-ste e-lei - - - son,
Soprano II
Chri - ste, Chri-ste e-lei - - - son,
Bc
p

14
C
- - - le - - - i - son, e - le - - i - son, e -
Chri - ste, Chri-ste e-le -
Bc VI

17

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

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

Bc VI

21

lei - son, Chri -

lei - son, Chri - ste, C'

24

le - i - son, e - le -

- i - son, e - le - son,

VI

27

- ste, Chri-ste e -

ri - ste, Chri-st

30

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

Bc

33

son.

son.

VI

f

36

39

42

Chri

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

VI

Bc

VI

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46

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

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

Bc VI

49

- i - son, e - le - i - son, e - le - i - son, Chri -

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

Bc VI Bc VI

53

son.

son.

VI

56

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59

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

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

Bc VI Bc VI

62

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

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

Bc VI Bc VI Bc

65

- - - i - son, Chri - ste e - l-

- - - - - i - son, e -

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

VI

68

le -

Chri - - - ste, Chri - ste e - le -

son, Chri - - -

1

71

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

Bc

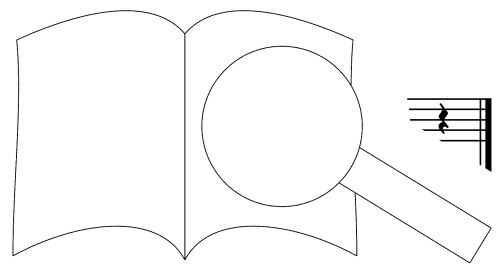
74

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

VI Bc VI

77

80



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3. Kyrie II

Alla breve

Soprano I, II

Alto

Tenore

Basso

2 Flauti traversi
2 Oboi d'amore
2 Fagotti
Archi
Continuo

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

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

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

13

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

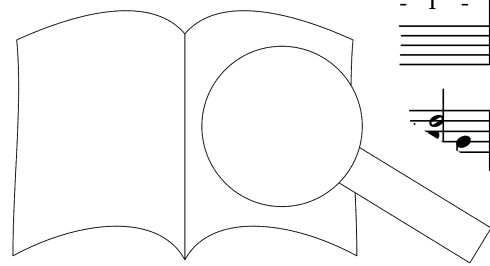
17

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

21

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

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25

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

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

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

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

29

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

- - - i - son, Ky-ri - e e - l- so. Ky - ri-

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

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

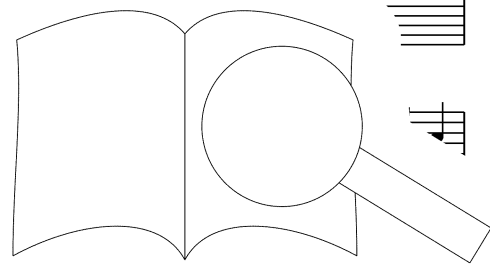
33

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

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

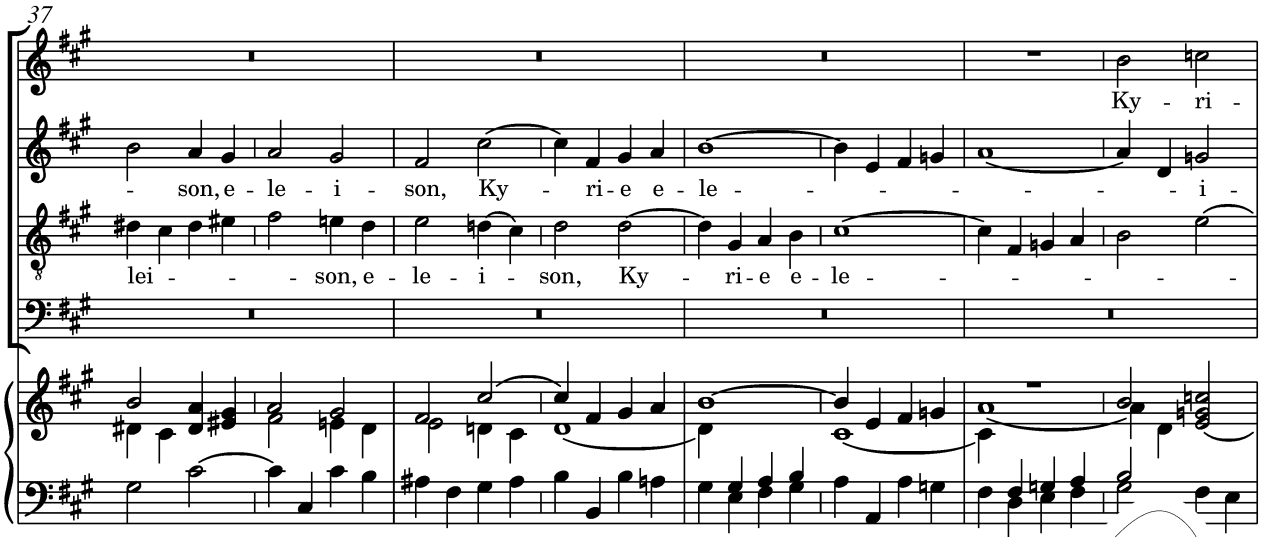
le - (sc) ri - e e - le - i - son e -

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



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37



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

41



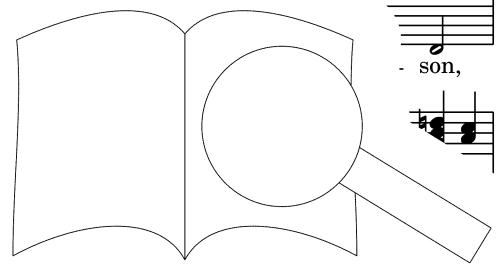
e e - lei - son, e - le - i - son, Ky - ri -
son, Ky - ri - e e - lei - son, Ky - ri - e
- i - son, Ky - ri - e e - le - Ky - ri -
Ky - ri - e e - lei - son, e - Ky - ri - e e -

45



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

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4a. Gloria in excelsis Deo

Vivace

Tutti

3 Trombe
Timpani
2 Flauti traversi
2 Oboi
2 Fagotti
Archi
Continuo

Musical score for strings and woodwinds, measures 1-6. The score is in 3/8 time and G major. It features a rhythmic pattern of eighth and sixteenth notes.

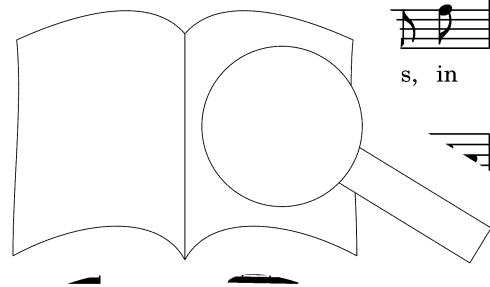
Musical score for strings and woodwinds, measures 7-12. The score continues the rhythmic pattern from the previous system.

Musical score for strings and woodwinds, measures 13-18. The score continues the rhythmic pattern from the previous system.

Musical score for strings and woodwinds, measures 19-24. The score continues the rhythmic pattern from the previous system.

Vocal score for Soprano I, Soprano II, Alto, and Tenore, measures 25-29. The lyrics are: "Glo-ri-a in ex-cel-sis, in Glo-ri-a in ex-cel-sis, in in ex-cel-sis, in".

Musical score for strings and woodwinds, measures 30-34. The score continues the rhythmic pattern from the previous system.



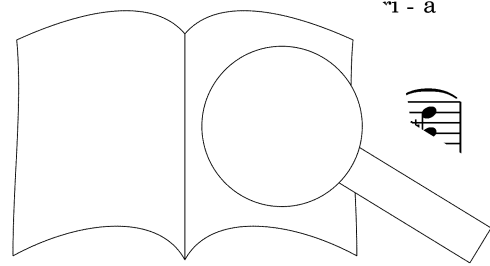
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32

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

39

glo - a in ex - cel -
 glo - - - ri - a
 glo - ri - a
 glo - ri - a
 - i - a



46

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

-Tr

53

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

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

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60

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

tr +Tr

67

glo - - ri - a in ex -

Archi

74

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

Tutti

81

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

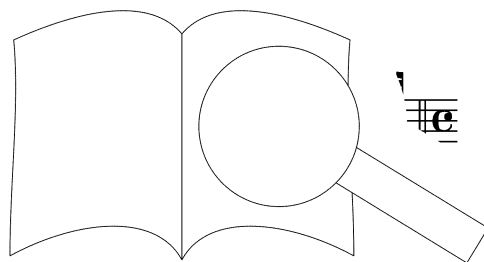
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88

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

95

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



111

pax ho - mi - ni - bus bo - nae vo - lun - ta - tis,
 et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun - ta - tis,
 in ter-ra pax ho-mi-ni - bus bo - nae vo-lun - ta - tis,
 et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun - ta - tis,
 pax ho - mi - ni - bus bo - nae vo - lun - ta - tis,

115

119 Soprano I

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

123

ta -
 Altr
 et in - ter - ra -

136

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

Bc

139

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



pax ho - mi - - ni - bus, pax ho - mi -

Soprano II

et in ter - ra pax ho - mi - ni -

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

- - - tis, bo - nae vo - lun - ta - tis, pax, pax, pax, pax ho -

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

+Tr

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

bus bo - nae vo - lun - ta

mi - ni - bus bo -

mi - a - tis,

- - - tis,

162

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

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

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

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

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

Bc Fl, Ob, Archi +Tr

166

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

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

in te in ter - ra pax, in ter - ra

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

ax, et in ter - ra a

170

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

pax, et in - ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - - -

pax, in - ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - - -

173

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

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

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

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

pax, in - ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

5. Laudamus te (Soprano II)

Violino solo
Archi
Continuo

VI solo

Tutti

VI

3

Tutti

p

5

7

9

tr

11

Soprano

Lau -

13

tr tr tr tr tr

da - - - - -

Archi

pp

VI

15

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

17

lau da - - - - - m. oe ne -

p

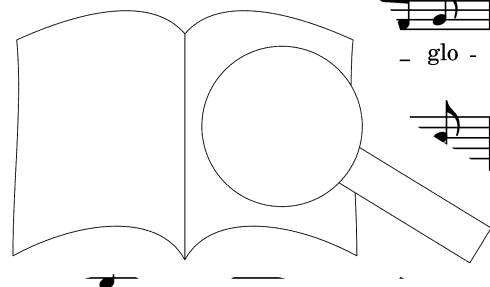
19

di - - - - - ci - mus te, ad - - - - - o - ra - -

VI

21

- - - - - glo -



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23

ri - - fi - ca - mus te, lau - da - mus te, be - ne - di - ci - mus te, ad - o -

25

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

27

tr *tr*

29

Lau -
Be

31

be - ne - di -

33

glo - ri - fi - ca - mus_ te, glo - ri - fi - ca - - -

35

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

Bc

37

39

Ad - o -

Bc

41

mus te, glo - ri - fi - ca -

glo -

43

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

45

- - - - - mus - te, lau -

47

da - - - - -

tr tr tr tr

Archi

pp

VI

49

- - - - - mus te, 1 - - - - - mus te,

51

lau - da -

p

53



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

55



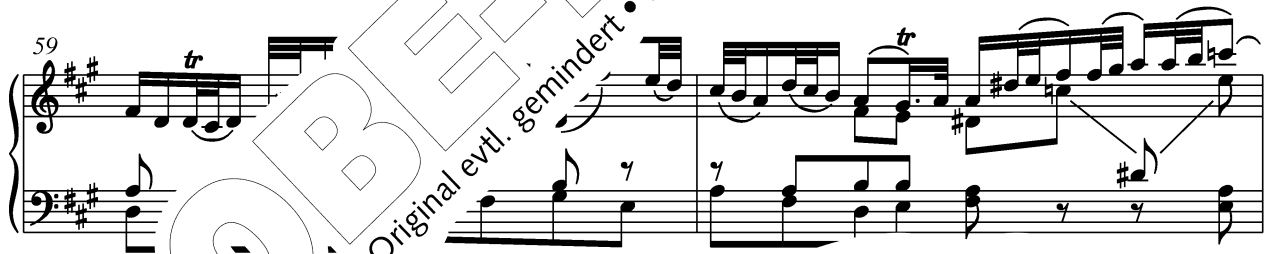
ri - - - fi - ca - mus te, lau - da - mus te, be - ne - di - ci - mus te, ad -

57



o - ra - mus, glo - - - te.

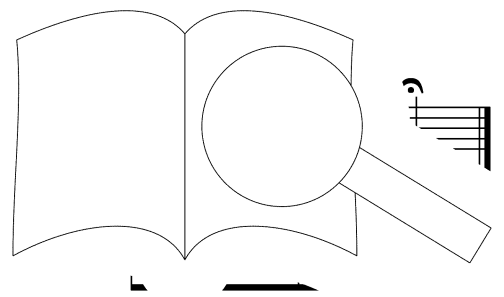
59



- - -



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6. Gratias agimus tibi

Alla breve

Soprano I, II

Alto

Tenore

Basso

3 Trombe

Timpani

2 Flauti traversi

2 Oboi

2 Fagotti

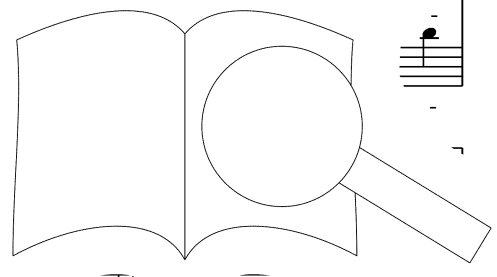
Archi

Continuo

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

gi-mus ti - bi ti - bi pro - pter ma-gnam glo - ri-am tu - am, pro - pter ma-gnam glo - ri-am tu - am, gra - ti-as a - gi-mus ti - bi

glo - ri-am tu - am, gra - ti-as a - gi-mus ti - bi



11

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

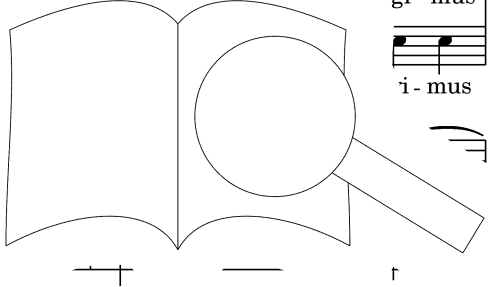
14

ti - bi, gra - - - as
 gra - - - gi - mus
 - - ti - as a - - - gi - mus
 glo - - - o - pter ma - gnam glo - ri - am

17

a - - - bi pro -
 ti - - - ti - as a - - - gi - mus
 - - - gi - mus ti -
 am, gra - - - gi - mus
 i - mus

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20

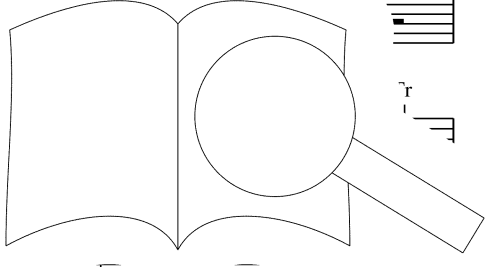
pter ma - gnam glo - ri - am tu - -
 ti - - - bi pro - - - pter ma - gnam glo - - -
 ti - - - bi pro - - -
 ti - - - bi

22

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

24

pter ma - gna - - - ri - am tu - am, gra -
 glo - ri - am tu - - - gra - - - ti - as a - -
 am, pro a - - - tu - am, - ti - as
 - ri - am tu - am, pro -



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27

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

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

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

gra - - - ti - as

30

glo - ri - am tu - am, gra - - - ti - as a - .as

- am, gra - - - ti - as a - -

- - ti - as a - - - gi - mus ti - bi p glo - -

a - - - gi - mus ti - - a - gnam glo - ri - am tu -

33

ti - - bi gra - - - ti - as a - -

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

, gra - - - ti - as gi - mus

ti - as

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37

- - gi-mus ti - bi pro - pter ma-gnam glo -

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

ti - bi, a - gi-mus ti - bi pro - pter ma - gnam glo - ri-am tu -

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

40

ri-am

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

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

- - - - - ri - am tu -

43

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

a - - - - - pter ma - gnam glo - ri-am tu - - am.

- - - - - mus ti-bi pro-pter ma - gr - - - - - m.

- - - - - am, pro - pter m

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7a. Domine Deus (Soprano I, Tenore)

Duetto

Flauto traverso
Archi
Continuo

Fl solo Archi con sord. Fl

pizz. simile

16 Soprano I
Tenore

Do - mi - ne Fi - li u - ni - ge - - -

Do - mi - ne De -

p

19

ni-te, Je-su Chri-ste al-

stis, De-us Pa-ter o-

22

tis-si-me,

mni-pot-ens,

Archi

25

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

Do-mi-ne Fi-li

28

De-us Pa-ter

te, Je-su Chri

31

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

Do-mi-ne Fi - - - li - u - ni - ge - - - -

34

- - - - - stis, Do-mi-ne Fi -

- - - - - ni - te, Do-mi-ne De - - - us, - Rex

37

u - ni - ge - - - - Je - su Chri-ste al -

- - - - - stis, De - us Pa - ter o -

Archi

40

tis

De - - - - - li,

Jo -

43

Do - - - - mi-ne Fi - li u - ni-ge-ni-te, Je-su Chri-ste al-tis - si - me, Je - su

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

Bc₁

47

Chri-ste al-tis - si - me. Do-mi-

Pa - ter o-mni - pot - ens. -

Fl

Archi

50

- us, Rex coe - le - stis, Do - u - ni - ge-ni-te,

Fi - li - u - ni - ge-ni-te, Do - le-stis, De - us Pa - ter o -

53

al - tis - si - me, Do - mi - ni -

ni - pot - ens, -

56

ge-ni-te, Je - su Chri - ste al-tis - si - me, Je - su
 Rex coe - le - stis, De - us Pa - ter o-mni-pot-ens, De -

Bc

59

Chri - ste al - tis - si - me.
 - us Pa-ter o - mni - pot - ens.

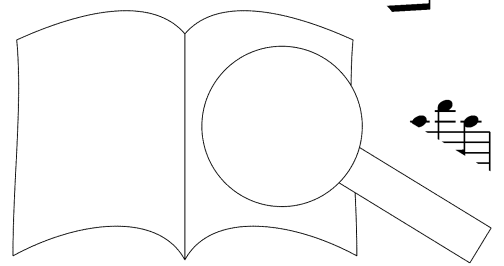
tr

Fl Archi

62

Fl

65



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71

74

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

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

77

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

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

80

Fi - li-

Do - mi-ne De - us,
Do - mi-ne De - us,
Archi Fl

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

A - gnus De - i, Fi - li-us P^{ti.} Do-mi-ne De-us, A-gnus
A - gnus De - i, Fi - li-us Do-mi-ne De-us, A-gnus

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

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7b. Qui tollis

95

Lente

Soprano I

Soprano II

Alto

Tenore

Basso

Pa - tris.

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

- tris. Qui tol - lis pec - ca - - - ta

Archi senza sord.

2 Flauti traversi
Archi
Continuo

Vc

100

Soprano II

Qui tol - lis pec -

mi - se - re - re

no - bis,

mi -

mun - di,

mi - se - re - re no - bis.

mi - se -

lis pec -

+Fl

simile

104

- di,

mi - se - re - re

- re

no - - - bis,

re -

- re

- ta

- di, mi - se - re - re

- re no - - - bis,

re - - re

- ta

107

no - bis, qui tol - lis pec -
 mi - se - re - re, qui
 no - - - bis, mi - se - re - re,
 mi - se - re - re no - bis,

110

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

114

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

117

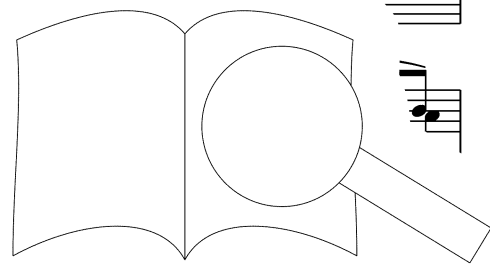
re no - bis, mi - se - re - re,
 re no - bis, mi - se - re - re
 re no - bis, mi - se - re - re
 re - re no - bis, mi - se - re - re

120

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

123

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



126

tol - lis pec - ca - - - ta mun - di, sus -
 ca - - - ta mun - di, sus - ci -
 - - ta mun - di, sus - ci - pe de - pre - ca - ti -
 mun - di, sus - ci - pe de - pre - ca - ti -

130

- ci - pe de - pre - ca - ti - o - - - nem, d -
 pe de - pre - ca - ti - o - - - nem stram,
 o - - - - - nem, pe
 o - - - - - nem de - pre -

133

o - - - - - stram, de - - - pre -
 de - pre - o - - - - - nem, de - - - pre - ca - ti -
 - o - - - - - nem ca -
 nem, de -

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27

dex - - - tram Pa - - - tris, mi - se - re - re no - bis.

31

36

40

Qui
Bc

44

se - Obda - - des ad dex - tram Pa - tris, mi -

48

- re no

52

des ad dex-tram, ad dex - tram De - i

Bc

pp

56

Pa - tris,

Archi

Obda

f

61

mi - re -

66

re no-bis, mi - se-re

qui - se -

71

a-tris, mi - se-re - i

pp

p

pp

1

Adagio

76

Obda

79

- des ad dex - tram Pa - tris, mi - se - re - re - no - bis.

Bc Obda

83

9a. Quoniam tu solus sanctus (Basso)

Cor solo

Corno da caccia
2 Fagotti
Continuo

5

9

13 Basso

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

18

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

23

- - - - - mi - nus, tu so -

27

tu so - lus

* Os. - system = Version der autographen Partitur A / ossia staff = version of the . . . -ph score A

32

tu so - lus san - ctus,

Do-mi-nus; quo - ni - am tu so - lus san - ctus,

tr

37

tu so - lus san - ctus, tu so - lus Do - mi - n -

tu so - lus san - ctus, tu so - lus Do -

41

tu so - l - ctus, tu so - lus Do - mi -

Bc

45

tu so-lus Al -

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

so-lus Al - tis-si - mus, Je - Je -

- - - su su Chri - ste, Cor, Fg

73

tu so-lus — Al - tis-si - mus,

77

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

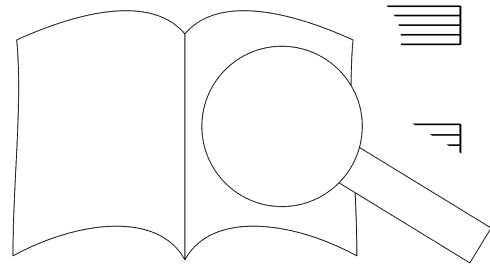
81

tis - si - mus Je -
 so - lus Al - tis - si - su — Chri - ste,

85

su —
 - - su Chri - ste, Je -

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90

san - ctus, —

quo - - ni - am tu so - - - lus san - ctus, —

Fig Bc Fg tr

Cor

94

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

Bc Cor, Fg

99

ctus,

ctus, tu so -

mi - nus,

mi - nus,

tr

103

107

Je - su Chri - ste, so - lus Do -

111

lus Al - tis - - si -
- mi - nus, tu so - lus Al - tis -

115

mus, Je - su Chri -
mus, Je - su Chri - ste.
Bc Cor, Fg

120

124

9b. Cum Sancto Spiritu

128 **Vivace**

Soprano I
Soprano II
Alto
Tenore
Basso

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

3 Trombe
Timpani
2 Flauti traversi
2 Oboi
2 Fagotti
Archi
Continuo

Fl, Ob

Tutti

131

tu, in glo - ri - a De - i Pa -
in glo - ri - a De - i Pa -
tu, in glo - ri - a De - i
in glo - r.

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

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

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159

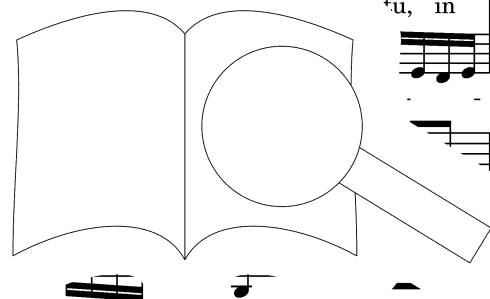
ri-a De - i
 ri-a De-i
 ri-a De-i Pa - tris, De - i
 ri-a De-i Pa - tris, De - i
 ri-a De - i

163

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

167 Alto

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



171

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

175 Soprano I

Soprano II

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

men, a -

men, cum Spi - ri - tu, in glo -

179

De -

men, a -

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

men, cum San-cto Spi -

a De-i Pa-tris, a -

in

183

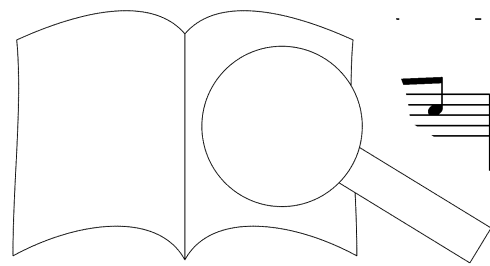
ri-a De-i Pa-tris, a-ri-tu, in glo-ri-a De-i Pa-tris, a-men, glo-ri-a De-i

186

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

men, a

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189

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

Fl, Ob

192

Archi

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

195

A - - - men, cr - San-ct
 A - - - men, - tu,
 spi - ri - tu,
 san-cto Spi - ri - tu,
 cum San-cto Spi - ri - tu,
 +Tr

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

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

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

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

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

Tr

Pa - - - tris.

Pa - - - tris, in

Pa - - - tris, in

Pa - - - tris, in

Pa - - - tris, in

Tr

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

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

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

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

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

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

Fl, Ob, VI

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

Cum San-cto in glo -

Spi - ri - tu, in glo -

Cum San-cto Spi-ri - tu,

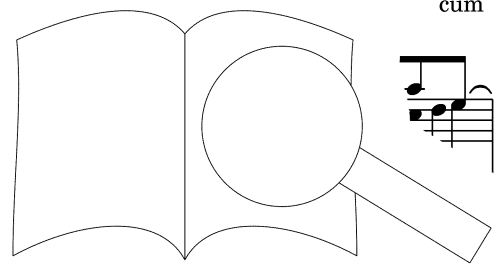
Cum San - cto *f*

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

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

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223

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

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

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

San-cto Spi-ri - tu,

227

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

a - men, a - - - - -

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

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

spi - ri - tu, in glo -

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231

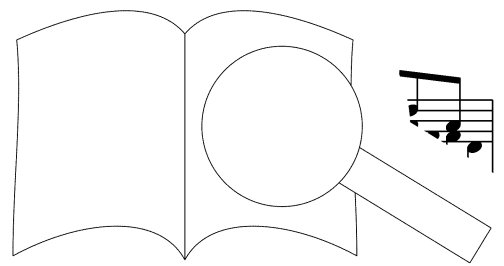
men, in glo - - - ri-a De-i Pa-tris, a-men, in glo -
 men, in glo - - -
 a - - - men, a - - - men, a - - -
 - - - men, a - men, a - - - - - - - - - men, a -
 - ri-a De - i Pa-tris, a - men, cum San-cto Spi - ri - tu, in glo-ri-æ

235

ri-a De - i Pa-tris, a - - - - - men,
 - - - - - Pa - tris, a - men, a - men,
 - - - - - mer a - men, a - - - - - men, a - - - - - men,
 - - - - - men, a - - - - - men, a - - - - - men,
 - - - - - men, a - - - - -

men, a - - - - -

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239

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

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

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

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

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

243

tris, in glo - - - - -

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

tris, in - - - - -

tris, - - - - -

tri - - - - -

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247

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

Tr

251

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

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II. Symbolum Nicenum

10. Credo in unum Deum

Tenore

Basso

Violino I
Violino II
Continuo

Cre - - - do in u - num De um, in

Cre - - -

5

Alto

Cre - - - do in u

u-num De - um, in u - num De - um, in u - num

do in u - num De - um, in

9

Soprano I

Soprano II

Cre - - - do

- num De - um, in

Cre - - -

De - do in u - num De - um, in u-num De -

um, in u - num De - um, in

do

- um, in u - num De -

13

u-num De - um, in u - num De - um, cre - do, cre - do in

do in u - num De - um, in u-num De - um, in

- - um, in u - num De - - - um, in u - - - num De -

in u-num De - um, in u - num De - um,

cre - do in u-num De - - - - um,

VII

17

u-num De - um, in

u-num De - - - um, in

cre - do in u - num De -

cre - - - do in u - -

um, cre - - do

do,

21

- do in u-num De - um, in u-num De - um,
 De - um, cre -
 um, cre - - - do in u - - num De -
 num De - - um, in u-num De - um, in u - num De - um, in u -
 cre - do in u-num De - um, cre

25

cre - - - u - num
 - - do in n. De - um, in u-num De -
 um, in u-num De
 De - um, in u - num De - -
 num De - - cre - do in u - num De - -
 cre - do in u - um



37

De - um, in u - num De - um, cre - do in u - num
 De - um, cre - do, cre - do in u - num De - um, in
 De - um, cre - do in u - num De - um, in u - num
 De - um, cre - do, cre - do in u - num De - um, in u - num
 u - - - - num De - - - - um,

42

De - um, cre - do in u - num De - um.
 u - num De - um, e - do in u - num De - um.
 De - do in u - num De - um.
 De cre - do in u - num De - um.
 num, in u - num

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11. Patrem omnipotentem

Soprano I, II
 Alto
 Tenore
 Basso

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

Ob, Archi

3 Trombe
 Timpani
 2 Oboi
 Archi
 Continuo

6

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

11

in u-nur
 Pa - - - tem, fa - cto-rem coe - li et ter - - -
 fa - cto - - - ter -
 rae, vi-si-bi - - - li-umo - vi - li -

29

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

Tr

34

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

38

- pot - en - tem, fa - cto - rem coe - li et
 in - vi - si - bi - li - um, cre - do
 - li - um, do
 vi - si - bi - li - um,

43

ter - - - rae, fa - cto - - - - rem coe - li et ter -

Pa-trem o - mni-pot - en - tem, fa - cto - rem coe - li et ter - -

in u - num De - um, Pa-trem o -

in u - num De - um,

48

rae, fa - cto - - - - rem coe - - li et te -

rae, fa - cto - - - - rem coe - li vi -

mni - pot - en - tem, fa - cto - rem coe - li et fa -

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

53

bi - li - um o -

in - vi - si - bi - - - li - um o -

- rem coe - li et si -

n coe - li et ter

57

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

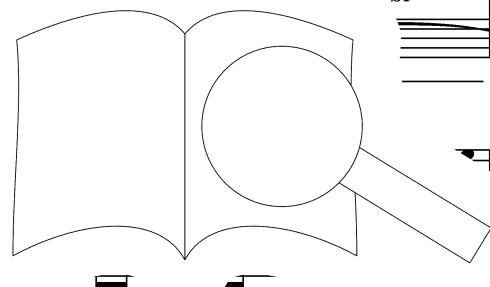
62

- - li et ter - - - rae, Pa - trem o - mni-pot - e
 bi - li - um o - - - - - mni - ur - - - - - li et
 - rem coe - - - - - li et ter - - - - -
 - mni-um, et in - vi - si - bi -

67

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

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72

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

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

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

vi - si - bi - li - um o - mni - um,

76

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

li - um o -

bi - li - um, vi - si - bi - li - um o -

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

80

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

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

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

mni - um, et in -

12. Et in unum Dominum (Soprano I, Alto)

Andante

Tutti

2 Oboi
Archi
Continuo

Musical score for strings and woodwinds, measures 1-7. The score is in G major and 4/4 time. It features a tutti section with a complex rhythmic pattern in the strings and woodwinds.

Musical score for Soprano I and Alto, measures 8-10. The lyrics are: "Et in u-num, in u-num". The piano accompaniment continues with the same rhythmic pattern.

Musical score for strings and woodwinds, measures 11-13. The piano accompaniment continues with the same rhythmic pattern.

Musical score for Soprano I and Alto, measures 14-15. The lyrics are: "sum Chri - stum, J - sum Chri - st". The piano accompaniment continues with the same rhythmic pattern.

17

stum, Fi - li-um De-i - u - ni - ge-ni-tum, et in u - num

stum, Fi - li-um De-i - u - ni - ge-ni-tum, et in u - num

V1

20

Do - - - mi-num Je - sum Chri-stum, Je -

Do - - - mi-num Je - sum Chri-stum, J-

23

Chri-stum, et in u-num Do - mi-num, i - - - - - Je - sum Chri-stum, Fi -

- sum Chri-stum, et in u-num Do Do - mi-num Je-sum Chri-stum,

26

- li - i u - ni - ge -

e - - - - - i -

Bc

29

33

Et ex Pa-tre, ex Pa-tre na - tum,

Et ex Pa-tre, ex Pa-tre na -

Bc

p

36

et ex Pa-tre, ex Pa-tre na - tur

- tum, et ex Pa-tre, ex Pa-tre na -

an-te o -

Bc

VI

Bc

39

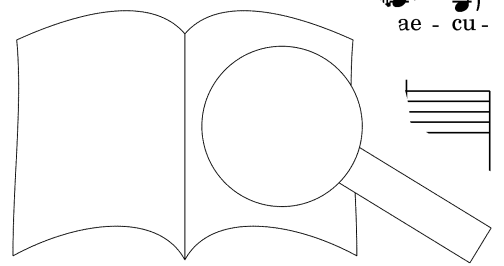
- mni

- cu-la, an-te o - mni-a sae - - cu -

a - sae - - - - - ae - cu -

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42

la.

la.

Tutti

46

De-um

De-um

49

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

lu-men de lu - mi-ne, de De-o ve - ro. Ge-ni -

Archi

52

- ro. ti - ctum, con-sub-stan-ti - a

ctum, con-sub-stan-ti - a - lem P quem

Bc VI

55

tri: per quem o - mni-a fa - cta sunt, De - um ve - rum de De - o ve - ro,
 o - mni-a fa - - - cta sunt, De - um ve - rum de De - o ve - ro,

Bc Archi

58

de De - o ve - - ro, per quem o - -
 de De - o ve - - ro, per quem o -

62

fa - cta sunt. ui pro - pter nos ho - mi -
 - cta sunt. : nos ho - mi - nes,

Tutti

66

nes, o - pter no - stram sa - lu - tem, pro - pter no - stram sa -
 sa - lu - tem, pro - pter no de -

68

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

Bc Tutti

71

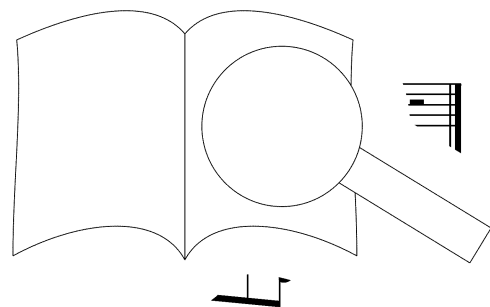
lu - tem de - scen - dit, de - scen - dit, de - scen - dit de coe - -
 scen - dit de coe - lis, qui pro - pter nos de - scen -

74

et qui pro - pter no - stram sa - lu - - - dit de coe - lis.
 pro - pter no - stram - - - scen - dit de coe - - lis.

Bc Tutti

77



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13. Et incarnatus est

Soprano I

Soprano II

Alto

Tenore

Basso

Violino I, II
Continuo

Et in-car -

Et in-car - na - -

Et in-car - na - tus est, in-car -

na - tus est, in-car -

- tus est, in - r -

na - tus

Et i -

- car - na - tus est

tus est de Spi - ri - tu San -

est de Spi - ri - tu San -

tus est de Spi - ri - tu San -

est de Spi - ri - tu San -

13

cto ex Ma - ri - a Vir - gi - ne, ex Ma - ri - a

cto ex Ma - ri - a Vir - gi - ne, ex Ma - ri - a, Ma - ri - a

cto ex Ma - ri - a Vir - gi - ne, ex Ma - ri - a

cto ex Ma - ri - a Vir - gi - ne, ex Ma - ri - a

cto ex Ma - ri - a Vir - gi - ne, ex Ma -

19

Vir - gi - ne,

Vir - gi - ne,

Vir - gi - ne, et in - car -

Vir - gi - et in - car - na - tus

Vi-

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25

et in - car - na - - - tus est de Spi - ri - tu

et in - car - na - tus est, in - car - na - tus est de Spi - ri -

na - - - tus est, in - car - na - tus est de Spi - ri - tu _

est, in - car - na - tus est, in - car - na - tus est de Spi - ri -

et in - car - na - tus est de

31

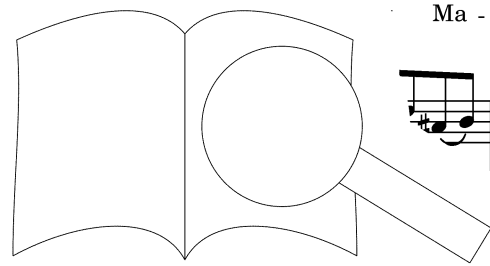
San - - - cto Vir - - - gi -

tu San - cto ex Ma - r - gi - ne, ex Ma - ri - a,

San - a Vir - gi - ne, ex Ma - ri - a, _

tu Sa - ex Ma - ri - a Vir - gi - ne, ex Ma -

ex Ma - ri Ma -



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37

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

43

fa - ctus est, et ho - mo - - - ctus est.
 - - mo fa-ctus est, et fa - - - ctus est.
 - mo fa - ctus est. ho - - - mo fa - ctus est.
 ho - - - mo fa - ctus est.
 ho - - - ctus est.

14. Crucifixus

Soprano II

Fl *simile*

Archi

Continuo

Cru - ci -

fi - xus, cru - ci -

Alto

Tenore

Basso

Cru - ci - fi - xus,

Cru - ci - fi - xus, cru - ci

Cru - ci - fi - x cru - ci -

cru - ci

as et - i - am pro no - bis,

18

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

24

no - - - bis: sub Pon - ti - o Pi -
 Pon - ti - o Pi - la - to, sub Pon - ti - pas
 - i - am pro - no - - - bis: sub Pon - to pas -
 sub Pon - ti - 6 - - - to pas -

30

- sus et est, pas - - - sus et se - pul - tus
 - sus - tus est, pas - - - sus et se - pul - tus
 sr se - pul - tus est, pa^c tus
 et se - pul - tus est, pe^c us

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36

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

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

est, cru - - - ci - fi - xus

est, cru - - - ci -

42

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

no - bis: sub Pon - ti - o Pi - la - - - to pas - sus

et - i - am pro no - b' et se -

fi - xus et - i - am pro no - pas - sus

48

se - pul - tus es' tu' tus est, se - pul - tus est.

se - pul - t. - sus et se - pul - tus est.

pul. se - pul - - - tus est.

st, se - pul - tus € est.

Bc

15. Et resurrexit

Soprano I
Et re-sur - re - xit, re-sur - re - xit,

Soprano II
Et re-sur - re - xit, re-sur - re - xit,

Alto
Et re-sur - re - xit, re - sur - re - xit,

Tenore
Et re-sur - re - xit, re - sur - re - xit,

Basso
Et re-sur - re - xit, re - sur - re - xit,

3 Trombe
Timpani
2 Flauti traversi
2 Oboi
Archi
Continuo

Tutti

5

8

et re - sur - re -

et re - sur -

et re-sur - re -

Bc Archi

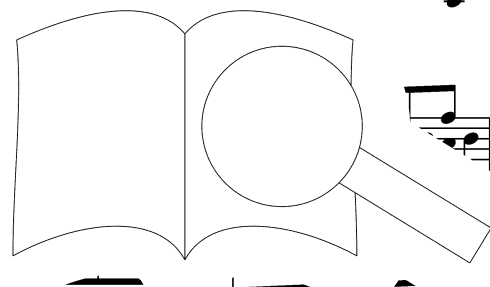
28

re - xit, re - sur - re - xit ter - ti - a di - e, ter - ti - a
 re - xit, re - sur - re - xit ter - ti - a di - e, re - sur - re - xit ter - ti - a
 re - xit, re - sur - re - xit ter - ti - a di - e re - sur -

32

- xit, se - cun - dum Scri - ptu - ras.
 di - e, se - cun - dum Scri - ptu - ras.
 di - e, se - cun - dum Scri - ptu - ras.
 di - e, se - cun - dum Scri - ptu - ras.
 re - xit, se - cun - dum Scri - ptu - ras.

Fl, Ob, Archi



40 Fl, Ob
Archi

44

48

Et a - scen -

Et a - scen

Et a -

dit in coe -

+Tr

Fl

52

coe - lum: se - det ad de -

coe - lum: se-det ar

- lum: se-

e

ad dex - tram De - i Pa

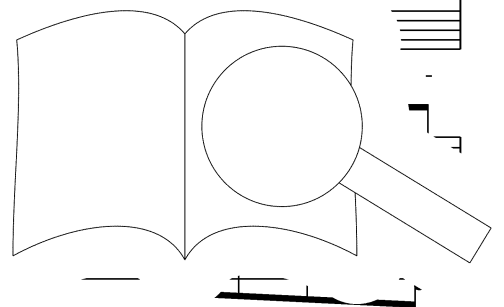
- a - tris, ad dex-tram De - i Pa -

i Pa - tris, ad dex-tram De - i Pa -

De - i Pa - tris, ad dex-tram De - i Pa -

tram De - i Pa - tri - i Pa -

Ob



56

tris, a - scen - dit, a-scen-dit in

tris, a - scen-dit, a - scen-dit in

tris, a - scen-dit in

tris, a - scen-dit in coe-lum, a - scen-dit in

tris, a - scen -

+Tr, Fl, Ob

60

coe-lum, a - scen - d. se - det ad

coe - lum, a - scen - i. - lum: se - det ad

coe - lum, dit in coe - lum: se - det,

coe - lum: dit in coe - lum: se -

scen - - dit in coe ad

64

dex - te - ram De - i Pa - tris.

dex - te - ram De - i Pa - tris.

se - det ad dex - tram De - i Pa - tris.

se - det ad dex - tram De - i Pa - tris.

dex - tram De - i Pa - tris, De - i Pa - tris.

68

72 Basso

Et i - te - rum ven - tu - rus est cum

Archi

76

rus cum glo - ri -

80

- - - re vi-vos ___ et mor - - tu-os, ju - di-ca - re

84

cu - jus re-gni ___ non e - rit

cu - jus re-gni

cu - jus

cu

e - rit

vi - vos et mor-tu - os, vi - vos et mor-tu - os

gni non e - rit

88

fi - nis,

fi - nis,

fi - nis

fi

s,

92

cu - jus

cu - jus re - - - - -

cu - jus re - - - - -

cu - jus re - - - - - gni - r

Tr

Fl, Ob

96

on e - rit fi - nis, - cu - jus

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

rit fi - nis, non e - rit fi - nis, cu - jus

non e - rit fi - nis, non e - rit fi - nis, cu - jus

ri - nis, cu - jus re - - - - - jus

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

112

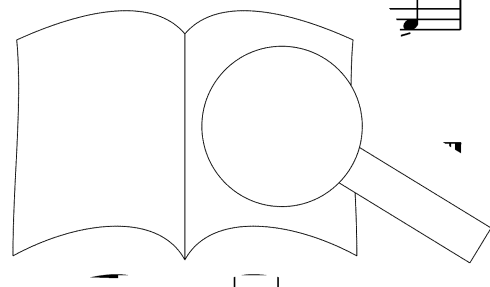
116

Archi

120

124

Tutti



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16. Et in Spiritum Sanctum (Basso)

2 Oboi d'amore
Continuo

Obda

7

13 Basso

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

Bc

18

24

et in Spi-ri-tum San-ctum

an -

29

tem, vi-vi-fi-can-tem, Spi-ri-tum San-ctum, Spi-ri-tum San-ctum vi-vi-fi-

Bc Obda

34

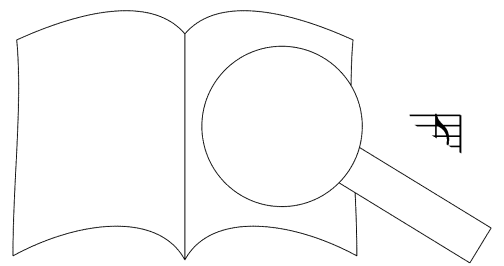
can-tem, vi-vi-fi-can-tem Do-mi-num: qui ex Pa-tre Fi-li-o - - - que pr

40

r'i-li-o-que pro-

45

ce-dit, qui ex Pa- que pro-ce-dit.



57

Qui cum Pa - - Obda -
Bc

63

- tre et Fi - li - o si-mul ad - o - ra - tur, ad - o - ra -
Bc

69

- - tur, et con-glo-ri - fi-ca -
Bc

75

tur: qui lo - cu-tus est per Pro -
Bc

81

- - cu-tus est per Pro - phe - tas, per F
Bc

86

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

91

per Pro - phe - - tas. Et u - nam san - ctam ca - tho - li - cam et a - po - sto - li - Obda Bc

96

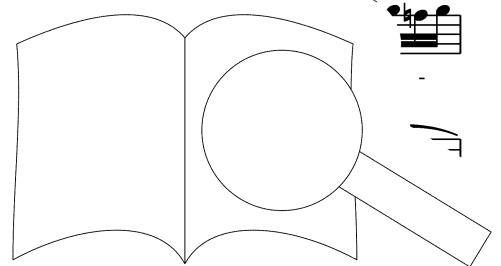
cam Ec - cle - - si - am, Obda

102

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

108

et u - nam san - ctam Obda Bc



17a. Confiteor

Soprano I
Soprano II
Alto
Tenore
Basso
Continuo

Con - fi - te - or, con-fi - - te - or u - num ba - ptis -

8

ma, u - num ba - ptis - ma, u - - num ba - r - ptis - ma, con - fi - te - or u - - ni - m. ba - or u - num ba - ptis - - ma, - ni - num ba - ptis - - te - or u - num ba - ptis - r - ptis - ma, u - fi - te - or, con-fi - - te - - ma, u - num ba -

15

ptis - - ma, ptis - - in re - mis - si - o - in re - mis - si - o - to - e - mis - si - o - nem pec - ca - t - nem

43

to - - rum, in re - mis - si - o - - nem pec - ca - to - rum, con -
 fi - te - or u - num ba - ptis - ma, con - fi - te - or u - num ba -
 in re - mis - si - o - - nem pec - ca - to - rum, con - fi - te - or u - num ba - ptis - ma in re -
 fi - te - or, con - fi - te - or u - num ba - ptis - ma,
 - - te - or u - - num ba - ptis - - ma in re - mis - si - o -

49

fi - te - or, con - fi - te - or, con - fi
 ptis - ma, con - fi - te - or, con - fi - te - or u con -
 mis - si - o - - nem pec - ca - to - - rum, pec - in. - fi - te -
 con - fi - te - or, con - fi u - is - ma,
 - - nem pec - ca - to - - rum, in ec - ca - to - rum,

56

- num ba - ptis con - fi - te - or u - num ba -
 fi - te - or, con - fi - te - or u - - num ba -
 or, cor in re - mis - si - o - - nem
 con - fi - te - or
 con - fi - te - or, con - fi -
 n ba -

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63

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

70

mis-si - o - nem pec-ca - to - rum, in re - mis-si - o -
 in re-mis-si - o - nem pec-ca - to - rum, con - fi - num ba-
 mis-si - o - nem pec - ca - to - rum, or
 in re-mis-si - o-nem pec-ca - to - rum in re - mis-si - o -
 rum, pec - te - or u - num ba - ptis - ma, con-fi - te-or, con -
 ptis - ma in re - mis - am, in re - mis ptis - ma m

77

um, con-fi - te-or, con-fi - te-or u - num ba - ptis - ma, con-fi - te-or, con -
 ptis - ma in re - mis - am, in re - mis ptis - ma m

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84

te - or u - num ba - ptis - ma in re - mis - si - o - nem pec -
 fi - te - or u - num ba - ptis - ma, con - fi - te - or in re -
 o - nem pec - ca - to - rum, con - fi - te - or u - num ba -
 rum, in re - mis - si - o - nem pec - ca - to - rum,
 pec - ca - to - rum, in re - mis - si - o - nem pec - ca -

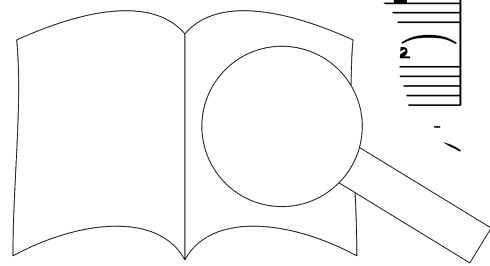
91

ca - to - rum, in re - mis - si - o - nem pec - ca - to
 mis - si - o - nem pec - ca - to - rum, cor - te -
 ptis - ma in re - mis - si - o - nem pec - ca - to con -
 con - fi -
 to - rum, in re -

98

con - fi - te - or in re -
 te - or in re - mis - si - o - nem pec - ca - to -
 fi - te - or in re - mis - si - o - nem pec - ca - to -
 num ba -
 nem pec - ca - to - rum,

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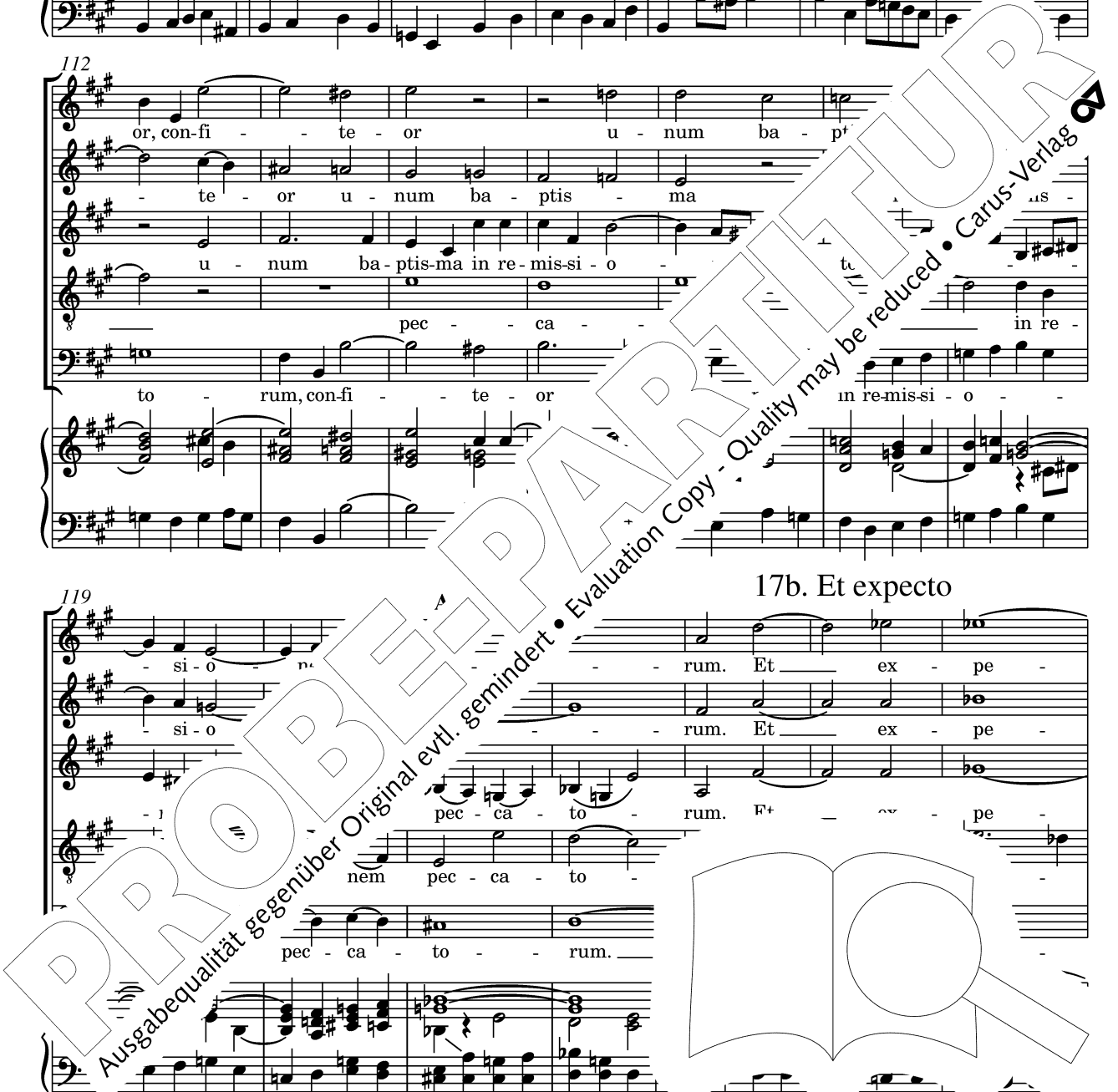


mis-si-o - nem pec-ca - to - rum, con - fi - te -
 - - - te - or in re - mis-si-o - nem pec-ca - to - rum, con - fi -
 rum, in re-mis-si - o - nem pec-ca - to - rum, pec - ca - to - - - rum,
 in re - - - mis - si - o - - - nem
 - - - te - or u - - - num ba - ptis - ma in re - mis-si-o - nem pec-ca -

or, con-fi - - te - or u - num ba - ptis - ma
 - - - te - or u - num ba - ptis - ma
 u - num ba - ptis - ma in re - mis-si - o -
 - - - pec - ca - - - in re -
 to - rum, con-fi - - te - or in re-mis-si - o - -

si - o - - - rum. Et ex - pe -
 si - o - - - rum. Et ex - pe -
 pec - ca - to - rum. Et ex - pe -
 nem pec - ca - to -
 pec - ca - to - - - rum.

17b. Et expecto



147

Vivace e Allegro

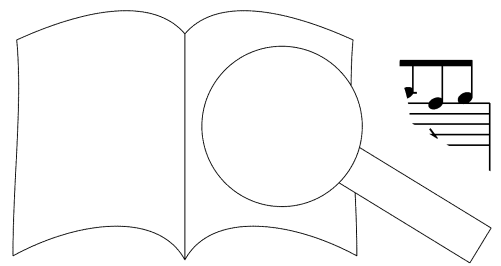
pe - cto, ex - pe - - - - cto, ex - pe - - - - cto re - sur -
 et ex - pe - - - - cto, ex - pe - - - - cto re - sur - re -
 et ex - pe - - - - cto, ex - pe - cto re - sur -
 et ex - pe - - - - cto, ex - pe - - - - cto re - sur -
 et ex - pe - - - - cto, ex - pe - cto re - sur - re -

Tutti *

* 3 Tr, Timp, 2 Fl, 2 Ob, Archi, Cont

152

re - - cti - o - nem mor - tu
 - cti - o - - - nem mor - tum.
 re - - cti - - - - - rum.
 re - - - - - rum.
 - - - - - rum.
 - - - - - rum.



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185

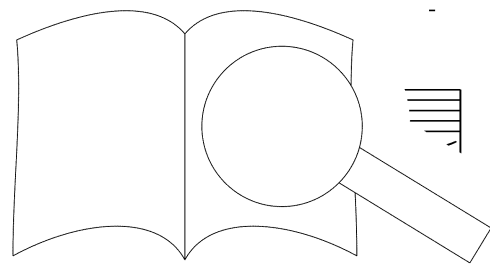
o-nem mor-tu - o - - - rum, re - sur - re - cti - o - - - - - nem,
 o-nem mor-tu - o - - - rum,
 o - nem, re - sur - re - cti - o - - - - - nem
 o-nem mor-tu - o - - - rum,
 - nem mor-tu - o - - - rum,

Bc

190

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

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212

vi - - - tam ven - tu - ri sae - - - cu - - -

- tam ven - tu - ri sae - cu - li, ven - tu - ri

- tam ven - tu - ri sae - - - cu - li,

li, vi - - - tam ven - tu - - ri sae - - -

tu - ri sae - cu - li, ven - tu - ri sae - - -

Fl, Ob, Archi

217

li, ven - tu - ri sae - - - cu - li, a - - -

sae - - - cu - - -

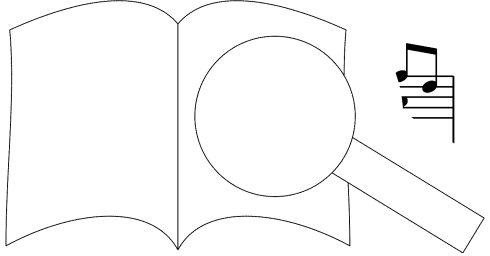
a - - -

- - - c. sae - - - cu - li, a - - -

- - - cu - - -

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tu-ri_ sae-cu-li, a-men,

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

tu-ri_ sae-cu-li, a-men, a - - - - -

- ri sae-cu-li, a-men, a - - - - - men, a - - - - -

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

Va VI II

a - - - - - men, a -

a - - - - -

- - - - - men,

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

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

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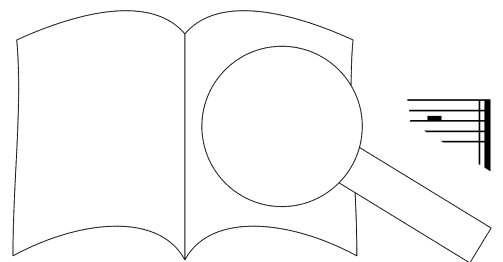
242

men, a - men, a - - men, a - men, a - - men, a - - men, ex - pe - cto - - a - - - - men, ex - - - - men, a - - - - men, a - - - -

+Tr Tutti

247

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



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III. Sanctus

18a. Sanctus

Soprano I
Soprano II
Alto I
Alto II
Tenore
Basso

San - ctus, San - ctus, San - ctus, San - ctus,

3 Trombe
Timpani
3 Oboi
Archi
Continuo

Tutti

San - ctus, San - ctus, San - ctus Do - mi-nus De -
San - ctus, San - ctus Do - mi-nus
San - ctus Do - mi-nus
San - ctus Do - mi-nus
San - ctus Do - mi-nus

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36

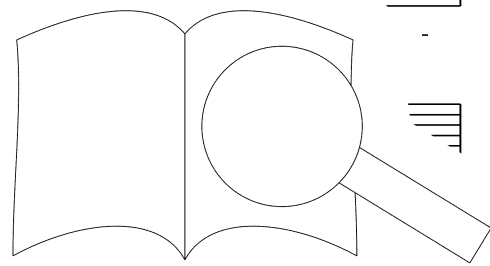
ctus, San - ctus, ctus, San - ctus, ctus, San - ctus, ctus, De - us Sa - ba - oth, San - ctus Do - mi - nus De - us

39

San - ctus, San - ctus, San - ctus, San - ctus, San - ctus, San - ctus, San - ctus, San - ctus, San - ctus, San - ctus, San - ctus, San - ctus, De - us Sa - ba - oth

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42

San - ctus, San - ctus, San - ctus Do - mi - nus

San - ctus, San - ctus, San - ctus

San - ctus, San - ctus, San - ctus

- ctus, San - ctus, San - ctus Do - mi - nus

- ctus, San - ctus, San - ctus Do - mi - nus

- ctus, San - ctus, San - ctus

45

De - us Sa - ba - oth, San - ctus - us Sa - ba -

Do - mi - nus - us Sa - ba -

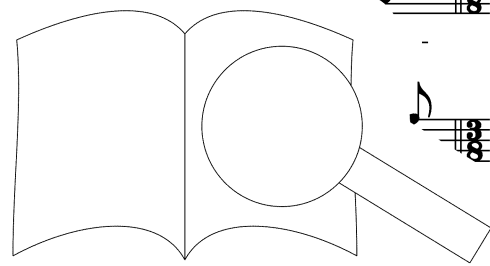
Do - mi - nus us, De - us Sa - ba -

De - us De - us Sa - ba -

De - o - mi - nus De - us Sa - ba - oth.

- ctus

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18b. Pleni sunt coeli

48

oth.
oth.
oth.
oth.
Ple-ni sunt
Ple-ni sunt coe-li et ter-ra glo-ri-a e-jus
oth.
Bc

55

Ple-ni sunt coe-li et
coe-li et - ri-a e-jus, glo-ri-a e-jus, ple-

62

ter - ra glo - - - ri - a e - jus, glo - - -

Ple - ni sunt coe - li et ter - ra glo -

Ple - ni sunt coe - li et ter - ra glo -

- ri - a e - jus, glo - - -

- ni sunt coe - - - li et ter - - - ra glo - - -

69

- - - ri - a,

- - - ri - a -

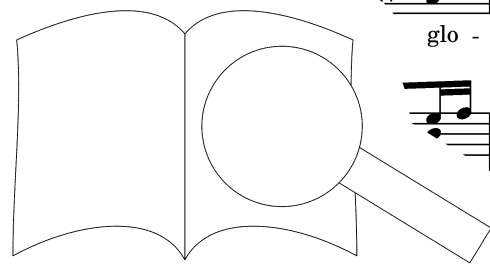
- - - ri - a e - jus, glo - - -

- - - ri - a e - jus, glo - - - ri - a,

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

Ple - : glo -

Tutti



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75

glo - ri - a e - jus, glo -

- ri - a e - jus, glo -

- ri - a e - jus,

glo - ri - a e - jus,

- ri - a e - jus,

- ri - a e - jus, ple - ni sunt coe - li

Bc

82

- ri - a e - jus, ple - ni sunt coe - li, sunt

- ri - a e - jus, ple - ni sunt coe - li et

ple - ni sunt coe - li

ple - ni sunt

ple - ni

- ni sunt coe - li et t

Bc

89

coe - - - li et ter - ra glo - ri - a e - jus, ple - - - ni sunt
 ter - - - ra, et ter - ra glo - ri - a e - jus, ple - ni, ple - -
 - - - ri - a, glo - ri - a e - jus, ple - - -
 - - - ri - a, glo - ri - a e - jus, ple - - -
 ter - ra glo - - - ri - a e - jus,
 - ni sunt coe - li et ter - ra glo - ri - a e - jus,

95

coe - - - li et ter - ra, ter - ra glo - - -
 - ni sunt coe - - - ni sunt coe - li et ter - ra glo - - -
 - ni glo - - - a, ple - ni sunt coe - li et ter - ra
 - ni glo - - -
 glo - - -

glo - - -

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ter-ra glo - ri - a e - jus, glo - - ri - a, glo - -

- ri - a e - jus, glo - - ri - a, glo - tr

- ri - a e - jus, glo - - - ri - a, glo - tr

- ri - a e - jus, glo - - - ri - a, glo - tr

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

Tutti

- ri - a e - jus, glo

- ri - a e

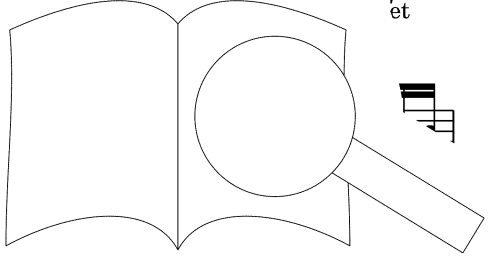
- ri -

e - jus, glo - - ri - a,

- jus, ple - - - ni et

-Tr

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coe - li, ple - - ni sunt coe - li et ter - - - - -
 coe - li, ple - - - ni sunt coe - li et ter - - - - -
 coe - li, ple - - - ni sunt coe - li et ter - - - - -
 coe - li et ter - ra glo - ri - a, ple - - - ni sunt coe - li et

ri - a e - jus.
 - - ri - a e - jus.
 - - ra, ple - ni - - - ra glo - ri - a e - - - jus.
 - - ra, - - - et ter - ra glo - ri - a e - jus.
 - - - Je - li et ter - ra glo - ri - a e - jus.
 et ter - ra glo - - - - -

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39

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

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

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

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

o - san -

o - san

san - na in ex - cel - sis, o

o - san -

Archi Fl Ob

46

o - san-na in ex -

o - san-na in ex -

o - san-na in ex -

o - san-na in ex -

na in

san - na in ex - cel -

sis

ex -

na

Archi, Fl, Ob

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

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

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

cel - o - san - na in ex - cel - sis, o -
 cel - sis, o - san - na in ex - cel - sis, o -
 o - san - na, o - san - na in
 sis, o - san - n

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f in ex - cel - sis, o - san - na, o - san - na, o - *p*
 in ex - cel - sis, o - san - na, o - san - na, o -
 na, o - san - na, o - san - na, o -
 o - san - na in ex - cel - sis, o - san - na, o -
 san - na in ex - cel - sis, o - san - na, o - san -
 san - na in ex - cel - sis, o - san - na, o - san -
 o - san - na, o - san - na, o
 o - san - na in ex - cel - sis, o - s

Tutti

113

san - na in ex - cel -
 san - na in ex - cel
 san - na in ex
 san - na

sis.
 sis.
 cel - sis.
 ex - cel - sis.
 .n - na in ex - cel - sis.
Tutti

Tutti

120

127

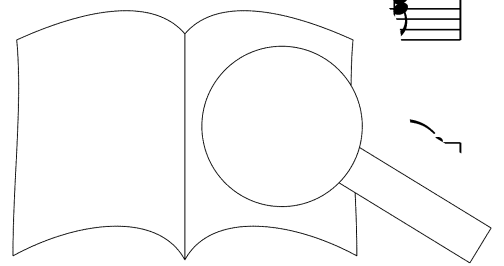
134

141

20. Benedictus (Tenore)

Flauto traverso
Continuo

4



9

3

12 Tenore

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

3

Bc

15

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

Fl

18

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

Bc

22

- ne - di - ctus, be -

qui

Bc

25

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

28

31

Be - - - - ne - di - ctus. — qui

34

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

37

ui ve - - - nit in no ui —

40

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

43

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

46

- nit, qui ve - nit in no - - - r

49

52

21. Osanna repetatur → Seite/page 160

22. Agnus Dei (Alto)

Violino I, II
Continuo

Musical score for Violino I, II and Continuo, measures 1-3. The score is in G minor, 3/4 time. The violin part features a melodic line with eighth and sixteenth notes, while the continuo part provides a harmonic accompaniment with chords and single notes.

Musical score for Violino I, II and Continuo, measures 4-6. Measure 4 includes a trill (tr) in the violin part. The violin part continues with a melodic line, and the continuo part provides harmonic support.

7 Alto

Musical score for Alto and Continuo, measures 7-9. The alto part has a rest in measure 7. The violin part continues with a melodic line, and the continuo part provides harmonic support.

10

i, qui tol - - - lis | - - - di, qui tol-lis pec-

Musical score for Alto and Continuo, measures 10-12. The alto part has a rest in measure 10. The violin part continues with a melodic line, and the continuo part provides harmonic support. Instrumentation markings Bc and VI are present.

14

- ta mun - di: mi - se -

Musical score for Alto and Continuo, measures 14-16. The alto part has a rest in measure 14. The violin part continues with a melodic line, and the continuo part provides harmonic support. Instrumentation marking Bc is present.

17

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

20

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

23

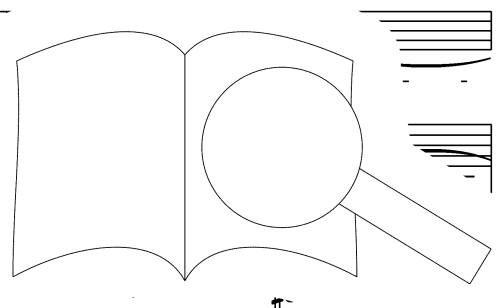
bis.

26

A - gi, - i, qui tol - - - lis pec - ca -

30

A - gnus De - - -



34

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

37

ca - ta: mi - se - re - re, qui tol - lis pec - ca - ta: mi - se

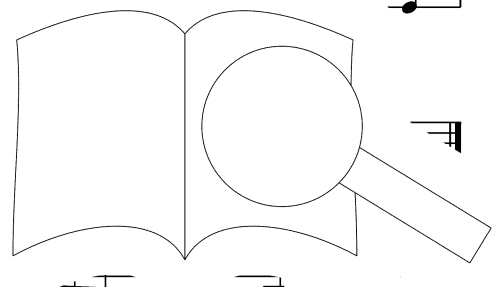
40

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

43

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

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23. Dona nobis pacem

Soprano I, II
Alto I, II
Tenore I, II
Basso I, II

3 Trombe
Timpani
2 Flauti traversi
2 Oboi
2 Fagotti
Archi
Continuo

Do - na no - - bis pa -
Do - na no - bis pa - - cem,
Do - na no - - bis pa - cem, pa - cem,
Do - na no - bis pa - cem, pa - cem,

5

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

8

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

11

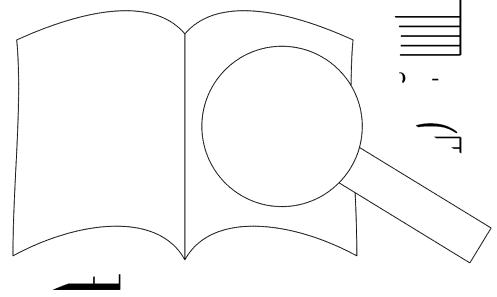
na no - - - bis pa - - - - - cem, do-na no -
 no - - - bis pa - - - - - cem, do-na no - bis,
 - - - cem, do-na no - bis, do - - - - - na
 do - na no - bis, pa - - - - - cem

14

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

17

- bis pa - - - - - in, pa - - - - -
 pa - - - - - no - - - - - bis pa - - - - - cem,
 no - - - - - cem, pa - - - - - bis
 do - - - - -



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20

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

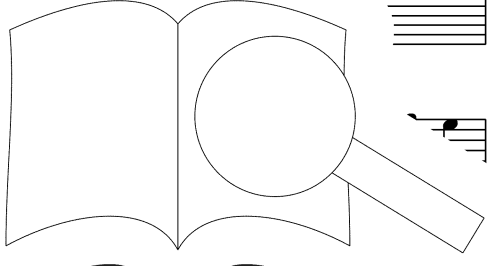
23

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

25

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

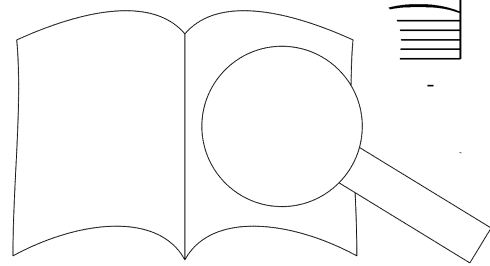
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- bis pa - - - cem, pa - cem, do - na no-bis pa - cem, do -
 cem, pa - cem no-bis do - - - na, pa - cem, do - - - na
 pa - cem, do - - - - na no - - - - bis pa -
 do - - - - na no - - - - bis pa - - - - cem,

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

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



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39

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

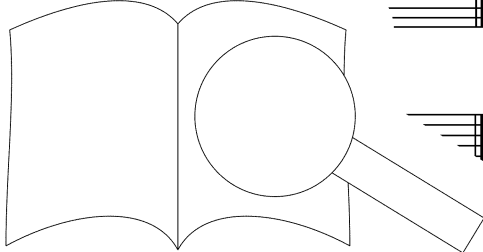
41

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

44

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

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Fine *es. Soli* C.