

Wolfgang Amadeus
MOZART

Missa in c

KV 427 (417^a)

per Soli (SSTB), Coro (SATB/SATB)
Flauto, 2 Oboi, 2 Fagotti
2 Corni, 2 Clarini, 3 Tromboni, Tim
2 Violini, Viola e Basso conti
(Violoncello/Contrabbasso, C

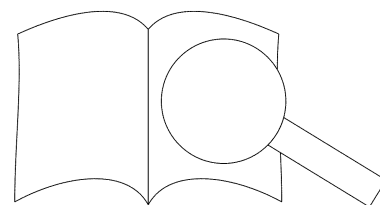
ergänzt und herausg
completed and ed
Robert

garter Mozart-Ausgaben

Partitur / Full score



Carus 51.427



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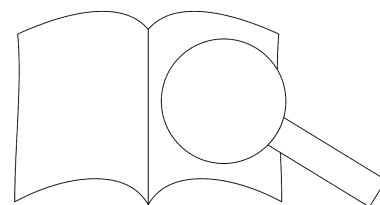
Meiner geliebten Frau / For my beloved wife
Ya-Fei Chuang

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Im Auftrag der Carnegie Hall Corporation, New York
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* * *

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Conducted by Helmuth Rilling



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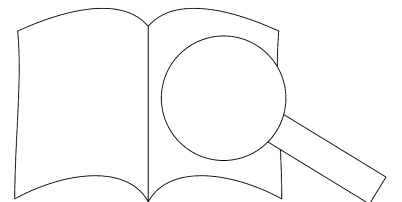
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komplettes Orchestermaterial (Carus 51.427/99)

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full score (Carus 51.427), study score (Carus 51.427/07),
vocal score (Carus 51.427/03),
complete orchestral material (Carus 51.427/99)



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Vorwort

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

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

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

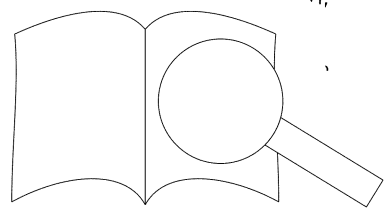
Ein Grund dafür, dass sich der Besuch der Eheleute in Salzburg verzögerte, war Constanzes Schwangerschaft: der gemeinsame erste Sohn Raimund Leopold wurde am 17. Juni 1783 geboren. Als der Junge knapp einen Monat alt war, überließ ihn das Ehepaar der Obhut einer Amme und fuhr nach Salzburg, wo es am 29. Juli 1783 eintraf. Der Aufenthalt dauerte fast drei Monate, die Abreise aus Salzburg erfolgte am 27. Oktober. Mozart hat die Partitur der Messe mitgenommen. Laut eines Eintrages im Tagebuch seiner Schwester Maria Anna (Nannerl), „bey welcher meine schwägerin die Solfège am Donnerstag, dem 23. Oktober geprobt und am 26. Oktober aufgeführt, also einen Tag vor dem Abreise Mozart aus Salzburg. Die Mitwirkung Constanzes als Sopran verweist auf die Tatsache, dass sie sich bei Nannerl in ihrem Tagebuch erwähnten Solfège handeln muss, denn zu Beginn der Probe hatte er eine Reihe von Solfegeübungen notiert, von denen eines – KV 427/417 – ein Sopran-Solo im *Christe*

Sollte es sich bei dem Werk um die c-moll-Messe tatsächlich um eine halbe Messe handeln, so gelang es Mozart, die fehlenden Teile der c-moll-Messe zu rekonstruieren. Der einzige Beleg für die rekonstruierten Teile der c-moll-Messe ist die Partitur Mozarts Salzburger Kirche, die Leopold Mozart in Salzburg überliefert zu sein: wie das Orgel-Continuo. Aus Einzelheiten geht hervor, dass die Vorbereitungszeit knapp war. Die Stimmen sind im Vergleich zur Partitur einen Ganzton tiefer notiert und weisen erhebliche Transpositionsfehler auf. Die Bassbezeichnung im Sanctus beginnt ab Takt 32 des SANCTUS innerhalb der Hosanna-Fuge aus und fehlt gänzlich im *Benedictus*. Es wird angenommen, dass diese Stimmen einem vollständigen Satz angehörten, den Mozarts Schwester Nannerl der Kirche Heilig Kreuz in Augsburg gemeinsam mit anderen stimmensätzen von Mozarts sakraler Musik, welche in Leopold Mozarts Besitz verblieben waren, vermachte. Einige Zeit vor

1802 stellte der Chorleiter der Kirche Pater Matthäus Fischer, der Mozarts Kirchenmusik nachweislich regelmäßig aufführte,⁴ aus den Salzburger Stimmen eine Partitur der c-moll-Messe zusammen, die das gesamte KYRIE und GLORIA, das *SANCTUS*, *Hosanna* und das *Benedictus* (das mit der Wiederholung des letzten Teils der *Hosanna*-Fuge abschließt) enthält. In jener Stimmen verschollen sind, enthält das Werk nur diejenigen Sätze, die auch in Fischers Partitur sind. Es handelt sich somit offensichtlich um die von Mozart fertiggestellten. Weder die Partitur noch die Stimmen enthalten das CREDO, AGNUS DEI oder die *Communio*. Da die handschriftliche Partitur die ganze *Benedictus* verschollen ist, ist die einzige Quelle für die Streichinstrumentenstimmen die einzige Quelle für die Streichinstrumentenstimmen. Unglücklicherweise rekonstruierte Fischer die Stimmen des SANCTUS (Takte 8–13, in denen die Orgelstimme so dass in Kontraltstimme ein Teil von der Orgelstimme geht. Fischer hat eine deutliche Verzerrung der Fuge vorgenommen. Die Rekonstruktion wird nur durch die Partitur (vgl. unten) mit allen Stimmen erhalten ist.

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

¹ Mozart. *Briefe und Aufzeichnungen*. Gesamtausgabe, herausgegeben von der Internationalen Stiftung Mozarteum Salzburg, gesammelt (und erläutert) von Wilhelm A. Bauer und Otto Erich Deutsch (4 Bde., nachfolgend Bauer-Deutsch I–IV, Kassel etc. 1962/63). ² Bauer-Deutsch III, Nr. 765, Zeile 182 ³ *Hosanna* ist die von Mozart verwendete Partiturabschrift, Andrés Erster & Härte, nachfolgende AMA („Alte Partiturabschrift“, 1882), und in den Vervollständigungen von Robbins Landon (Neuaufgabe von 1955), Robbins Larsson (1955). ⁴ Nicht nur die Stimmen weisen Gebirgsstimmen auf, sondern auch die Partitur. Fischer hat die Partitur rekonstruiert.



Das Autograph hat folgende Bestandteile:

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

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

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

Die Zusatzpartituren für das *GLORIA* und das *SANCTUS-Hosanna*, auf Salzburger Papier mit 10 Liniensystemen, sind anscheinend kurz vor der Aufführung notiert worden. Die Partitur des *SANCTUS-Hosanna*, die alle Holzbläser beinhaltet, legt deutlich nahe, dass die nicht erhaltene Partitur aus einem achtstimmigen Doppelchor und vier Chorstimmen bestanden haben muss. Sie beweist, dass das *SANCTUS-Hosanna* komponiert haben muss (entweder Fischer's Partitur und die erhaltenen Stimmblätter die Autorschaft für das *Benedictus* belegen). Die Partitur weist auf weniger Instrumente, so dass keine genaue Instrumentierung war). Darüber hinaus existieren auch Partituren für den *Crucifixus*, die sich in einem Korb in Kairo, KV 422 enthält, der nach seiner Abreise nach Italien im Jahre 1781 nach Wien gelangte. Er enthält außerdem den Text des *Crucifixus etiam*, der die Worte *Crucifixus etiam tunc moriturus crucifixus* enthält, die für eine komische Parodie auf die *Crucifixus etiam tunc moriturus crucifixus* sind, die sich weitaus von der ursprünglichen Partitur unterscheiden. Die Skizzen aus dem Jahre 1783 datieren, können nicht sicher sein und unterliegen nach der Salzburger Aufführung zu vollenden.

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

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

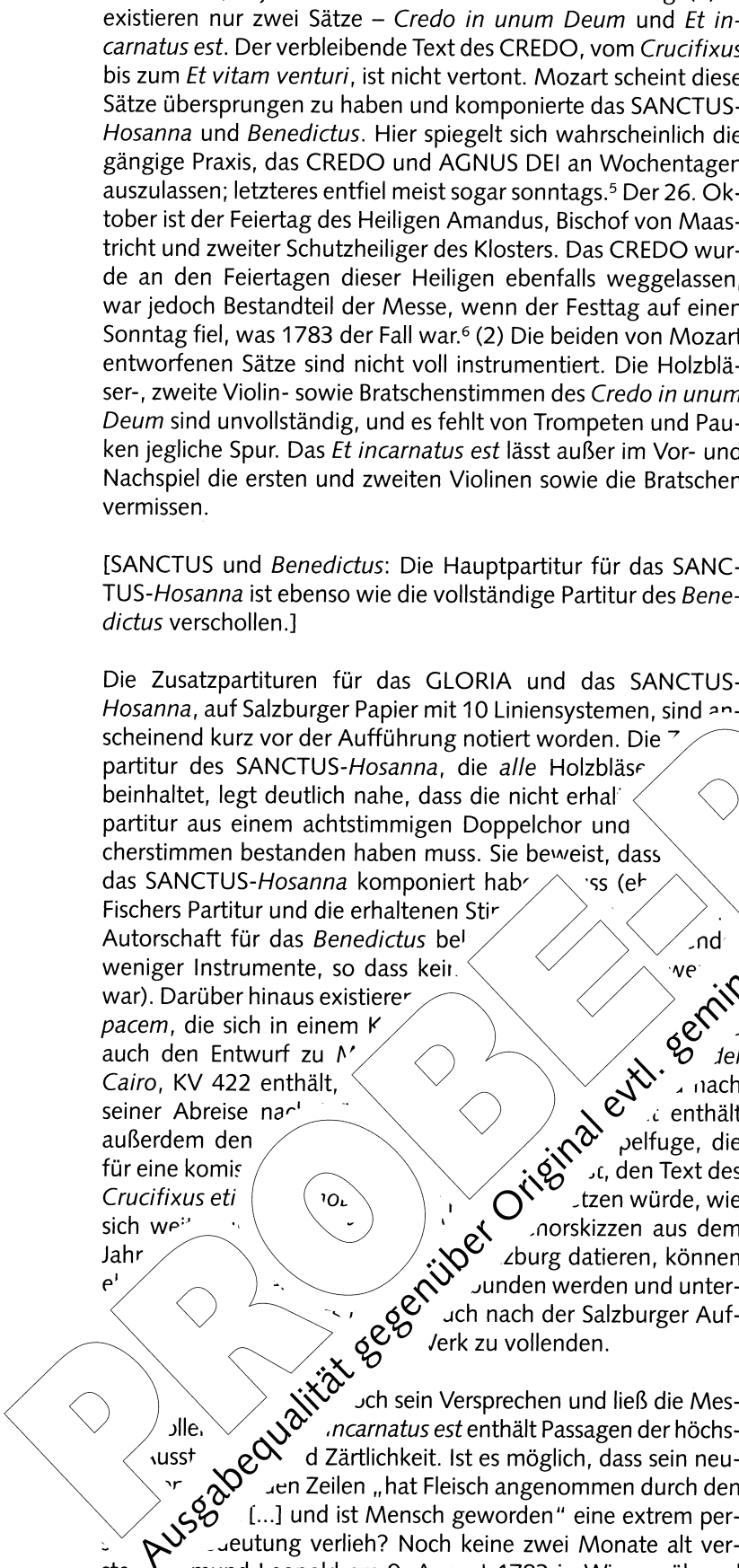
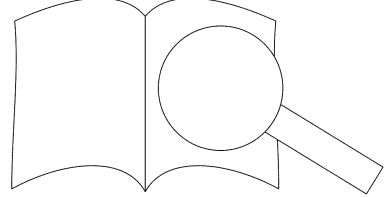
Jeglicher Versuch, die c-moll-Messe zu vervollständigen, muss die einschüchternden Herausforderungen bewältigen müssen einige grundlegende Fragen beantworten:

1. Beinhaltet die von Mozart verlassene Partitur die Sätze der beiden überlieferten *Crucifixus* und *Et incarnatus est* nicht in den Partiturentwürfen?
2. Wie viele zusätzlich Instrumente sind im *Crucifixus* und im *Et incarnatus est* des CREDO vorgesehen?
3. Skizzierte Mozart die Partitur für das *AGNUS DEI*?
4. Fischers Partitur für das *SANCTUS*, in der der *SANCTUS* und *Benedictus* geteilt ist, nur einen vierstimmigen *SANCTUS* enthält. Die *SANCTUS-Hosanna* doppelchörig ist, entstammt der vierstimmigen Partitur. Hat Fischer einfach entworfen, so dass nur Chor II rekonstruiert werden konnte, oder umgekehrt? Oder handelt es sich bei der Zusammenstellung beider Chöre? Sollte das die Komprimierung von Fischer, oder von ihm in Salzburg selbst unternommen oder überliefert worden sein?

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

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

⁵ Vgl. Father Peter Allan CR, "Mozart and the Credo in c minor" in Philip Wilbys Vervollständigung (2004), S. 177.
⁶ Mozart war dies möglicherweise zu spät gewesen wäre, Musik aus anderen Messen nicht aufzuführen. Die Aufzeichnungen der Instrumentierung geben keinen Aufschluss über die an diesem Ort.
⁷ Paul Corneilson und andere haben auf diese mögliche Verbindung hingewiesen.



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

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

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

4. Fischers Partitur Mozarts Doppelfuge wahrscheinlich im SANCTUS- vierstimmigen Chor „Choro I“ und „Choro II“ über Existenz zweier Chöre wichtige Untersuchung der Orchestrierung der *Hosanna*-Fuge ergibt, dass der in vierstimmige Chor, den bisherige Partituren, mit keinem der Mozart'schen Sätze sein kann. Die Fuge besteht aus einem thematischen gehaltenen Hauptsubjekt und einem Nebenmotiv. Die Posaunen verdoppeln nur das Hauptmotiv am Fugenbeginn, womit angedeutet wird, dass das Thema, der andere den Kontrapunkt singen Posaunen würden zusammensetzen, so dass eine Aufhebung des Themas auf beide Chöre die Vorteile der Posaunenverdoppelung größtenteils aufheben würde.) Die vorliegende Vervollständigung verteilt zum ersten Mal die Musik aus Fischers Kopie nach streng philologischen Gesichtspunkten.

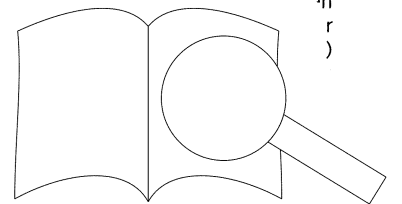
Zusätzlich zu den bisher nicht verwendeten Skizzen existiert eine weitere Quelle, die der Vervollständigung dienlich sein könnte: 1785 wurde Mozart beauftragt, einen Psalm für ein Konzert der Wiener Tonkünstler-Societät zu komponieren. Er veranlasste die Schaffung eines italienischen Librettos, das an das KYRIE und GLORIA der Messe angepasst wurde, die nun unter dem Titel *Davide penitente* (KV 469) als Kantate aufgeführt wurde.⁹ Bei dieser Umgestaltung fügte er zwei neue Arien hinzu – eine Tenor-Arie, „*A te, fra tanti affani*,“ in B-Dur (datiert auf den 6. März 1785) zwischen dem ehemaligen *Domine Deus* und dem *Qui tollis*, bzw. eine Sopran-Arie, „*Tra l'oscura funeste*,“ in c-moll beginnend und in C-Dur endend (datiert auf den 11. März 1785), zwischen dem ehemaligen *Domine Deus* und dem *Quoniam*, wobei ein Übergang zur *Domine Deus* die nötige harmonische Verbindung schafft. Die *Domine Deus* Takt 185 der früheren *Cum Sancto Spiritu* werden sollte.¹⁰ Die Umarbeitung der *Domine Deus* Messe komponierten Material zeigt, dass Mozart keine weitere Komposition sah, aber eine Komposition hatte, die auf die Früchte seiner Arbeit umzugestalten.

Obwohl sie bestimmt AGNUS DEI bestimmt zu gedacht, gemeinsam k für t zu werden. Der Umstand, dass die Musik der Messe zupassen, legt nahe, dass es *penitente* komponierte Musik umzubringen, der fehlender Messsätze zu verwenden durch Latein ersetzt wird. Aus Mozart ist ersichtlich, dass das CREDO nur eine *penitente* – das *Et in Spiritum Sanctum*. (Die übrigen Sätze). Das AGNUS DEI ist in der Regel ebenfalls *penitente*, womit insgesamt zwei Arien benötigt würden, um die *penitente* zu vervollständigen. Die Tenor-Arie aus *Davide penitente* für obligates Holzbläserquartett mit Flöte, Oboe, Klarinette und Fagott gesetzt. Die Besetzung der Messe enthält eine Klarinetten, und die idiomatische Kompositionsweise für Solo-Klarinette widersteht Adaptationen für andere Instrumente. Die Sopran-Arie fügt eine Flöte zu den beiden Oboen hinzu, während im *Et incarnatus est* eine der beiden Oboen zur Flöte wechselt. Für heutige Aufführungen ist dies jedoch unerheblich,

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

⁹ Lorenzo da Ponte wurde verschiedentlich als Librettist genannt, doch scheinen neuere Forschungen von Bruce Alan Brown diese Annahme zu widerlegen. Mozart weigerte sich, das Werk als eigenständige Komposition in sein thematisches Verzeichnis einzutragen. Stattdessen führt er die beiden neuen Arien einzeln als zur „SocietätsMusique“ (Beyer, S. V) an. Alan Brown richtig bemerkt, „ob bewusst oder nicht, der ad-hoc-Charakter des Werkes erfasst casualy chosen, perfectly captures“ (Brown, „Mozart, Da Ponte, and the Case of *Davide penitente*,“ K. Übersetzung des Verfassers.)

¹⁰ Er erweiterte das umgearbeitete Werk des SANCTUS oder *Benedictus* und endeten CREDO-Sätzen zurück. Doch der zweite, das *Et incarnatus est*, Oboe und Fagott und eine vollständige *cadenza* in c-moll.



Foreword

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

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

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

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

If the mass performed on 26 October was the C-minor Mass composition, Mozart had only evidence of what he had written. The only evidence of what he had written have been performed were the parts that were used in Salzburg. Like the parts of other church music, they were written for a church. Only four of the parts that were written survived – those for the three vocal parts and the organ. It is clear from details of the preparation of the parts that the parts were written a whole tone below the parts that were performed. The parts contain many transpositional changes. The organ part stops at the end of the *Hosanna*³ fugue, and the parts for the *Benedictus*. These parts belong to a complete set that was written by Mozart’s sister Nannerl to the collegiate church of St. Cross in Augsburg, Germany, along with the other parts to Mozart’s sacred music that had remained in his possession. Some time before 1802 the parts were in the possession of the master of the church, Pater Matthäus Fischer, who probably performed Mozart’s church music regularly,⁴ as he assembled a score of the C-minor Mass from the Salzburg parts, consisting of the entire KYRIE and GLORIA, the SANCTUS-*Hosanna* and the *Benedictus* (which ends with a return of the

latter part of the *Hosanna* fugue). Although most of those parts have disappeared, those that survive contain only the movements in Fischer’s score. Evidently these are the only parts that Mozart completed. Neither the parts nor Fischer’s score survive for the CREDO, AGNUS DEI or *Dona nobis pacem*. The main autograph score to the SANCTUS and for the *Benedictus* has disappeared, Fischer’s score is the source for the strings and chorus for these movements. Unfortunately, his score reduces the eight parts of the SANCTUS-*Hosanna* to four (with the exception of the soprano parts which both soprano parts appear), which is why the parts of the bassoons suppresses some parts of Fischer’s *Hosanna* score severely. This is because Mozart’s overflow score for the strings, winds, brass and timpani was not available. I will attempt a reconstruction.

Most of Mozart’s Mass in C minor is written on twelve-staff paper. The format engendered by the twelve-staff format engendered a complete set of parts for soloists, chorus (varying from four to eight parts), ATB to eight-part double choir. Following Salzburg practice, the parts are doubled by trombones. The parts for the flutes (one of which switches to flute and two bassoons, two horns, two trumpets and organ. Even with the trombones and with each pair of wind and brass instruments, a four-part chorus leaves no room for a five-part double choir. Five-part choruses leave out two, six-part double choir leaves out six. Mozart solved this problem by creating overflow scores for all choral movements for full orchestra.

The autograph consists of the following:

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

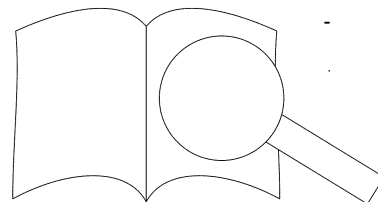
CREDO: The CREDO is likewise written on twelve-staff paper. It is incomplete in two respects: (1) There are only two movements – *Credo in unum Deum* and *Et incarnatus est*. The remainder of the CREDO text, from *Crucifixus* to *Et vitam ven-*

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

² Translated by the author. For the word, p. IV.

³ *Hosanna* is the spelling consistently in this edition. *Osanna* is four score; André’s first edition; the Brei forth AMA (“*Alte Mozart-Ausgabe* the completions of Schmitt (but not er, and Maunder.

⁴ Not only do the parts show traces of many of these works in Fischer’s hand.



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

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

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

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

Why did Mozart abandon his unfinished? The *Et incarnatus est* is a radiant, tender music he ever pondered a setting for the Holy Spirit [...] and made an intensely personal moment. Mozart died in Vienna on 9 December 1791, aged 35, while his father, Leopold, died 2½ months before the Mass. The high infant mortality was a more stoically than now. The young father turned away from the world. Despite this, however, he continued to work on it after the death of his father. Lasting doubt upon such theories, however, belongs to the realm of speculation. Mozart's father died in 1791 as assistant to Leopold Hofmann, master of St. Stephen's Cathedral in Vienna, and being Hofmann's successor. Whether Mozart's return to the Mass had he survived Hofmann is uncertain.

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

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

The present completion and reconstruction of the C-minor Mass proposes answers to all of these questions.

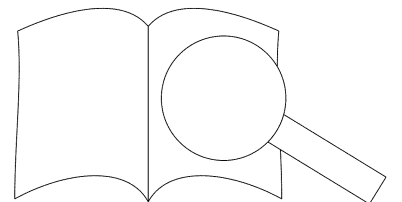
1. Mozart's scoring for the *Et incarnatus est* is identical to that for the *KYRIE* in the C-minor Mass including the strings of the draft score and five-part chorus. The overflow score of the *Et incarnatus est* contains two blank staves, and the solo soprano staves, in other Mozart works, from Act II of *The Magic Flute* and Act I of *Le Nozze di Figaro* scoring (solo flute, solo oboe, solo violin, and solo viola). Another aria, *Il mio tesoro* from Act IV of *Le Nozze di Figaro* uses only the same scoring but also the horn. Neither aria uses horns, but the decision to add them in several places is justified.⁸
2. Mozart generally set the texts of the *GLORIA* and the *CREDO* as two large movements without subdivisions. When quite young, however, he composed two masses on a smaller scale (the "Dominicus" Mass in C major, K. 66, and the "Orphanage" Mass in C minor, K. 139/47^a), in which he divided the *GLORIA* and *CREDO* into sub-movements. These subdivisions are identical in the surviving movements of K. 427. The earlier masses imply that the *CREDO* was meant to contain five more movements: *Crucifixus*, *Et resurrexit*, *Et in Spiritum Sanctum*, *Et unam sanctam*, and *Et vitam venturi*.

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

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

⁷ Paul Corneilson and others have suggested

⁸ Franz Beyer mentions these and other Mozart out horns in the foreword to his edition (*W "Ah dal pianto"* (Sandrina) in A minor for cello and piano, K. 196; No. 3 "Ruhe sanft" for bassoon and strings from *Zaide*, K. 345; and "F major for flute, oboe, bassoon and string quartet, p. V), and his edition shows facsimiles of *fühls*" and *Et incarnatus est* on facing pages in their identical layout.



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

4. Fischer's score confirms that the Salzburg parts reproduced Mozart's double choir in the *Qui tollis*, making it unlikely that Mozart would have replaced the double choir for the SANC-TUS-*Hosanna* with a jerrybuilt four-part choir; and Fischer's "Choro I" and "Choro II" indications show that he was aware that there were two choirs. A careful examination of the chrestal doublings in the *Hosanna* fugue reveals that the surviving four-part chorus of Fischer's score, which prior editions used as Choir I, cannot be identical with either of the original choirs. The fugue consists of a subject primarily in eighth notes and a countersubject in sixteenths. The tenors sing only the subject at the outset of the fugue, implying that the other choir should sing the subject, whereas the sopranos sing the countersubject. (The trombones would double the subject between the choirs with the tenors, and the violas of the trombone doubling.) To recast the music of Fischer's score in a four-part setting was the way.

In addition to hitherto known sketches, a second possible resource for the C-minor Mass is a second manuscript of the Mass that Mozart was commissioned to write for the court of the Wiener Tonkünstlergesellschaft in 1783. The Italian libretto to be fitted to the Mass, which were performed in the *Te Deum* (K. 469).⁹ As part of the Mass, there are two arias – a tenor aria in B flat major (dated 6 March 1785) between the *Qui tollis*, and a soprano aria in C major, "Tra l'oscure ombrine" (dated 17 March 1785), between the latter and the *Hosanna*, with a transition to dominant of E minor necessary tonal link. Mozart also added a cadenza for two sopranos and tenor to be interpolated after the *Hosanna* from the former *Cum Sancto Spiritu* fugue.¹⁰ The adaptation of the bulk of what Mozart had composed of the Mass for the C-minor Mass on this occasion implies that Mozart saw no further practical need for his composition, but also that he saw no aesthetic objection in turning the fruit of a solemn vow into a piece of *Gebrauchsmusik*.

Although not designed for the CREDO or the AGNUS DEI, these arias were conceived to be heard with the music of the Mass. The fact that Mozart saw no objection to fitting a new Italian text to the music of the Mass suggests that it would be legitimate to use the music composed for *Davide penitente* to supply some of the missing movements of the Mass by employing the reverse procedure, with Latin replacing the Italian. From Mozart's early masses we see that the CREDO requires only a single aria – the *Et in Spiritum Sanctum*. (The remaining movements are choral.) The AGNUS DEI is normally also a solo movement, so two arias are indeed required to finish the Mass. The tenor aria in *Davide penitente* is scored for an obbligato wind quartet of flute, oboe, clarinet and bassoon. The Mass does not require such instrumentation in its scoring, and the idiomatic writing for strings and woodwinds is an adaptation to another instrument. The soprano aria is scored for the two oboes, whereas in the *Et in Spiritum Sanctum* the oboists switches to flute. For performance, the soprano part is scarcely important, as a separate movement consisting of a slow introduction in G major, followed by a main Allegro in C major. The introduction ends with the word *pacem* to follow, with a figure that reflects the *Dona nobis pacem* sketches. The *Et in Spiritum Sanctum*; but the early full score for this text in his key of G, and from soprano to tenor, the earlier masses.

The following sources and procedures have been used to reconstruct the Mass into a liturgically complete version.

Davide penitente: The vocal cadenza for two solo sopranos from the *Davide penitente* has been introduced as a separate movement and parts allow performers to retain the original version without the cadenza if they prefer.

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

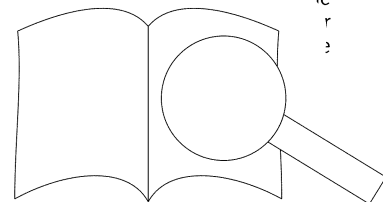
Et incarnatus est: The missing portions of Violins I and II and viola have been supplied.

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

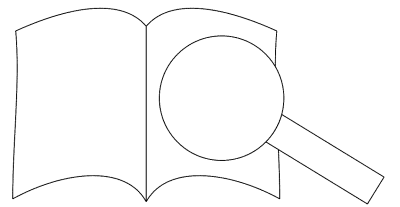
Et resurrexit: A four-part chorus has been derived from a 1783 sketch and a motive from the *Credo in unum Deum*. (Mozart often enhances unity by reusing motives from movement to movement; the Requiem, K. 626, provides an outstanding example.)

⁹ It has been suggested that Lorenzo da Ponte might have been the librettist, but recent work by Bruce Alan Brown appears to refute this hypothesis. Mozart declined to enter it into his thematic catalog, and in its own right, listing instead the two new "SocietätsMusique," which, as Bruce Alan Brown has noted, were chosen, perhaps consciously or casually, for their perfection. (Brown, "Mozart, Da Ponte, and the Case of *Davide penitente*," *Musical Quarterly*, 70 (1988), 1-10.)

¹⁰ He did not expand the recasted work, nor did he return to the two unfinished parts for flute, oboe and bassoon for the three obbligati and the solo part by the new tenor aria.



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Kyrie

Wolfgang Amadeus Mozart (1756–1791)

ergänzt und herausgegeben von / completed and edited by
Robert D. Levin (2005)

1. Kyrie

Andante moderato

Oboe I

Oboe II

Fagotto I

Fagotto II

Corno I, II
in Do / C

Clarino I, II
in Do / C

Timpani
in Do-Sol / c-G

Trombone alto

Trombone tenore

Trombone basso

Violino I

Violino II

Viola I, II

Soprano solo

Sopra

Bassi ed Organo

p Org: tasto solo

The musical score is arranged in a standard orchestral format. It includes staves for Oboe I and II, Bassoon I and II, Horns I and II in C, Clarinets I and II in C, Timpani in C-G, Trombones in alto, tenor, and bass positions, Violins I and II, Viola I and II, Soprano solo, Soprano, Basses, and Organ. The organ part is marked 'Solo' and 'p Org: tasto solo'. The tempo is 'Andante moderato'. The score is in G major and 3/4 time. A large diagonal watermark is overlaid across the score, reading 'PROBENPARTI' and 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag'.

Aufführungsdauer / Duration: ca. 80 min.

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5

Musical score for the first system, featuring a grand staff with piano accompaniment and vocal staves.

Musical score for the second system, featuring a grand staff with piano accompaniment and vocal staves.

Musical score for the third system, featuring a grand staff with piano accompaniment and vocal staves.

Musical score for the fourth system, featuring a grand staff with piano accompaniment and vocal staves.

Musical score for the fifth system, featuring a grand staff with piano accompaniment and vocal staves.

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

Tutti *f*

Musical score for the sixth system, featuring a grand staff with piano accompaniment and vocal staves.

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

Tutti *f*

Musical score for the seventh system, featuring a grand staff with piano accompaniment and vocal staves.

Ky - ri - e e - lei - son.

Tutti *f*

Musical score for the eighth system, featuring a grand staff with piano accompaniment and vocal staves.

Ky - ri - e e - lei - son.

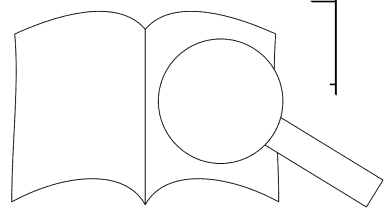
Tutti *f*

Musical score for the ninth system, featuring a grand staff with piano accompaniment and vocal staves.

6 4 h3 6 b5

Musical score for the tenth system, featuring a grand staff with piano accompaniment and vocal staves.

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11

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

4 43 6 7 7 6 6 4 #3 6 45

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

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

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

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

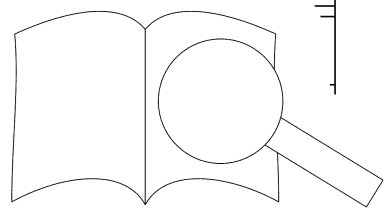
Musical notation for the fifth system, including piano accompaniment and vocal lines.

Musical notation for the sixth system, including piano accompaniment and vocal lines with lyrics.

Musical notation for the seventh system, including piano accompaniment and vocal lines with lyrics.

Musical notation for the eighth system, including piano accompaniment and vocal lines with lyrics.

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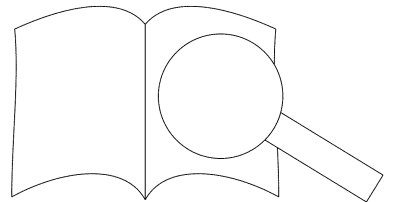


lei - son, e - lei - son, e - lei - son, e - lei - son,

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

7 4 5 b7 7 4 5 b7 6 8 6 8 6 8 6 8
 4 4 2 4 4 2 5 6 5 46 5 6 5 6
 3 3 3 3 3 3 3 3 3 3 3 3 3 3

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Musical notation for the first system, including piano and bass staves.

Musical notation for the second system, including piano and bass staves.

Musical notation for the third system, including piano and bass staves.

Musical notation for the fourth system, including piano and bass staves.

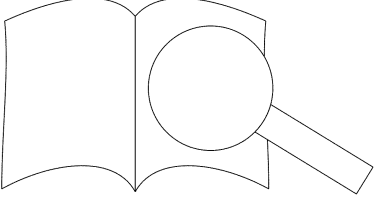
Musical notation for the fifth system, including piano and bass staves.

Musical notation for the sixth system, including piano and bass staves.

Musical notation for the seventh system, including piano and bass staves.

Musical notation for the eighth system, including piano and bass staves.

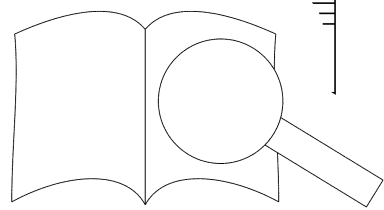
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* Vgl. Vorwort. / Cf. Foreword.

6 4 b7 p 6 5 6 7

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Musical score for the first system, featuring piano and bass staves with notes and rests.

Musical score for the second system, featuring piano and bass staves with notes and rests.

Musical score for the third system, featuring piano and bass staves with notes and rests.

Musical score for the fourth system, featuring piano and bass staves with notes and rests, including 'crescendo' markings.

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

Chri - - - - - ste, Chri - ste

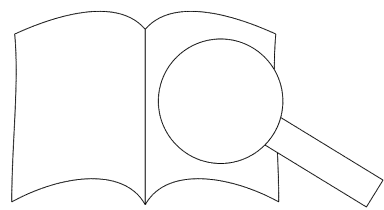
Chri - - - - - ste, Chri - ste

Chri - - - - - ste

Chri - - - - - ste

Musical score for the fifth system, featuring piano and bass staves with notes and rests, including 'crescendo' markings and fingerings.

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cre - - scendo

cre - - scendo

cre - - scendo

cre - - scendo

Empty musical staves for piano accompaniment.

Empty musical staves for piano accompaniment.

cre - - scendo

cre - - scendo

cre -

- son

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

e - lei - son,

scendo

son, e - lei - son.

re - - scendo

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

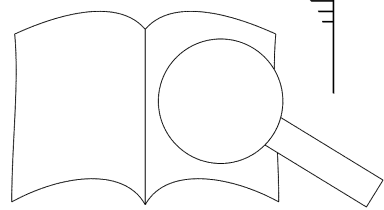
cre - - scendo

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

cre - - scendo

f 7 p 6 5 p 6 f 4 6 2

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Musical score system 1, featuring treble and bass clefs. The piano (p) dynamic is indicated. The system contains several measures of music, with some notes tied across measures.

Musical score system 2, featuring treble and bass clefs. This system contains several measures of music, continuing the piece.

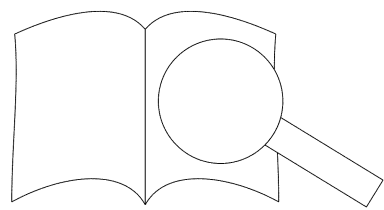
Musical score system 3, featuring treble and bass clefs. This system contains several measures of music.

Musical score system 4, featuring treble and bass clefs. The lyrics "Chri-son, e-lei-son, e-lei-son, e-lei-" are written below the notes. The piano (p) dynamic is indicated.

Musical score system 5, featuring treble and bass clefs. This system contains several measures of music.

Musical score system 6, featuring treble and bass clefs. The lyrics "Org: tasto solo" are written below the notes. The piano (p) dynamic is indicated.

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Chri-ste e - lei

e - lei - son.

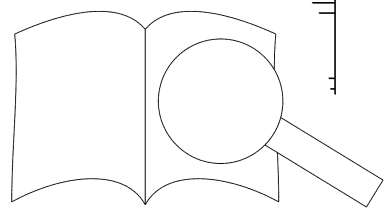
ste e - lei - son,

e - lei - - - son.

e - lei - - - son.

mf $\frac{4}{2}$ 6 8 *p* $\frac{14}{2}$ Org: *tasto solo* 6 6 b7

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68

son.

Tutti *f*

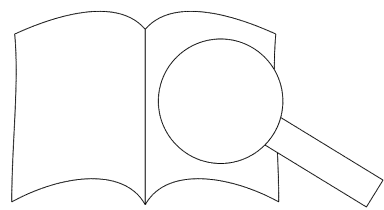
Ky - - ri - e e - lei - son. Ky -

Tutti

5 — 8 [] 6 4 — 5 — 3 — *f* 6 4 3 6 — b9 8 6

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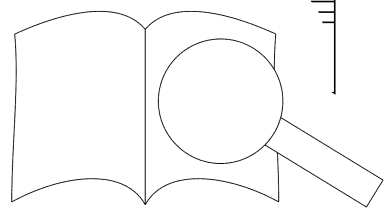
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- lei - son, e - lei - - - son, e - lei - son, e -
Tutti f
 e - lei - son, e - lei - son. Ky - ri - e,
Tutti f
 Ky - - - ri - e €

4 4₃ 6 9 8 6 4₅ - 6 9 4₆ 4₄ 6₆ 6

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

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

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

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

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

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

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

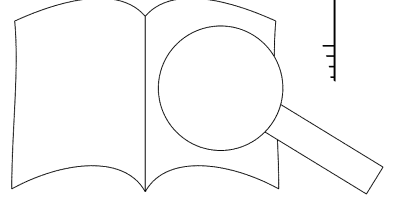
Eighth system of musical notation, featuring a vocal line and piano accompaniment.

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

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

6 = 8 = 6 = 8 = 6 = 8 =
5 = 6 = 5 = 6 = 5 = 6 =

6 7 8 #7 8
4 4 6 4 3



Org:
tasto solo

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First system of piano accompaniment, measures 86-89. The right hand has whole rests, and the left hand has a simple bass line.

Second system of piano accompaniment, measures 90-93. The right hand has whole rests, and the left hand has a simple bass line. A dynamic marking *p* and a first ending bracket *a 2* are present.

Third system of piano accompaniment, measures 94-97. The right hand has whole rests, and the left hand has a simple bass line. A dynamic marking *p* is present.

Fourth system of piano accompaniment, measures 98-101. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. Dynamic markings *p* are present.

Fifth system of piano accompaniment, measures 102-103. The right hand has whole rests, and the left hand has a simple bass line.

Vocal line for the first part of the system, measures 104-107. The lyrics are: e - lei - son, e - lei - son, e - lei - son, e - -

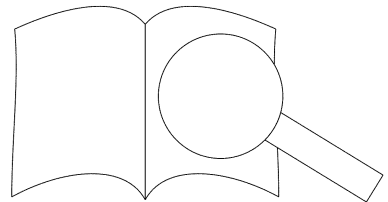
Vocal line for the second part of the system, measures 108-111. The lyrics are: - e e - - lei - son. Ky - ri - e e -

Vocal line for the third part of the system, measures 112-115. The lyrics are: - ri - e e - - lei - - son.

Vocal line for the fourth part of the system, measures 116-119. The lyrics are: Ky - ri - e e - - lei - son. Ky

Sixth system of piano accompaniment, measures 120-123. The right hand has whole rests, and the left hand has a simple bass line. A dynamic marking *p* is present.

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

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

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

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

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Gloria

2. Gloria

Allegro vivace

Oboe I

Oboe II

Fagotto I

Fagotto II

Corno I, II in Do / C

Clarino I, II in Do / C

Timpani
in Do-Sol / c-G

Trombone alto

Trombone tenore

Trombone basso

Violino I

Violino II

Viola

Soprano

Alto

Co
asso

Organo

5

5

5

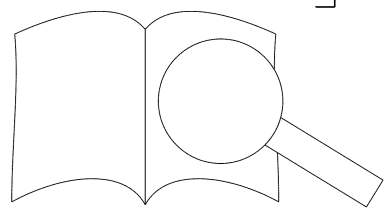
5

5

5

5

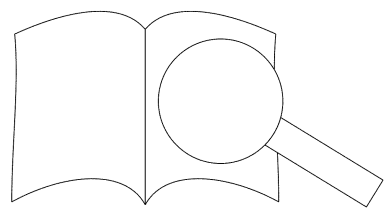
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Glo - - - - - ri - a in ex - cel - sis, glo - ri - a in ex -
 ex - cel - sis, glo - - - - - ri - a in ex - cel - sis, glo -
 ri - a in ex - cel - sis, glo - -
 in ex - cel - - - - - sis D

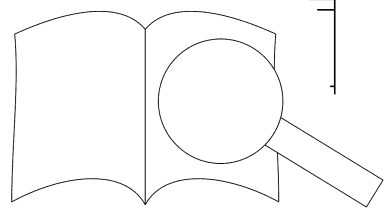
4 3 7 6 9 9 4 7 6 9 8
 6 5 4 8 8 3 6 5 5 4 3
 4 3 4 3 5 4 3 4 3

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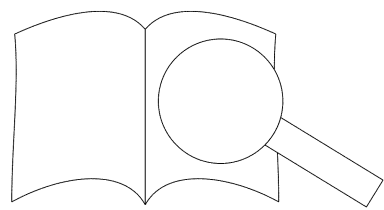
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in ex-cel - sis De-o, in ex-cel-sis, in ex-
 sis De-o, in ex-cel - sis De-o, in ex-cel-sis, in ex-
 sis De-o, in ex-cel - sis D
 sis De-o, in ex-cel - sis De -

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

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Musical notation system 1: Treble and Bass clefs with rhythmic patterns.

Musical notation system 2: Treble and Bass clefs with melodic lines and a dynamic marking 'p'.

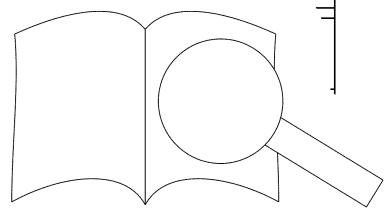
Musical notation system 3: Treble and Bass clefs with melodic lines and a dynamic marking 'p'.

Musical notation system 4: Treble and Bass clefs with melodic lines and a dynamic marking 'p'.

Vocal line with lyrics: in - ter - - ra, in ter - ra pax ho - mi - ni - bus
Et in - ter - ra, in ter - ra pax ho - mi - ni - bus
1 ex-cel-sis. Et in - ter - ra
cel-sis, in ex-cel-sis. Et in - ter - - ra pax

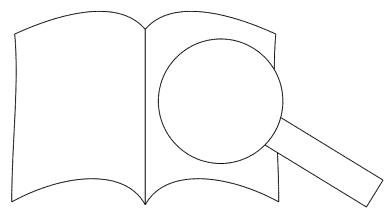
Musical notation system 5: Bass clef with a dynamic marking 'p' and the instruction 'Org: tasto solo'.

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

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Musical score system 1, measures 1-4. Treble and bass staves with piano accompaniment. Dynamics include *f*.

Musical score system 2, measures 5-8. Treble and bass staves with piano accompaniment. Dynamics include *f*.

Musical score system 3, measures 9-12. Treble and bass staves with piano accompaniment. Dynamics include *f*.

Musical score system 4, measures 13-16. Treble and bass staves with piano accompaniment. Dynamics include *f*.

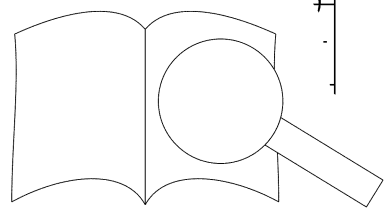
Musical score system 5, measures 17-20. Includes vocal line with lyrics and piano accompaniment. Dynamics include *f*.

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

Musical score system 6, measures 21-24. Bass line with figured bass notation. Dynamics include *f*.

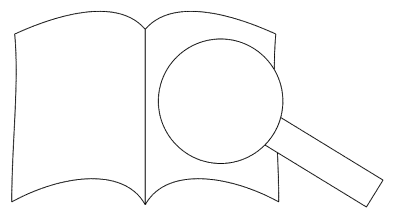
7 #7 5 3 4

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

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Musical score for the first system, featuring a grand staff with two treble clefs and two bass clefs.

Musical score for the second system, featuring a grand staff with two treble clefs and two bass clefs.

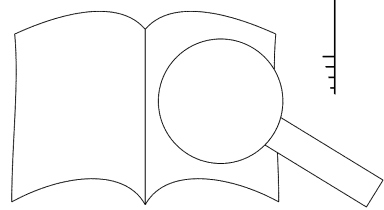
Musical score for the third system, featuring a grand staff with two treble clefs and two bass clefs.

Musical score for the fourth system, featuring a grand staff with two treble clefs and two bass clefs.

Vocal line with lyrics: in ex-cel-sis De-o, in ex-cel-sis, in ex-cel-sis, in ex-cel-sis.

Bass line with guitar chord diagrams: 5 3 [] 6 4 7 5 6 5 3 [] 4 3 []

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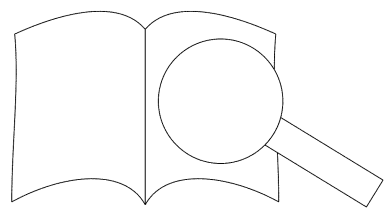
in ter - ra pax ho - mi - ni-bus bo -

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

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

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

p Org: tasto solo



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System 1 of piano accompaniment, consisting of four staves (treble and bass clef). The notes are mostly whole and half notes, providing a harmonic foundation.

System 2 of piano accompaniment, continuing the harmonic support with similar note values and clefs.

System 3 of piano accompaniment, featuring some melodic lines in the upper staves and sustained notes in the lower staves.

System 4 of piano accompaniment, showing more active piano parts with eighth and sixteenth notes.

Vocal line with lyrics:

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

nae vo - - - lun - - - ta

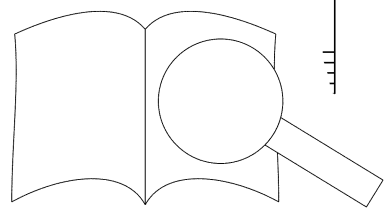
bo - - - nae vo - lun

bo - - - nae

Basso continuo line with figured bass notation:

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

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Musical score system 1, measures 55-58. It features a grand staff with treble and bass clefs. The music consists of long, sustained notes with slurs and dynamic markings of *p* and *pp*.

Musical score system 2, measures 59-62. It features a grand staff with treble and bass clefs. The music consists of long, sustained notes with slurs and dynamic markings of *p* and *pp*. A first ending bracket labeled *a 2* is present.

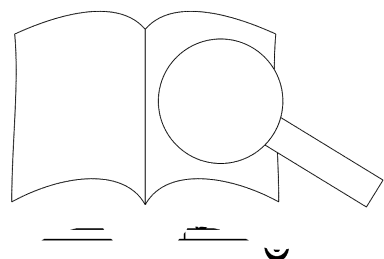
Musical score system 3, measures 63-66. It features a grand staff with treble and bass clefs. The music consists of long, sustained notes with slurs and dynamic markings of *p* and *pp*.

Musical score system 4, measures 67-70. It features a grand staff with treble and bass clefs. The music consists of long, sustained notes with slurs and dynamic markings of *p* and *pp*.

Musical score system 5, measures 71-74. It features a grand staff with treble and bass clefs. The music consists of long, sustained notes with slurs and dynamic markings of *p* and *pp*.

Musical score system 6, measures 75-78. It features a grand staff with treble and bass clefs. The music consists of long, sustained notes with slurs and dynamic markings of *p* and *pp*. The word *tis.* is written below the notes.

Org: tasto solo



5
4

3

4

pp

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10 *a 2*

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

14

Lau - da - te.

p *f*

6 [] 6 []

19

Be - ne - di - ci - mus te,

f *p*

Org: tasto solo *f* *p* *Org: tasto solo*

di - ci - mus te. Ad -

5 6 5

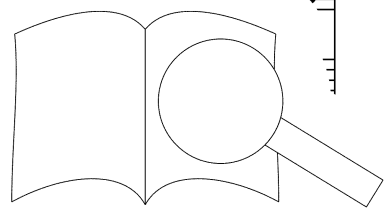
ra - mus te. a - mus te, glo - ri - fi - ca -

6 6 3 [-] 7 6 6 [-] 5 [-]

p 2

4 4 2 6 6 #6

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

6 7 43

Ad - o - ra - mus te.
Org: tasto solo 5 6 7
Org: tasto solo

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ca - - - - - b7

a 2
p
crescendo
mus te.

4 2 4 2 6 #6 8 [] 6 [] 5 []

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83

p

p

p

p

Lau - da -

89

f

f

f

f

- - - mus te. -

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

p *f*

Org: *tasto solo* 6

95

p

p

p

be - ne - di - ci - mus te.

p

Org: *tasto solo* [5] 6 5

100

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

105

110

Org: *tasto solo*

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

116

mus te. Ad

6 7

121

Glo - ri - fi - ca

Org: tasto solo

126

b7 6

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mus te, glo - ri - fi - ca

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

6 7 5 6 5 4

p *f*

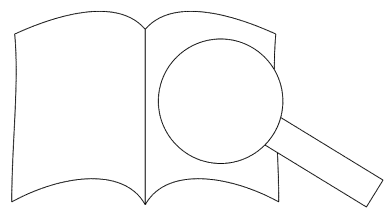
cresc. *cresc.* *cresc.*

4 2

f

4 6 8 6 5 3

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4. Gratias

Adagio

Oboe I

Oboe II

Fagotto I

Fagotto II

Corno I, II
in Do / C

Trombone alto

Trombone tenore

Trombone basso

Violino I

Violino II

Viola

Soprano I

Soprano J

Bass

Bassi ed Organo

gra - ti - as a - gi - mus ti - bi pro - pter
 ra - - - ti - as a - - gi - mus ti - bi pro - pter
atti f
 Gra - - - ti - as a - gi - mus ti - bi pro - pter
Tutti f
 Gra - - ti - as a - gi - mus ti
Tutti f
 Gra - - ti - as a - - gi - mus ti

Org: tasto solo b7 9 - 8 5 - b5 #7 - 8 [6] 4# 4 - # b3

4

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

ma - gr o - ri-am tu - - - am. Gra - - ti -

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

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

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

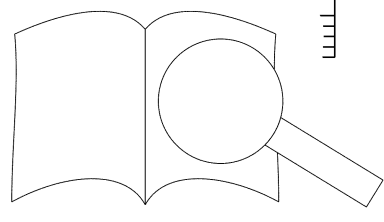
#5 6 - 4+ - #5 - 6 7 #5 - #3 - *p* Org: tasto solo

7

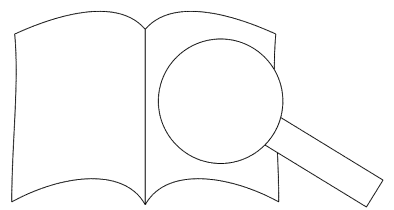
as
as
mus
pro - - pter ma - gnam glo-ri-am, pro - - pter ma - gnam
gi - mus pro - - pter ma - gnam glo-ri-am, pro - - pter ma - gnam
a - - - gi - mus pro - - pter ma - gnam glo-ri-am, pro - - pter ma - gnam
a - - - gi - mus pro - - pter ma - gnam glo-ri-am, p

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

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5. Domine

Allegro moderato

Violino I

Violino II

Viola

Soprano I solo

Soprano II solo

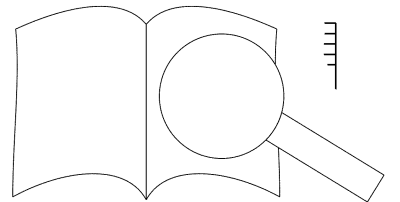
Bassi ed Organo
Fagotti col Basso

f Org: tasto solo

Musical score for measures 7-12. The score includes staves for Violino I, Violino II, Viola, Soprano I solo, Soprano II solo, and Basses/Organo/Fagotti/Bass. The music features dynamic markings of *p* and *f*, and trills (*tr*). The organ part is marked *f* and *Org: tasto solo*.

Musical score for measures 13-16. The score includes staves for Violino I, Violino II, Viola, Soprano I solo, Soprano II solo, and Basses/Organo/Fagotti/Bass. The music features dynamic markings of *p* and *f*, and trills (*tr*). The organ part is marked *f* and *Org: tasto solo*.

Do - mi-ne De - us, Rex cae - le - stis, Re



20

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

5 7 7 5 5 6 7

27

ens.
Do - mi-ne Fi - li u - Je - su Chri-ste. Do - mi - ne

Org: tasto solo

34

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

b3 b7 7 7 7 5 6
45 3 3

40

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

Fi - li - us Pa - tris. Do-mi-ne De - us, Rex cae - le

7 # 7 #3 6 5 3 3 3 3 7 3 3 3 3 7 2 3

48

- su Chri - ste.

Pa - ter o - mni-pot-ens.

5 7 6 6 6

55

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

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

6 4 5 # [1 1 1] p 5 7

Org: tasto solo

62

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

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

7 7 7 8 6 6 5 [-]

69

Fi - - - li - us P Fi - - - li - us,

Pa - - - tris.

b₃ [] 6 [] b₃ []

74

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

6 7 [-] 8 6 5 4 3 [-] 6 [-] 4 3 [-]

81

tris. A - - - - - tris, Fi

6 [] 5 7 7 7

87

Fi - li - us Pa - tris

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

7 # 7 #3

Org: tasto solo

94

li-us Pa - - - tris.

Fi - li-us Pa - - - tris.

7 # 6 # 5 #

Org: tasto solo

6. Qui tollis

Largo

Oboe I

Oboe II

Fagotto I

Fagotto II

Corno I, II in Sol / G

Trombone alto

Trombone tenore

Trombone basso

Violino I

Violino II

Viola

Soprano

Alto

Tenore

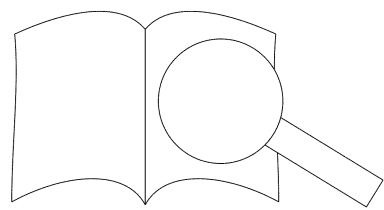
Basso

Soprano

Bassi ed Organo

Coro I

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Solo

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

4 5 — # — 4 — # — 4 — # —

4

- - lis pec - ta qui
 tol - - lis di,
 tol - - di,
 to' ta mun - - di,

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

7 6 7 6 7 b6 5 # 6 7 6 7 6 7 b6

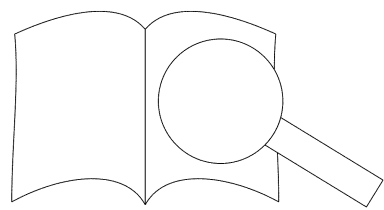
4 5 # # 4

8

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

qui tol - lis, qui tol - lis pec -
 qui tol - lis, qui tol - lis nec - -
 n di, qui tol - lis, qui tol - lis
 an - di, qui tol - lis pec - ca

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

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

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

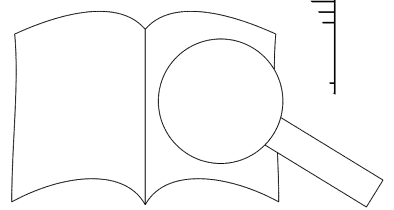
Fourth system of musical notation, featuring a vocal line and piano accompaniment.

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

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

b3 4 b5 7 6 5 4 3 b6 6 6 4 p Org: *tasto solo* pp

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- re, mi bis. Qui tol - - - lis

re-re no - bis. Qui tol - -

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

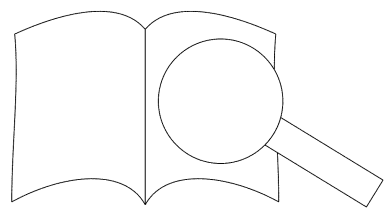
- re, mi - - se - re-re no - bis.

p mi - - se - re-re no - bis. *f*

p mi - - se - re-re no - bis. *f*

p mi - - se - re-re no - bis. *f*

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Piano accompaniment for the first system, measures 24-27. The music is in G minor and 4/4 time. It features a steady bass line and a more active treble line with some grace notes.

Piano accompaniment for the second system, measures 28-31. The music continues with similar accompaniment patterns, including some chordal textures in the right hand.

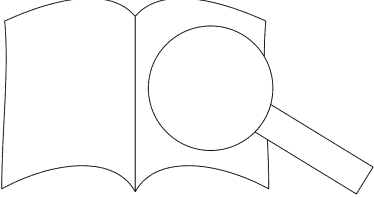
Piano accompaniment for the third system, measures 32-35. This system features a more rhythmic and melodic accompaniment with frequent grace notes and a dynamic marking of *p* (piano).

Vocal line and piano accompaniment for the fourth system, measures 36-39. The vocal line includes the lyrics: "tol - lis, qui pec - ca - ta mun - - -". The piano accompaniment provides harmonic support with a dynamic marking of *p*.

Vocal line and piano accompaniment for the fifth system, measures 40-43. The vocal line includes the lyrics: "pec - ca - ta, tol - lis pec - ca - ta mun - - -". The piano accompaniment continues with a dynamic marking of *p*.

Piano accompaniment for the sixth system, measures 44-47. This system features a more rhythmic and melodic accompaniment with frequent grace notes and a dynamic marking of *p*.

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h6 4 h6 7 6 6 h6 6
 5 5 4 5 5 5 4
 h3 b3 h3 3 4 h 4

p Org: tasto solo

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

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

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

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

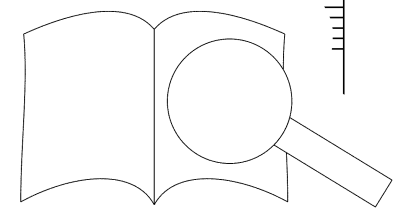
sus - ci - pe, sus - ci - pe, sus - ci-pe de-pre - ca - ti - o-nem

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

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

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

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Piano accompaniment for the first system, measures 32-35. It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music is in a minor key and features a steady rhythmic accompaniment with some melodic lines.

Piano accompaniment for the second system, measures 36-39. It continues the accompaniment from the first system, maintaining the same instrumental texture.

Piano accompaniment for the third system, measures 40-43. This system features a more active and rhythmic accompaniment with many sixteenth notes.

Vocal line with lyrics for the first system, measures 32-35. The lyrics are: "no - - stram. Qui se - - dex - te - ram Pa - - tris, no - - stram. des ad dex - te - ram Pa - - tris, no - - st - - des ad dex - te - ram Pa - - tris, no - - se - - des ad dex - te - ram Pa - - tris,"

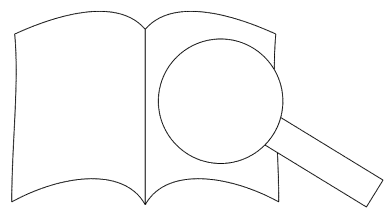
Vocal line with lyrics for the second system, measures 36-39. The lyrics are: "Qui se - des, qui Qui se - -"

Piano accompaniment for the fourth system, measures 40-43. It features a complex rhythmic pattern with many sixteenth notes.

Piano accompaniment for the fifth system, measures 44-47. It continues the complex rhythmic accompaniment.

[1 1 1] 5 — 6 — 7 — 6 — 7 — 6 — 7 — b6 — 5 — 6 — b6 — k5 — 5 — 4 — 4 — 3 —

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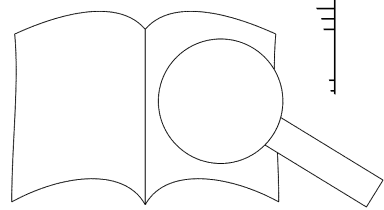


qui se - des ad tris, qui se - des, qui
 qui se in Pa - tris, qui se - des, qui se - des
 qui dex - te - ram Pa - tris, qui se - des, qui
 ad dex - te - ram Pa - tris, qui se - des ad

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

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

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

ad dex - te - ram se - des ad dex - te - ram Pa - - -

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

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

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

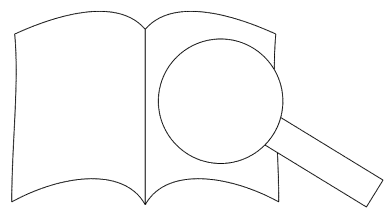
qui se - - - des, qui se - des ad dex - te - ram Pa - - -

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

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

8 6 6 6 5 4 4 5 6 5 6 6 6 p Org: tasto solo
 4 b6 5 4 4 5 4 3 b3 4 3 4

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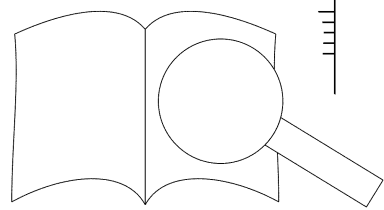


tris, mi - se - re - re, mi - se - re-re no-bis,
 tris, mi - se re, mi - se - re-re no-bis,
 tris, mi re, mi - se - re-re no-bis,
 tr au, mi - se - re-re no-bis,

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

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

mi - se-re - re - r mi - se-re - re no - - - -

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

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

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

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

mi - se-re - re, mi - se-re - re, mi - se- i

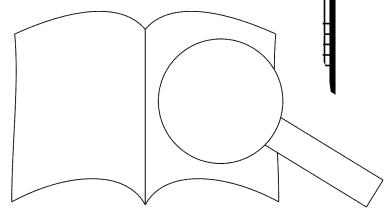
no-bis, mi - se-re - re, mi - se-re - re, mi - se - :

4 7 6 7
b3 43 4 #3

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7. Quoniam

Allegro

Oboe I, II *a 2*
Fagotto I, II *a 2*
Violino I
Violino II
Viola
Soprano I solo
Soprano II solo
Tenore solo
Bassi ed Organo *Solo*

18

Quo so

celli

4+ #6 46 6 9 6 #
2 4 5 3 5

26

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

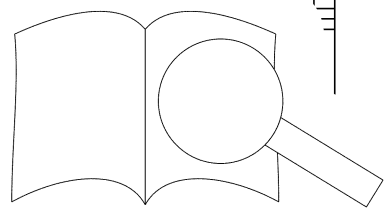
lus San - ctus, tu so-lus San - - - - -

Quo -

Bassi

p 3 3 3 3 |#| 3 3 6 5 8 7 6 5 8 7 6 #5 3 #3 7 6 4 #3 6 #5 4# 3 3 3 4 #3 6 #6 6 5 4 #3

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

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

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

- mi - nus. Quo - - ni - am, quo - - ni - am tu so-lus

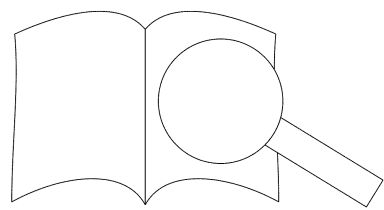
San - - - ctus. Quo - - ni - am

si - mus. Quo - - ni - am

Org: *tasto solo*

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

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49

p

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

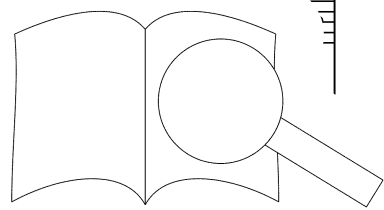
6 7 6 7

56

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

Org: tasto solo

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63

a 2

f

a 2

*f**

ll

p

ll

p

a 2

f

p

f

p

f

p

cre - scen

cre

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

- - - ctus. Tu so - lus Do - mi - r

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

p

6 5

5

7

6

4

6 - 6

71

do

do

tis as.

si - mus.

6 - 5 -

4 - 3 -

6

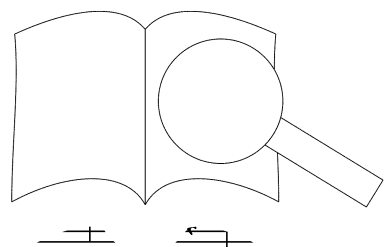
5

6

6

5

6



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

95

San

102

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

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

ctus. Quo

* Vgl. Vorwort. / Cf. Foreword.

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

so - lus, tu so - us,

so - lus, tu

so - - - - - tu so - - - - - lus San -

Org: tasto solo

* Vgl. Vorwort. / Cf. Foreword.



Piano introduction for measures 127-134, featuring a treble and bass clef staff with a key signature of one sharp (F#) and a common time signature. The music is marked with a piano (*p*) dynamic.

Piano accompaniment for measures 127-134, consisting of three staves (treble, middle, and bass clefs) with a key signature of one sharp (F#) and a common time signature.

Vocal staves for measures 127-134, including lyrics: "ctus. Quo - ni - am tu so - lus Sar", "ctus. Quo - ni - am tu so - lus San -", and "ctus. Quo - ni - am, - lus".

Bass line for measures 127-134, showing a sequence of notes in the bass clef with a key signature of one sharp (F#) and a common time signature.

Piano introduction for measures 135-142, featuring a treble and bass clef staff with a key signature of one sharp (F#) and a common time signature. The music is marked with a piano (*p*) dynamic.

Piano accompaniment for measures 135-142, consisting of three staves (treble, middle, and bass clefs) with a key signature of one sharp (F#) and a common time signature.

Piano accompaniment for measures 135-142, consisting of three staves (treble, middle, and bass clefs) with a key signature of one sharp (F#) and a common time signature.

Vocal staves for measures 135-142, including lyrics: "san - ctus. Do - mi - nus, Al - tis - si - mus. Tu so - lus", "ctus, tu", and "ctus, tu".

Bass line for measures 135-142, showing a sequence of notes in the bass clef with a key signature of one sharp (F#) and a common time signature.

#6 4 6 9 8 7 [6 5] Org: tasto solo
5 4 3 - - - - -



142

149

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

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157

mus, Al - tis - si - mus.

mus, Al - tis - si - mus.

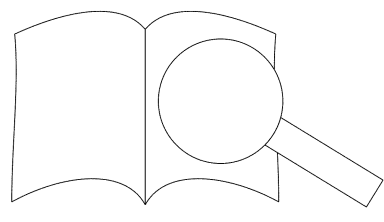
mus, Al - tis - si - mus.

6 6 # f 6 5 2

165

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

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8. Jesu Christe

Adagio

Oboe I

Oboe II

Fagotto I

Fagotto II

Corno I, II in Do / C

Clarino I, II in Do / C

Timpani
in Do-Sol / c-G

Trombone alto

Trombone tenore

Trombone basso

Violino I

Violino II

Viola I, II

Soprano

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

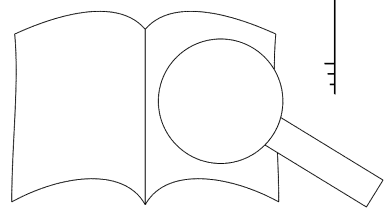
Je - su, Je - - - - su Chri-ste, Je - su Chri - -

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

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

Bassi ed Organo

Org:
tasto solo 5 — 6 — 9 b8 — b3 b4 3 — #6 4 3 — 6 7 — #6



4

a 2

simile

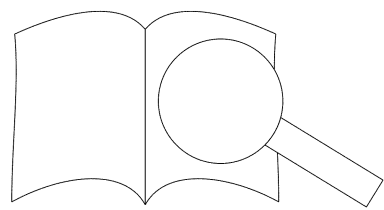
simil

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

4 5 4 2 7

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Cum Sancto

7

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

Cum San - - - cto Spi - ri -

Violoncello e Contrabbasso

Organo

tasto solo

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Musical notation for the first system, including treble and bass clefs and various note values.

Musical notation for the second system, including treble and bass clefs and various note values.

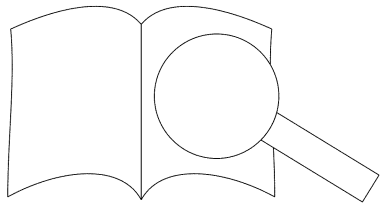
Musical notation for the third system, including treble and bass clefs and various note values.

Musical notation for the fourth system, including treble and bass clefs and various note values.

Musical notation for the fifth system, including treble and bass clefs, vocal lines, and lyrics: "men, a - - - - - Cum Spi - ri - tu, in glo - San - - - -"

Musical notation for the sixth system, including treble and bass clefs, and figured bass notation: "6 6 5 4 3 5 6 7 5 #6".

Violoncelli Bassi

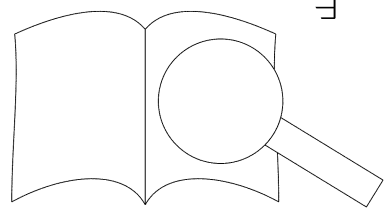


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Spi - - ri - tu, in glo - - - ri-a De - i
 - - - - ri-a De-i Pa - -
 tris. A - -
 a - - - - - men, a - - n

6 5 4 3 2 6 7 6 2 6 6 5
 4 3 5 # 4 5 [4]

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First system of piano accompaniment, consisting of three staves (treble, middle, and bass clefs).

Second system of piano accompaniment, consisting of three staves.

Third system of piano accompaniment, consisting of three staves.

Fourth system of piano accompaniment, consisting of three staves.

First system of the vocal line with lyrics: Pa - tris. - - - men, a - - - - -

Second system of the vocal line with lyrics: Cum San - - - - - cto

Third system of the vocal line with lyrics: - - - - - men, a - - - - -

Fourth system of the vocal line with lyrics: - r - - - - - men. Cum San - - - - - cto Spi

4 6 7 — 6 6 6 6 6

2

6

7

6

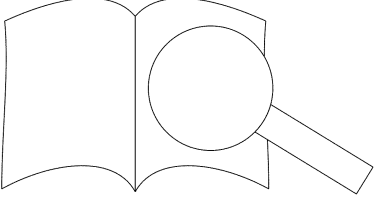
6

6

6

4

6



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Musical score system 1, measures 42-49. Treble and bass staves with piano accompaniment.

Musical score system 2, measures 50-57. Treble and bass staves with piano accompaniment. Includes a dynamic marking 'a 2'.

Musical score system 3, measures 58-65. Treble and bass staves with piano accompaniment.

Musical score system 4, measures 66-73. Treble and bass staves with piano accompaniment.

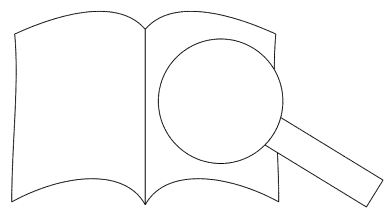
Musical score system 5, measures 74-81. Treble and bass staves with piano accompaniment and vocal line. Includes lyrics: "men, a - - - - - ri - a De - i Pa - tris. A - - - - -"

Musical score system 6, measures 82-89. Treble and bass staves with piano accompaniment and vocal line. Includes lyrics: "men. Cum San - - - - - ri - a De - i Pa - tris. A - - - - -"

Musical score system 7, measures 90-97. Treble and bass staves with piano accompaniment and vocal line. Includes labels "Violoncelli" and "Bassi".

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

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men, a - men.

men, a - men, a -

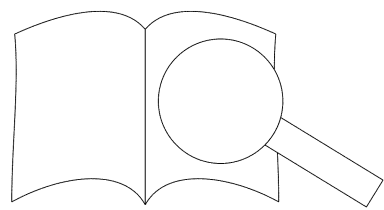
i - tu, in glo - ri-a De - i Pa - tris. A -

men, a -

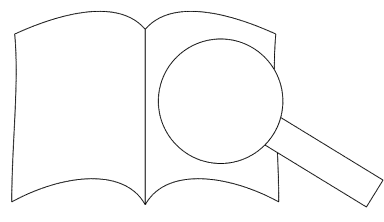
9 - 8 — #5 4#6 - 6 — 9 — #6 6 **p**
 7 - 6 — #5 4#5 - 5 — #3 — #5 4 **tasto solo**

f 6 #5 —
 #5 4 #3

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Musical score for measures 66-71, featuring piano accompaniment with treble and bass staves.

Musical score for measures 72-77, featuring piano accompaniment with treble and bass staves. Includes a 'p' dynamic marking.

Musical score for measures 78-83, featuring piano accompaniment with treble and bass staves. Includes a 'p' dynamic marking.

Musical score for measures 84-89, featuring piano accompaniment with treble and bass staves. Includes a 'p' dynamic marking.

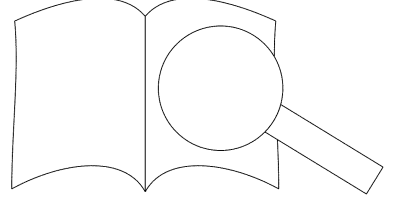
Musical score for measures 90-95, featuring piano accompaniment with treble and bass staves.

Musical score for measures 96-101, featuring piano accompaniment with treble and bass staves.

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

6 6 b7 5 6 b3 b 5 6 b3 b

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tasto solo

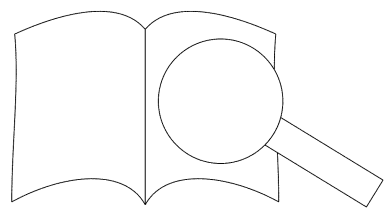
f	6	7	5	—
	5	—	4	#3
#3	—	—	—	—

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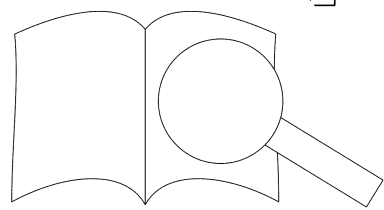
men, a

men.

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

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

6 6 4 7 6 4 6 5 6 5 6

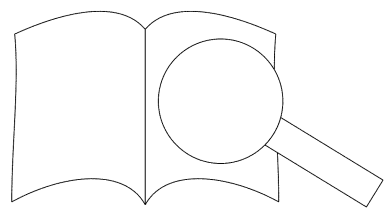


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Musical score system 1, measures 1-4. Treble and bass staves with piano accompaniment.

Musical score system 2, measures 5-8. Treble and bass staves with piano accompaniment. Includes the marking 'a 2' above the treble staff.

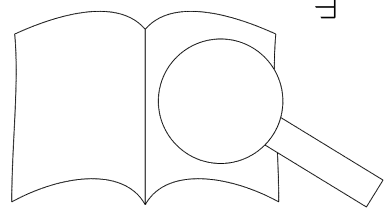
Musical score system 3, measures 9-12. Treble and bass staves with piano accompaniment.

Musical score system 4, measures 13-16. Treble and bass staves with piano accompaniment.

Musical score system 5, measures 17-20. Treble and bass staves with piano accompaniment and vocal line. Includes the lyrics: "men, a - - - men. - ri-a De-i Pa - - - tris. Cum men, a - - - men. Cum San".

Musical score system 6, measures 21-24. Treble and bass staves with piano accompaniment.

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



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System 1: Treble clef, bass clef. System 2: Treble clef, bass clef. Contains piano accompaniment with various rhythmic patterns and rests.

System 3: Treble clef, bass clef. System 4: Treble clef, bass clef. Continuation of piano accompaniment.

System 5: Treble clef, bass clef. System 6: Treble clef, bass clef. Continuation of piano accompaniment.

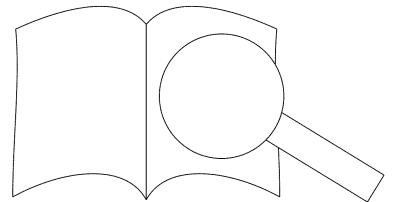
System 7: Treble clef, bass clef. System 8: Treble clef, bass clef. Continuation of piano accompaniment.

System 9: Treble clef (vocal line), bass clef (piano accompaniment). Lyrics: Cum San - - - - -

System 10: Treble clef (vocal line), bass clef (piano accompaniment). Lyrics: - - - - - eto Spi - - ri - tu. A - - - - -

System 11: Bass clef. Lyrics: - - - - - men. Cum

6 6 [6] 5 6 4 #6
b3 5 2



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Musical score system 1, measures 1-6. Treble clef, bass clef. Includes piano accompaniment.

Musical score system 2, measures 7-12. Treble clef, bass clef. Includes piano accompaniment.

Musical score system 3, measures 13-18. Treble clef, bass clef. Includes piano accompaniment.

Musical score system 4, measures 19-24. Treble clef, bass clef. Includes piano accompaniment.

Musical score system 5, measures 25-30. Treble clef, bass clef. Includes vocal line and piano accompaniment.

ri - tu. A - - - - -
 - - - - - men.

- - - - - cto Spi - - ri - tu, cum

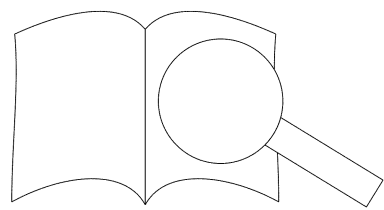
Cum San

Bassi

Musical score system 6, measures 31-36. Bass clef. Includes piano accompaniment.

5 — 6 — 6 — 4 — 9 — 8 — 6 — 6
 3 — 4 — 2 — 3 — 3 — 4 — 6

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Musical notation for the first system, including treble and bass clefs and various note values.

Musical notation for the second system, including treble and bass clefs and various note values.

Musical notation for the third system, including treble and bass clefs and various note values.

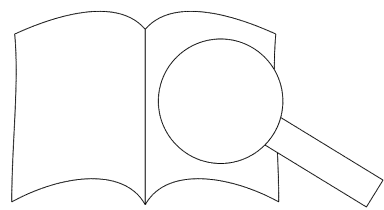
Musical notation for the fourth system, including treble and bass clefs and various note values.

Musical notation for the fifth system, including treble and bass clefs and various note values.

an - - - - - cto Spi - - ri - tu,
 - cto Spi - - ri - tu. A - - - - -
 - - - - - men.
 Cum San - -

6 — 4 6 7 6 7 6 — 6 47 5 6 5

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

Musical notation for the second system, featuring a grand staff with treble and bass clefs. The music continues with similar rhythmic patterns and note values.

Musical notation for the third system, featuring a grand staff with treble and bass clefs. The notation includes various note values and rests.

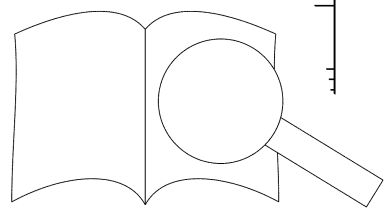
Musical notation for the fourth system, featuring a grand staff with treble and bass clefs. The music shows a continuation of the melodic and harmonic lines.

Musical notation for the fifth system, featuring a grand staff with treble and bass clefs. This system includes the beginning of the vocal line with lyrics.

Musical notation for the sixth system, featuring a grand staff with treble and bass clefs. The vocal line continues with lyrics.

Musical notation for the seventh system, featuring a grand staff with treble and bass clefs. The system concludes with a final measure and a double bar line.

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Musical score system 1, measures 1-6. Treble clef, bass clef. Includes piano (p) dynamic marking.

Musical score system 2, measures 7-12. Treble clef, bass clef. Includes piano (p) dynamic marking.

Musical score system 3, measures 13-18. Treble clef, bass clef. Includes piano (p) dynamic marking.

Musical score system 4, measures 19-24. Treble clef, bass clef. Includes piano (p) dynamic marking.

Musical score system 5, measures 25-30. Treble clef, bass clef. Includes lyrics: - ri - a, cum San - - - -

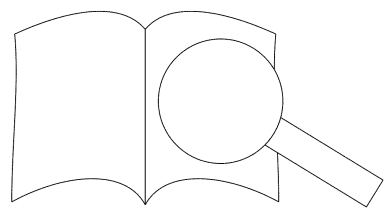
Musical score system 6, measures 31-36. Treble clef, bass clef. Includes lyrics: - ri - a. cum San - - - -

Musical score system 7, measures 37-42. Treble clef, bass clef. Includes lyrics: men. and fingerings: 5, 6, 5, 6.

Org: tasto solo

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System 1: Treble and Bass clefs. Treble clef contains a melodic line with a slur and a fermata. Bass clef contains a bass line with a fermata.

System 2: Treble and Bass clefs. Treble clef contains a melodic line with a slur and a fermata. Bass clef contains a bass line with a fermata.

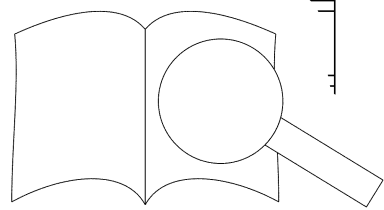
System 3: Treble and Bass clefs. Treble clef contains a melodic line with a slur and a fermata. Bass clef contains a bass line with a fermata.

System 4: Treble and Bass clefs. Treble clef contains a melodic line with a slur and a fermata. Bass clef contains a bass line with a fermata.

System 5: Treble clef with lyrics. Lyrics: "ri - tu. Spi - - ri - tu. A - - - men. Cum San - -".

System 6: Treble and Bass clefs. Treble clef contains a melodic line with a slur and a fermata. Bass clef contains a bass line with a fermata.

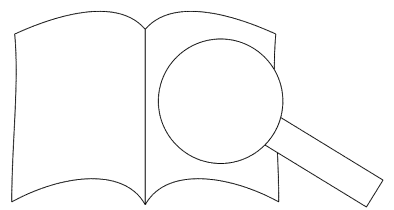
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6 4 6 5 — 6 b3 — 47

Org: tasto solo

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

Second system of musical notation, primarily piano accompaniment.

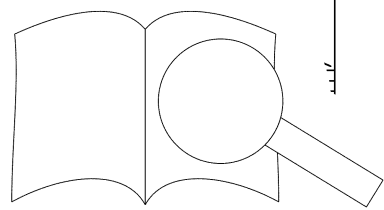
Third system of musical notation, primarily piano accompaniment.

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

Fifth system of musical notation, including piano accompaniment and vocal lines with lyrics: "men, a-men, men, a - men, men men".

Sixth system of musical notation, primarily piano accompaniment.

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a - - - - - m San - - - - - cto Spi - - - - - ri -

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

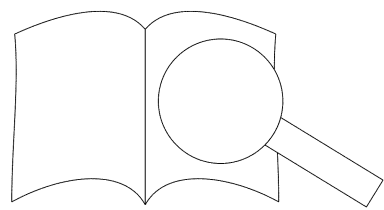
a - - - - - men. Cum San - - - - - cto, - - - - -

en, a - - - - - men. Cum San - - - - - cto

Org: tasto solo

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182

* 186a Vi- 186b 187

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

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

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

Cadenza

188 *Ob I, II*
p

Fg I, II
a 2
p

VI I
VI II
Va I, II
p

Soprano I solo
 Cum San - cto Spi - ri - tu, De - i

Soprano II solo
 Cum San - cto Spi - ri - tu, ri - a De - i

Tenore solo
 Cum San - cto Spi - ri - tu, an glo - ri - a De - i

Vc e Cb, Org

194

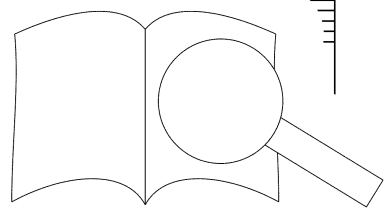
A - men, a - - - men, a - - -

is. A - men, a - - - men, a

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

p
Org: tasto solo

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



200 VI I
VI II
Va

VI I, VI II, and Va staves showing musical notation for measures 200-204.

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

Vocal staves with lyrics: men, a - - - men, a - - - men, a - - - men, a - - - men.

205

VI I, VI II, and Va staves showing musical notation for measures 205-209.

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

Vocal staves with lyrics: a - - men, a - - -, - - - men, a - - - men, a - - -, - - - men, a - - - men.

210

VI I, VI II, and Va staves showing musical notation for measures 210-214.


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

Vocal staves with lyrics: men, a - - - men, a - -, a - - - men, a - - men, a -

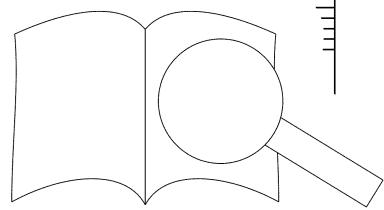
men, a - - - men, a - - - me'
a - - - men, a - - - men,

a - - - men,
men, a

men,

* ossia:  Vgl. Vorwort. / Cf. Foreword.

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Ob I

Ob II

Fg I, II

Cor I, II

Ctr I, II

Timp

Trb alto

Trb tenore

Trb basso

VII

VII

Va I, II

Soprano I solo

Soprano II solo

Tenore solo

Soprano

Tutti *f*

Tutti *f*

Tutti *f*

Tutti *f*

Tutti *f*

6
4

7

[5 _____]

6

5

5

5



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

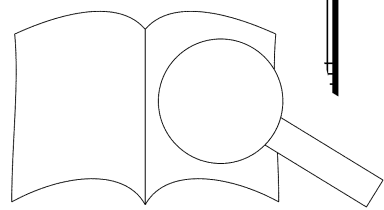
- - - - - men, a - men, a - men, a - men, a - men.

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

- - - - - men, a - men, a - men, ε

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

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Credo

9. Credo

Allegro maestoso

Oboe I

Oboe II

Fagotto I, II

Corno I, II in Do / C

Clarino I, II
in Do / C *

Timpani
in Do-Sol / c-G *

Trombone alto *

Trombone tenore *

Trombone basso *

Violino I

Violino II

Viola

Soprano I

Soprano II

A'

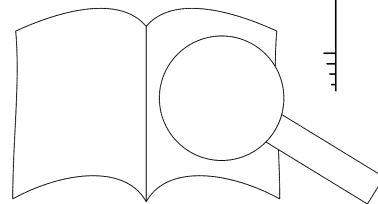
Ba. Organo **

The musical score is arranged in a standard orchestral format. It includes staves for Oboe I and II, Fagotto I and II, Corno I and II in Do / C, Clarino I and II in Do / C, Timpani in Do-Sol / c-G, Trombone alto, tenore, and basso, Violino I and II, Viola, Soprano I and II, and Ba. Organo. The tempo is marked 'Allegro maestoso'. The score features various musical notations including dynamics (f), articulation (accents), and performance instructions like 'Solo' and 'Org: tasto solo'. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the score.

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

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

5

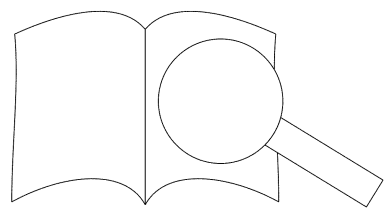


10

ossia ♪

Tutti f
Cre - do,
Tutti f
Cre - do,
Tutti f
Cre - do,
Tutti f

Tu



Org: *tasto solo*

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

1 1 1

cre - dr

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

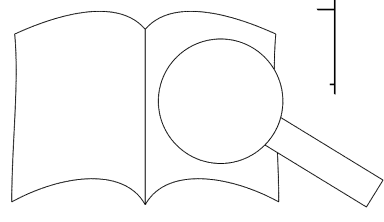
Pa-trem o-mni-pot-en - tem, fa - cto-rem cae - li et

- um, Pa-trem o-mni-pot-en - tem, fa - cto-rem cae - li et

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

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

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20

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

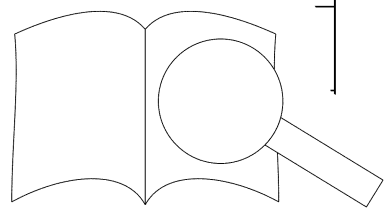
no - rem cae - li et ter - rae, vi - si - bi - li - um o - mni - um,

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

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

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

6 ————— 7 ————— 3 ————— b6 ————— b7 ————— 4/6 — 5 —
4 ————— 4/3 ————— 4 ————— #3 —



Musical score for the first system, featuring piano and organ parts. The piano part consists of two staves (treble and bass clef), and the organ part consists of two staves (treble and bass clef). The music includes various rhythmic patterns and rests.

Musical score for the second system, featuring piano and organ parts. The piano part consists of two staves (treble and bass clef), and the organ part consists of two staves (treble and bass clef). The music includes various rhythmic patterns and rests.

Musical score for the third system, featuring piano and organ parts. The piano part consists of two staves (treble and bass clef), and the organ part consists of two staves (treble and bass clef). The music includes various rhythmic patterns and rests.

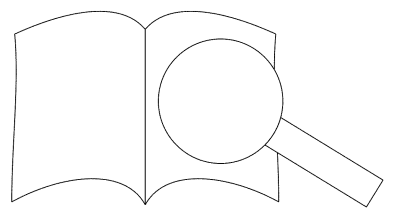
Musical score for the fourth system, featuring piano and organ parts. The piano part consists of two staves (treble and bass clef), and the organ part consists of two staves (treble and bass clef). Dynamics include *p* (piano) and *cresc.* (crescendo).

Musical score for the fifth system, featuring vocal parts with lyrics. The lyrics are "um." and "Cre - do." repeated three times. The music is written on a single staff.

Musical score for the sixth system, featuring piano and organ parts. The piano part consists of two staves (treble and bass clef), and the organ part consists of two staves (treble and bass clef). The music includes various rhythmic patterns and rests.

Musical score for the seventh system, featuring Solo Violoncelli, Bassi, and tutti parts. The Solo Violoncelli part is marked *p* and *Org: tasto solo*. The Bassi part is marked *f* and *Org: tasto solo*. The tutti part is marked *1 tutti* and *Org: tasto solo*. The music includes various rhythmic patterns and rests.

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37

a 2

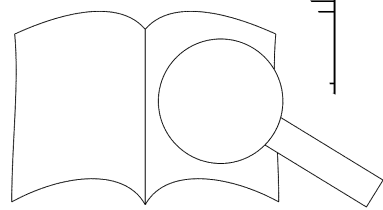
a 2

a 2

a 2

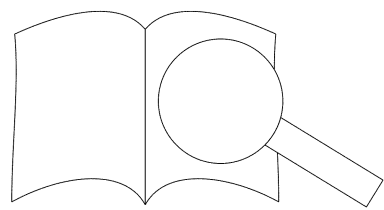
Et ir Je-sum Chri-stum, Fi - li - um, Fi - li-um De - i u - ni -
Je-sum Chri-stum, Fi - li - um, Fi - li-um De - i u - ni -
mi-num Je-sum Chri-stum, Fi - li - um, Fi - li-um De - i u - ni -
- num Do - mi-num Je-sum Chri-stum, Fi - li - um,
Et in u - num Do - mi-num Je-sum Chri-stum, Fi - li - um,

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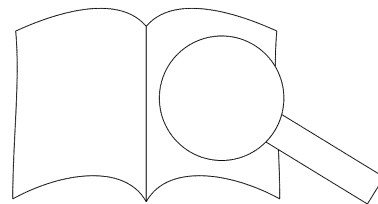
47

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

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

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Solo
Violoncelli Bassi
Org: *tasto solo*



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

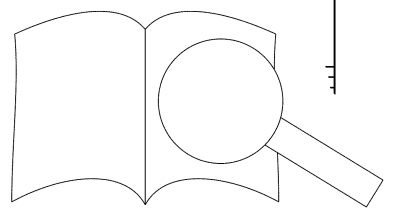
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de De - o, lu - men de lu - mi-ne,
 De - um de De - o, lu - men de lu - mi-ne,
 De - um de De - o, lu - men de lu - mi-ne,
 De - um de De - o, lu - men

Tutti
 Org: tasto solo

6 4 7 3

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63

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

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

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

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

De - ve - - - ro. Ge - ni - tum, non

De - o ve - - - ro. Ge - ni - tum, non

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

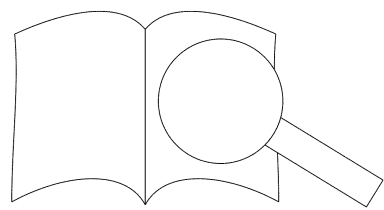
Fifth system of musical notation, including vocal line and piano accompaniment.

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

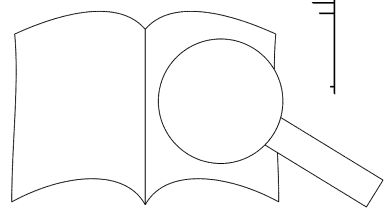
De - - - um ve - rum de De - o ve - - - ro.

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

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fa - ctum, ge - ni - tum, non fa - ctum, con - sub -
 e - ni - tum, non fa - ctum, con - - -
 ge - ni - tum, non fa - ctum, con - - -
 a - ctum, ge - ni - tum, non fa - ctum, con -
 non fa - ctum, ge - ni - tum, non fa - ctum, con - st



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Musical score for the first system, featuring a vocal line and piano accompaniment.

Musical score for the second system, featuring a vocal line and piano accompaniment.

Musical score for the third system, featuring a vocal line and piano accompaniment.

Musical score for the fourth system, featuring a vocal line and piano accompaniment.

Musical score for the fifth system, featuring a vocal line and piano accompaniment.

Musical score for the sixth system, featuring a vocal line with lyrics and piano accompaniment.

stan - ti

per quem o - - - -

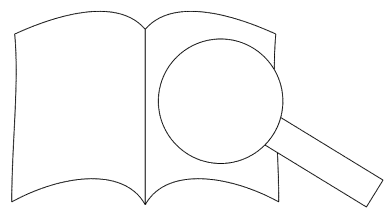
sub -

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

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

tri: per quem o - - - -

tri: per quem



b7
43

b3

10
5

9
b4

b8
5
3

b4

3

b6

b7

3

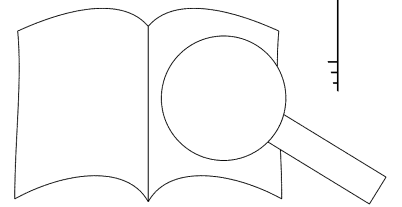
b4

b5 - b6 -

3 - b4 -

mni-a fa - cta sunt.
mni-a fa - cta sunt.
mni-a fa - cta sunt.
mni-a
mni-a

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



Cre - do. Qui pro - pter nos ho - mi -

Cre - do. Qui pro - pter nos ho - mi -

Cre - do. Qui pro - pter nos ho - mi -

Cre - do. Qui

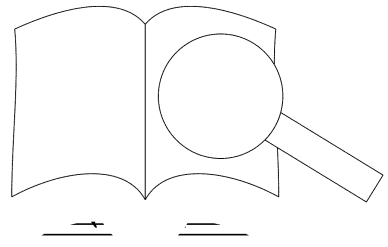
Cre - do. Qui

Solo *Tutti*

Org: *tasto solo*

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

1 1 1

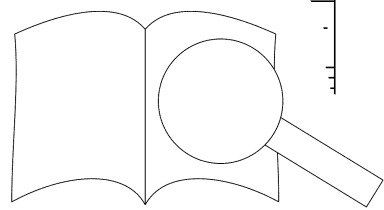


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nes, - lu - tem, qui pro - pter nos ho - - - mi -
 stram sa - lu - tem, qui pro - pter nos ho - - - mi -
 no - stram sa - lu - tem, qui pro - pter nos ho - - - mi -
 ne pro - pter no - stram sa - lu - tem, qui pro - pte
 et pro - pter no - stram sa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

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94

nes, et pro-

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

nes

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

- lu - tem de - scen - dit de cae - lis, de - scen -

o-stram sa - lu - tem de - scen - dit de cae - lis, de - scen -

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

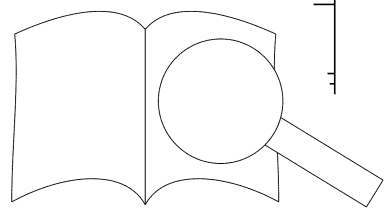
5 — 6 — 7
3 — 4 — 5
3 —

99

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

- - - - - dit, de -

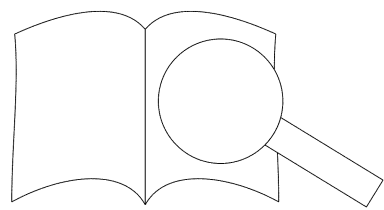
9 5 6 7 9 5 6 7
7 4 7 4
5 3 5 3



Org: *tasto solo*

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111

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

Solo
Violoncelli
Tutti
Bassi

Org: *tasto solo* cresc. *f* 5 3 5 7 4 3

10. Et incarnatus est

Flauto solo

Oboe solo

Fagotto solo

Violino I *

Violino II *

Viola *

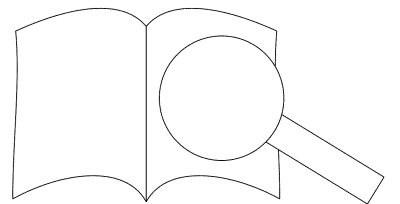
Soprano solo

Bassi **
ed Organo

Solo
p
Org: tasto solo

8

5 6 4



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

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

15

E. . . na - tus est

mf p

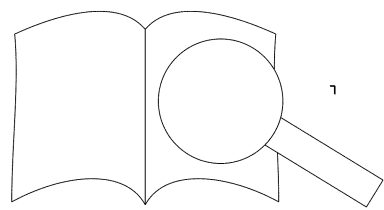
21

mf p

de Spi - - ri - tu_ San - - cto ex_ Ma-ri - a

mf p

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



28

Musical score for measures 28-33. It consists of a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a melodic phrase, followed by rests. The piano accompaniment provides harmonic support with chords and moving lines.

Musical score for measures 34-39. This system shows the piano accompaniment for measures 34-39. The vocal line is not present in this system. The piano part continues with complex textures and rhythmic patterns.

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

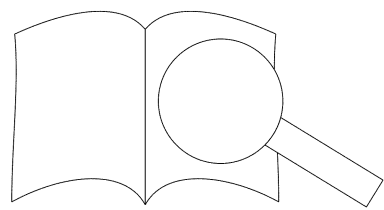
Musical score for measures 40-45. The vocal line enters with the lyrics "est, et ho - mo fa -". The piano accompaniment continues. Below the bass clef line, there are fingering numbers: 6 - 4 - 4 3, 6 4 3, 6.

34

Musical score for measures 46-51. This system shows the piano accompaniment for measures 46-51. It features a prominent triplet of eighth notes in the right hand.

Musical score for measures 52-57. This system shows the piano accompaniment for measures 52-57. The texture is dense with many sixteenth notes.

Musical score for measures 58-63. This system shows the piano accompaniment for measures 58-63. It includes a section marked "Org: tasto solo" at the end. Fingering numbers 6 and 5 are shown below the bass clef line.



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38

43

no - mo fa - ctus est, et ho - - n

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

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48

6 5 = b7 b6 =

53

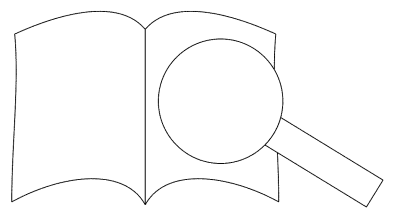
mf p
mf p
mf p
mf p
mf p
mf p

Et in - car - na - tus est

mf p *mf p*

Org: *tasto solo*

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

Musical score for measures 64-69. The system includes a vocal line and piano accompaniment. The piano part continues with a similar rhythmic pattern.

Musical score for measures 70-75. The system includes a vocal line and piano accompaniment. The lyrics are: Spi - ri - tu_ San - cto ev - ri - li ho - mo fa - ctus

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

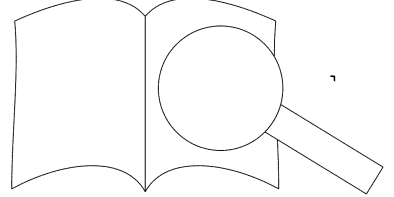
8 7 6 5 - 6 8 - 6
6 5 4 3 3 5

Musical score for measures 76-81. The system includes a vocal line and piano accompaniment. The piano part continues with a similar rhythmic pattern.

Musical score for measures 82-87. The system includes a vocal line and piano accompaniment. The piano part continues with a similar rhythmic pattern.

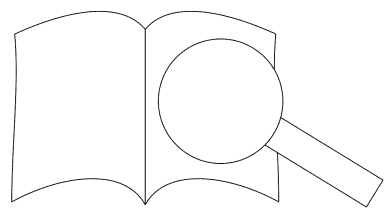
Musical score for measures 88-93. The system includes a vocal line and piano accompaniment. The lyrics are: est, et ho-mo fa -

6 - 7 - h6 b6 7 - 6
4 3 #3 4 4 5



70

74



b3 3 #3

78

Musical score for measures 78-82. It includes vocal staves and piano accompaniment. The piano part features a complex rhythmic pattern in the right hand and a more active bass line.

Musical score for measures 83-87. The piano accompaniment continues with intricate textures. The vocal line is present but mostly obscured by the watermark.

Musical score for measures 88-92. The piano part has a prominent bass line. The vocal line includes the lyrics "ctus est,".

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

83

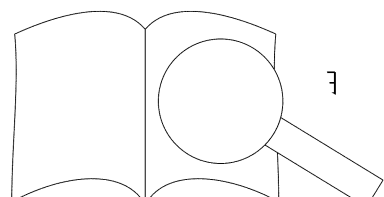
Musical score for measures 93-97. The piano accompaniment features a series of chords and moving lines. The vocal line includes the lyrics "ctus est,".

Musical score for measures 98-102. The piano part continues with complex textures. The vocal line includes the lyrics "ctus est,".

Musical score for measures 103-107. The piano part includes a section marked "Org: tasto solo". The vocal line includes the lyrics "ctus est, fa".

6 5 6 - 4 - 6 Org: tasto solo 6/6
4 3 5 - 2 - b5

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88

Cadenza

ctus est, fa

Org: tasto solo

4/6 = 5/4 7/3

94

98

Musical notation for measures 98-101. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The music features melodic lines with slurs and various rhythmic patterns.

Musical notation for measures 102-105. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The music continues with melodic lines and accompaniment.

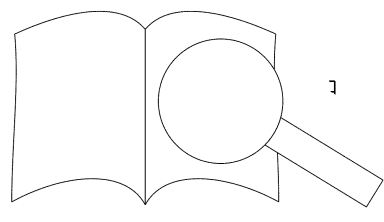
102

Musical notation for measures 106-109. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The music continues with melodic lines and accompaniment.

Musical notation for measures 110-113. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The music continues with melodic lines and accompaniment.

Musical notation for measures 114-117. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The music continues with melodic lines and accompaniment.

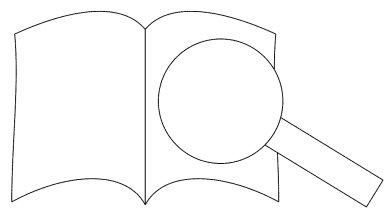
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107

113

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11. Crucifixus *

Andante

Oboe I, II

Fagotto I, II

Corno I, II
in Do / C

Trombone alto

Trombone tenore

Trombone basso

Violino I

Violino II

Viola

Soprano

Alto

Tutti

Cru - ci - fi - xus et - i -

Tutti

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

Tutti

Organo ed Organo

Org: tasto solo 6 8 6 8 6

5 — 2 — #3 — 6

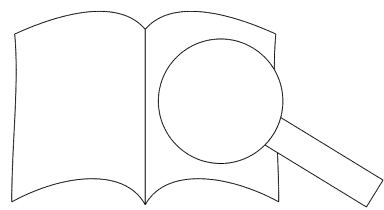
* Ergänzung anhand einer überlieferten Skizze Γ 7, vgl. hierzu Vorwort.
Completion based on a surviving sketch Γ 7, cf. Foreword.

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

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

pro no - bis: sub Pon - ti - o Pi - la - to,

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



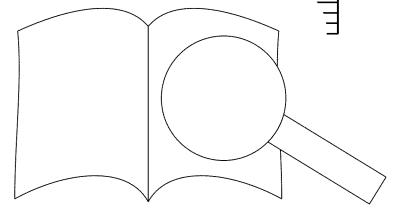
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13

Tutti
Cru

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

4 3 ——— 6 — 7 — 5 ——— 6 — 6 — ♯6 — 6 — ♯5 ——— 6 ——— 6 — 7 — 5 — ♯3 — 6 — 6 ———
♯3 — 6 — 4 ——— 4 ——— 4 ——— ♯3 ——— 4 ——— 6 ——— 6 ——— 4 ———



19

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

ci - la - to, et - i - am pro no - bis,

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

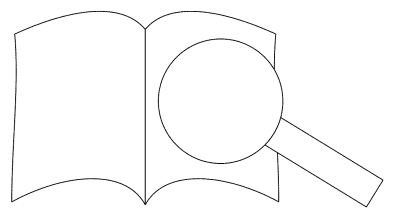
ci - fi - xus et - i - am pro no - bis,

Violoncelli Bassi

6 — — 6 6 6 6 6 6 — b6 — 6 — 6 — 4 — b3 b4 — 43 — 6

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

Musical notation for the second system, primarily piano accompaniment.

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

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

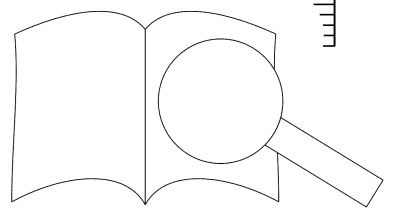
Musical notation for the fifth system, including vocal line and piano accompaniment.

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

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

Fingering and chord diagrams for the piano accompaniment.

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bis:

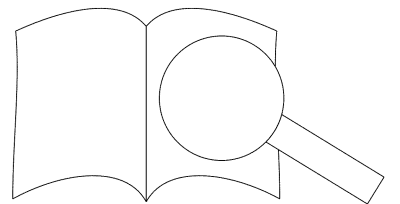
b³

Cru - ci - fi - xus et - i -

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

bis

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



6 5 - 6 6 5 b6 6 6 4 b3 b3 5 - 6

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37

Cru - ci - fi - xus et - i -

no - bis: Cru - ci - fi - xus

Cru - ci - fi - xus

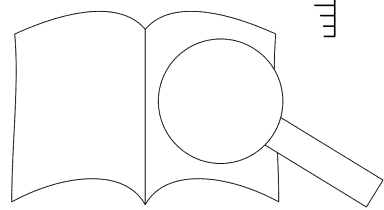
Cru - ci - fi - xus

Bassi

b3 - h3 7 h3 b3 #3 6 - h5 6 6 - h7 - 6 h5 #6 #5 - h5 6 #6 - h7 - #5 4 h3 - 6 - #4 #2 #3 #4 #3 - #6 - #3 #4 - #3

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43

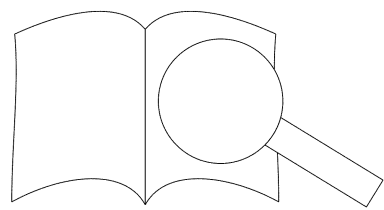
am _____ no - bis: sub Pon-ti - o Pi - la - to,

pro no - bis: sub Pon-ti - o Pi - la - to.

am _____ pro no - bis: sub Pon-ti - o Pi - la - to,

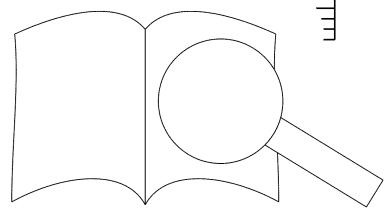
et - i - am _____ pro no - bis: sub Pon-ti - o Pi - la - to.

#6 - 6 - 6 - #6 - 6 - #6 - #6 - 0 - #6 - #6 - #6 - #6 - #6 - 0 - #5 - - - #3 - #6 -
 #3 - #3 - 6 - #3 - #3 - #3 - #4 - #4 - #3 - #3 - - - #3 - - - #3 -



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

Second system of musical notation, primarily piano accompaniment.

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

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

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

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

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

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

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

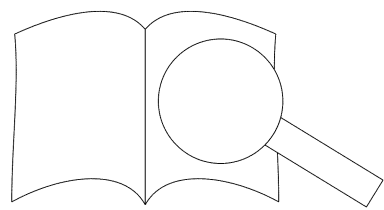
Chord diagrams for Bassi and Violoncelli:

Bassi: $\sharp 7$ $\flat 5$ \emptyset $\flat 6$ $\sharp 6$ - $\flat 7$ $\sharp 5$ $\flat 5$ - $\sharp 5$ $\flat 6$ - $\flat 6$ $\flat 5$ - $\sharp 6$

Violoncelli: $\sharp 5$ $\flat 6$ $\sharp 3$ - $\flat 4$ - $\flat 4$ $\flat 5$ - $\sharp 6$

Violoncelli: $\flat 7$ $\flat 6$ $\sharp 3$ - $\flat 3$

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67

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

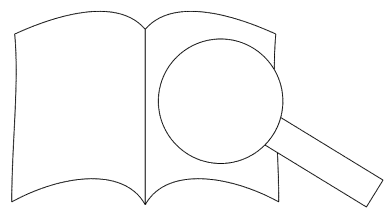
Cru - ci - fi - xus et - i - am pro no - bis:

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

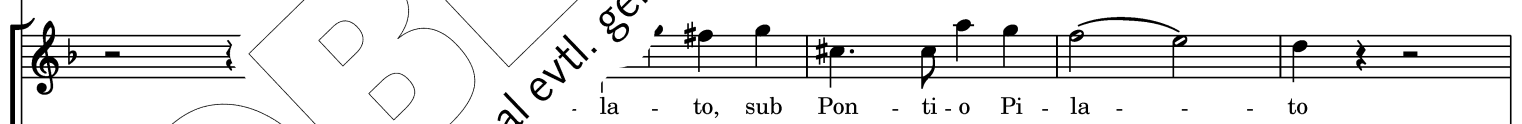
- - to. Cru - ci - fi - xus et - i - am

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

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73



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



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



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

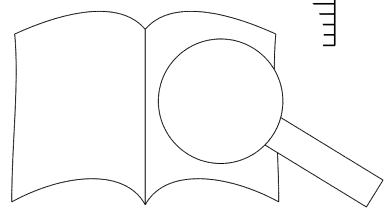


sub Pon - ti - o Pi - la - to, sub Pon - ti - o Pi - la -



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

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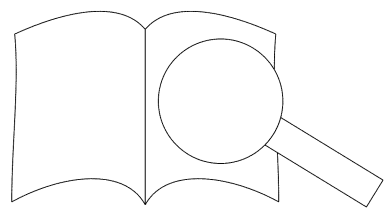


79

Tutti

6 5 6 - 6 - 4 - 6 - #3 6 6 - b6 - 6 - 6 - 6 6 6 - b6 - b6 - 6 -
 5 4 - 2 - 4 3 4 - b3 - b5 6 6 - b3 -

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85

fi - x - no - bis: sub Pon - ti - o Pi - la - - - to

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

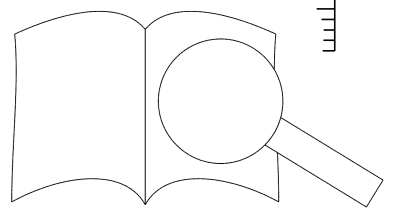
aus et - i - am - pro no - bis: sub Pon - ti - o Pi - la -

b6 - 6 - 6 -#6 - 6 - b6 -#6 - 6 - 6 - 6 -#6 - b3 - 6 - 7 8 #3 p

b3 - b3 - b3 - 4 -#4 - #4 - #4 - 5 - b3 - 6 - 7 8 #3 p

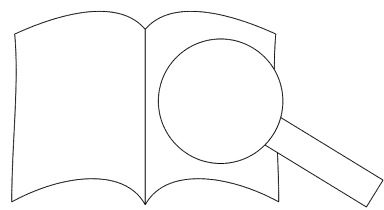
b3 - b3 - b3 - 4 -#4 - #4 - #4 - 5 - b3 - 6 - 7 8 #3 p

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6 - b3 - h6 - 6 - 6 - 6 - 6 - b3 - b5 - 6 - h6 6 - 6 - b3 - h6 - 6 - 6 - 6
 5 - h4 5 - b5 b5 h5 - 4 3 - b3

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98

pp

pp

pul -

est.

tus est.

Org: tasto solo

Solo Violoncelli

12. Et resurrexit *

Allegro vivace

Oboe I, II

Fagotto I, II

Corno I, II
in Do / C

Clarino I, II
in Do / C

Timpani
in Do-Sol / c-G

Trombone alto

Trombone tenore

Trombone basso

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Organo

The musical score is arranged in a standard orchestral format. It includes staves for Oboe I, II; Bassoon I, II; Horns I, II in C; Clarinets I, II in C; Timpani in C-G; Trombones (alto, tenor, bass); Violins I, II; Viola; Soprano, Alto, and Tenor voices; and Organ. The tempo is marked 'Allegro vivace'. The key signature has one flat (B-flat). The vocal parts have the following lyrics:

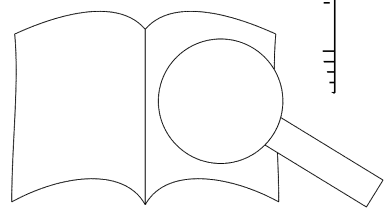
- Soprano: - sur - re - xit, et re-sur - re - xit, et re-sur - re - xit, et re-sur -
- Alto: Et re-sur - re - xit, et re-sur - re - xit, et re-sur - re - xit, et re-sur -
- Tenore: *Tutti* Et re-sur - re - xit, et re-sur - re - xit, et re-sur - re - xit, et re-sur -
- Organ: .t re - sur - re - - - xit, et re-sur - re - xit, et re-sur - re - xit, et re-sur -

The organ part includes a 'Tutti' marking and a fingering diagram at the bottom: Org: tasto solo. The diagram shows two rows of numbers: 6 5 7 9 8 6 and 4 3 4 3 6. Below this are two sets of numbers: 5 - - 7 - and 4 3 - - -.

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

9 8 — 6 — 7 6 — 6 — 7 6 6 — 6 — 6 — 6 9 6
4 3 — — — — — — — — — — — — — — — — — — 4 4

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12 a 2

su -

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

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

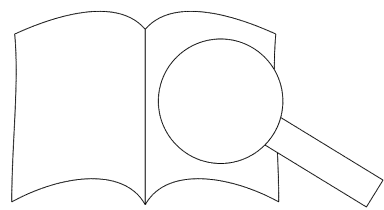
- xit, et re - sur - re - xit, et re - sur - re - xit, et re - sur -

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

8 ————— 6 5 ————— 7 — 9 8 6 — 6 5 ————— 7 — 9 8 — #6 —————

4 #3 ————— 5 — 4 3 — 4 #3 ————— 5 — 4 3 — #5 —————

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17

re - r - ti - se - cun-dum Scri - ptu - ras, se - cun-dum Scri - ptu -

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

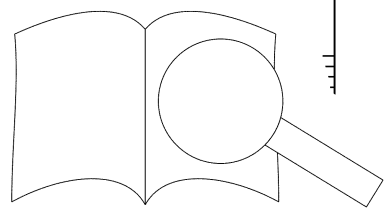
- ti - a di - e, se - cun-dum Scri - ptu - ras,

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

6 47 p 7 46 8 7 6 8 7

45 4 #3 4 #3

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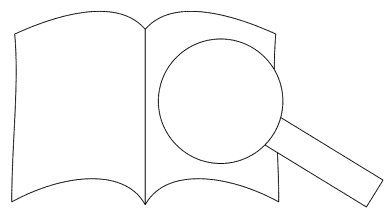
25

ras.

Solo

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

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32

Et a - dit in cae -

Et a - scen - dit in cae -

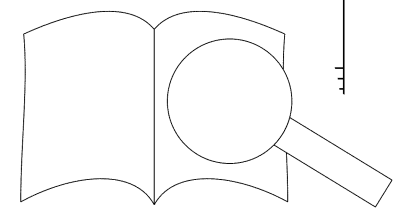
Tutti

6 7
5 #3

4
2

6

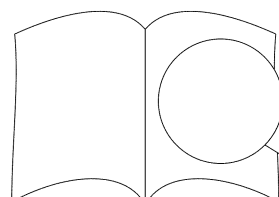
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39

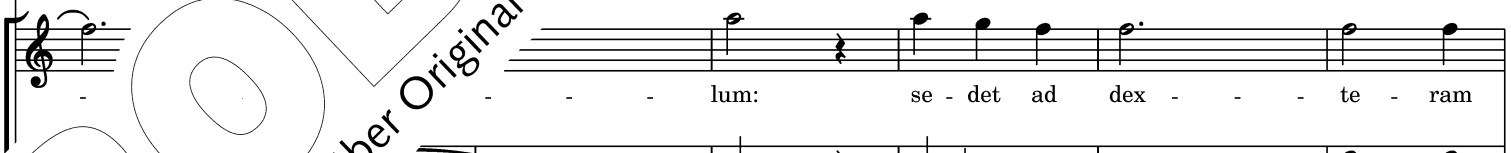
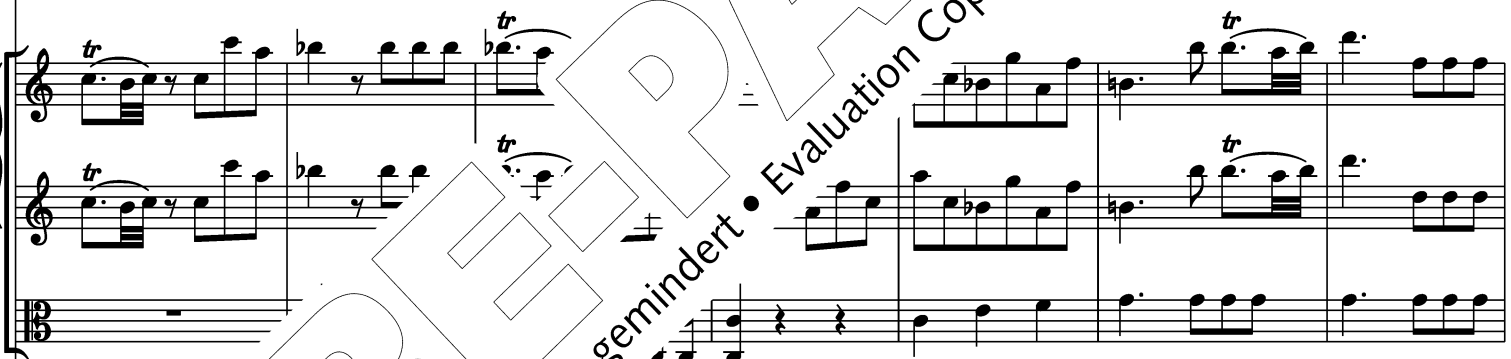
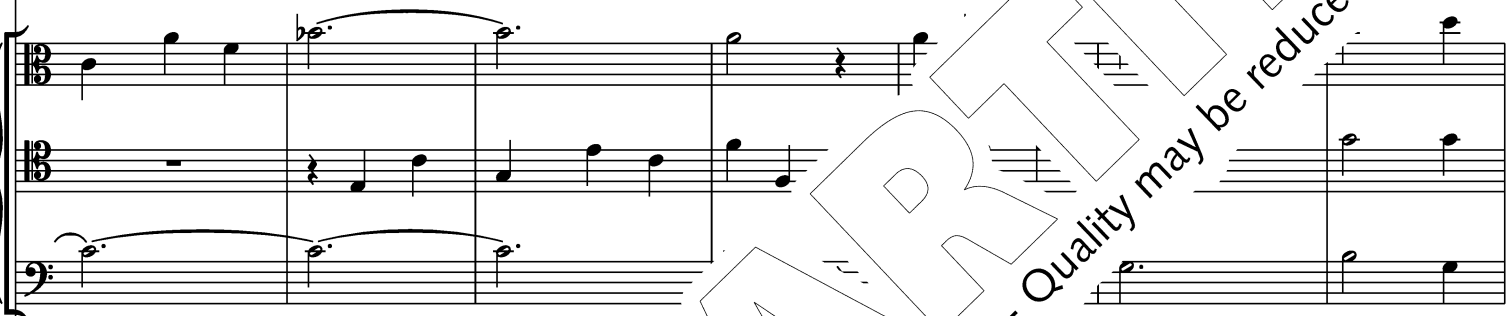
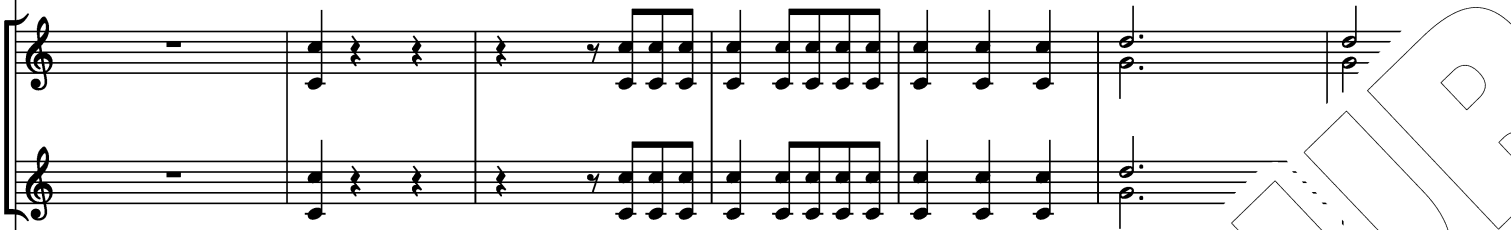
et a - scen - dit in cae - - - - -
- lum, et a -

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



6 5 6 5 4 2 6

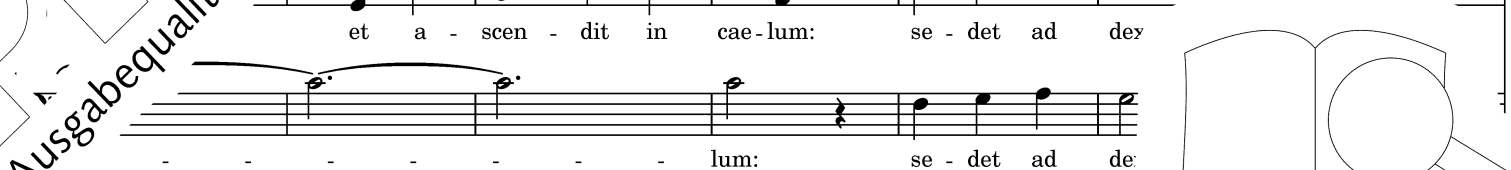
46



- - - lum: se - det ad dex - - - te - ram



- - - lum: se - det ad dex

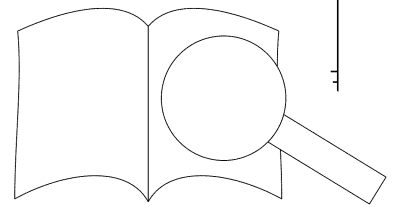


et a - scen - dit in cae - lum: se - det ad dex



- - - lum: se - det ad de:

6 b5 6 b5 6 b3 6 7 43 6 5 7



53

Pa - ti

ad dex - - - te - ram Pa - tris.

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

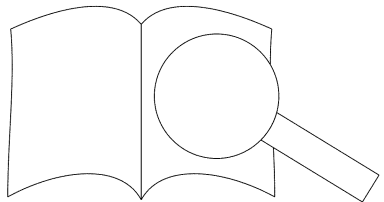
ris, se - det ad dex - - - te - ram Pa - tris.

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

4 3

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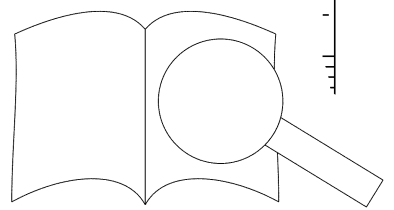
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60

Solo

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68

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

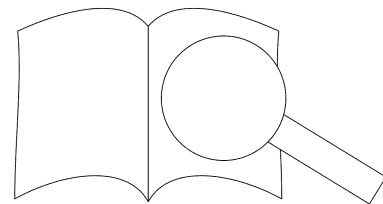
ven - tu - rus est,

Solo Tutti

9 8 6 7 9 8 #6

4 3 4 #3 4 3 4

4 3



75 a 2

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

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

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

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

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

von a 2

ven - tu - rus est, ven - tu - rus est cum glo - ri - a, ju - di -

ven - tu - rus est, ven - tu - rus est cum glo - ri - a, ju - di -

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

as est, ven - tu - rus est, ven - tu - rus es'

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

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

6 - 6 6 6 6 6 6 6

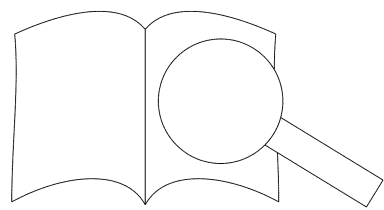
5 5 5 5 5 5 5

Musical notation for the eighth system, including piano accompaniment.

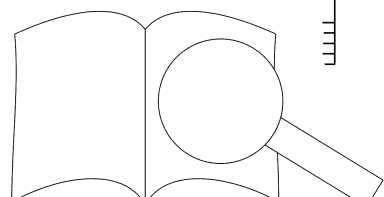
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6 5 6 6 6 5 6 9 8
4 3 4 3 5 4 3

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First system of musical notation, featuring vocal staves and piano accompaniment. The piano part includes a grand staff with treble and bass clefs. Dynamics include *f* and *a 2*.

Second system of musical notation, continuing the vocal and piano parts. Dynamics include *f* and *a 2*.

Third system of musical notation, continuing the vocal and piano parts. Dynamics include *f* and *a 2*.

Fourth system of musical notation, continuing the vocal and piano parts. Dynamics include *f* and *a 2*.

Fifth system of musical notation, continuing the vocal and piano parts. Dynamics include *f* and *a 2*.

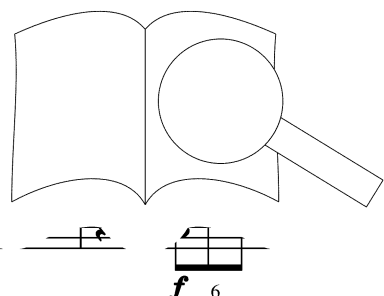
Sixth system of musical notation, continuing the vocal and piano parts. Dynamics include *f* and *a 2*.

Seventh system of musical notation, continuing the vocal and piano parts. Dynamics include *f* and *a 2*.

Eighth system of musical notation, continuing the vocal and piano parts. Dynamics include *f* and *a 2*.

Ninth system of musical notation, continuing the vocal and piano parts. Dynamics include *f* and *a 2*.

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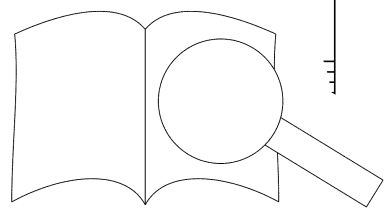


b7 43 43 - b7 b6 5 - 6 9 8 -
 5 4 3 - 4 b6 5 -
 b3 4 3 -

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

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

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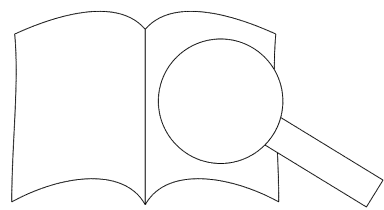
110

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

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

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

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117

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

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

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

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

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

Magnifying glass icon.

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

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Org: tasto solo

13. Et in Spiritum Sanctum*

Allegro

Oboe I, II *p*

Fagotto I, II

Corno I, II in Sol / G *p*

Violino I *p*

Violino II *p*

Viola I, II *p*

Tenore solo

Bassi ed Organo** *Solo p*

5 — 6 — 7 —
4 — 3 —

5 — 5

6

f

5 — 5 — 6 — 6 — 6 — 5 — 5 — *f*

4 — 3 —

4

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

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

Musical notation for measures 11-15. Includes treble and bass staves with piano accompaniment and vocal lines. Dynamic marking *a2* is present.

Musical notation for measures 16-17. Includes treble and bass staves with piano accompaniment and vocal lines.

Musical notation for measures 18-22. Includes treble and bass staves with piano accompaniment and vocal lines.

Musical notation for measures 23-27. Includes treble and bass staves with piano accompaniment and vocal lines. Includes fingerings: 7, 4, 3, 2, 1, 6, 7.

Musical notation for measures 28-32. Includes treble and bass staves with piano accompaniment and vocal lines. Dynamic marking *p* is present.

Musical notation for measures 33-37. Includes treble and bass staves with piano accompaniment and vocal lines.

Musical notation for measures 38-42. Includes treble and bass staves with piano accompaniment and vocal lines. Dynamic marking *p* is present.

Musical notation for measures 43-47. Includes treble and bass staves with piano accompaniment and vocal lines. Includes lyrics: Et in Spi - ri-tum San - - ctum, Do - mi. Includes fingerings: 5, 6, 7, 4, 3, 5, 4, 3, 2, 1, 5, 5.

22

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

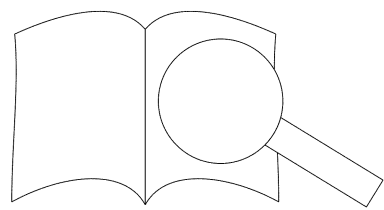
5 5 6 6

28

- - - dit, pro - ce - dit. Qui cum Pa - - tre et -

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

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33

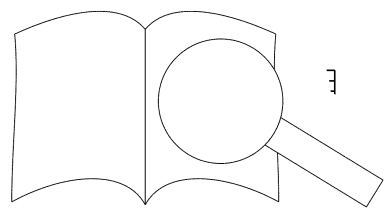
Pa - - tre et Fi - li - o si - - r - - a - - glo - ri - fi -

38

scen - do
 cre - scen - do
 cre - scen - do
 cre - scen - do

ca - tur: qui lo - cu - tus est per Pro - phe - - -
 cre - scen - do

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44

p

p *f p* *f*

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

p *f p*

5 — 6 — 5 — 7 — 4 — 5 — #5 6 —

4 — 3 — 2 —

50

f *f*

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

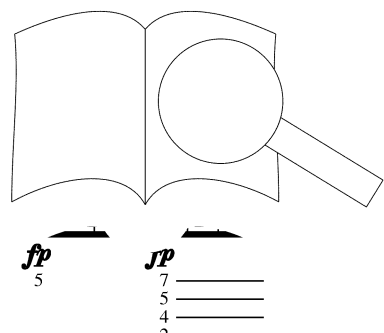
fp *fp* *fp* *fp* *fp* *fp* *fp* *fp*

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

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

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

44 — 7 — 5 — 4 — 4 — 5 — 4 — 2 —



55

p

p

p

a 2

p

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

p

6 5

6 6 5

60

6 6 5

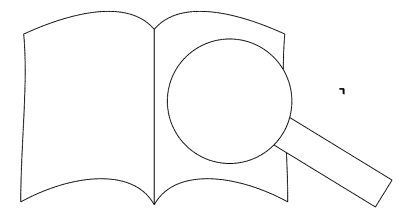
6 - 6 5

7

7

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65

- - - - - tur, et - con - glo - fi qui lo -

5 6 8 6

70

us est per Pro - phe - tas, per Pro - phe -

6 f 6 f p 6 6 6 7 fp fp

7
5
4

75

f *p* *f* *p*

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

cre - - scen - - do *f*

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

8 Pa - tre Fi - li - o - que, Fi - li - o - que dit. cum Pa - tre et

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

5 7 5 7 5 6 4 5 4 2

80

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

6 6 6 6 6 -

4 5 5 5 5

6

7

7

5

6

et_

p

f

p

f

f

p

f

p

f

p

f

p

f

p

f

p

8

7

f

p

6

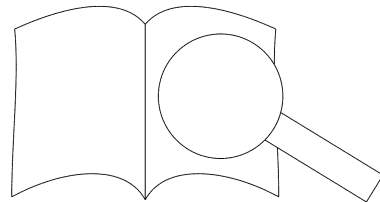
f

6

f

p

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



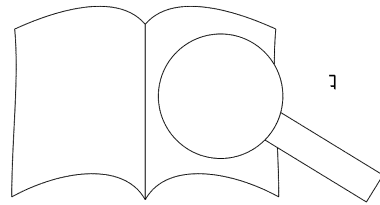
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phe - tas, qui lo - cu - tus est per Pro -

6 6 6 5 6 6 4 3

tas, qui lo - cu - tus est pe

6 4 = fp 7 6 6 7 cresc. 5 4

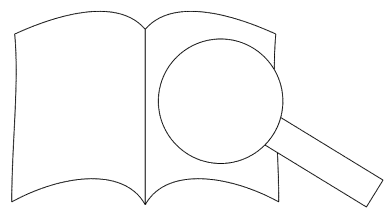


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106

tas.

111



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14. Et unam sanctam *

Allegro maestoso

Oboe I, II

Fagotto I, II

Corno I, II
in Do / C

Clarino I, II
in Do / C

Timpani
in Do-Sol / c-G

Trombone alto

Trombone tenore

Trombone basso

Violino I

Violino II

Viola

Soprano

Alto

Organo

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

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

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

Tutti *f*

Tutti *f*

Org: *f* 5 - 6 - 7 - 6 - 5 - 4 2 5 - 5 -

tasto solo

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

6

Et u - nam san - ctam ca -

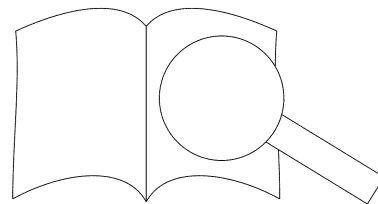
Et u - nam san - ctam ca - tho - li - cam et a - po - sto - li - cam

ca - ctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si - a

Vio *trabasso*

Organo

tasto solo



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

12

F

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

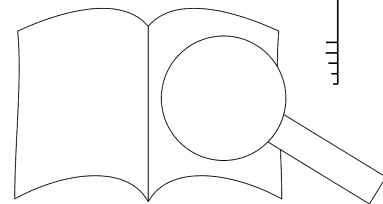
o - sto-li - cam Ec - cle-si - am, et a-po-sto-li - cam Ec-cle-si - am.

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

- ctam ca - tho - - - li - cam et a - po - sto - - - li -

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

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

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

Con - fi - te-or

Solo

Tutti

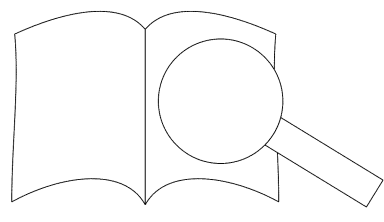
Con - fi - te-or u - num ba

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

2 #5 #3 #3

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

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

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

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

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

Org:
tasto
solo

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32

pec-ca - to

pe-

Contrabbasso

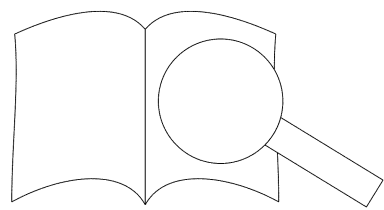
Organo

Solo

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

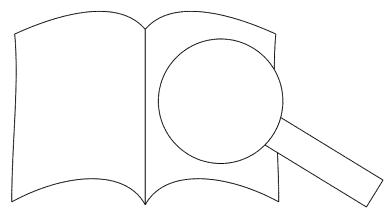
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#3 - 6 - 5 #10 — 8 7 8 #7 #10 — 8 #7 b6 5 #10 — 8 7 8 #7 b5 b9 - 8 #7

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45

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

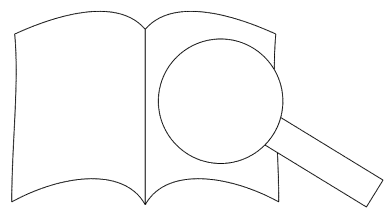
- ex - spe - cto, et ex - spe - cto re - sur - re - cti - o - - - - - nem

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

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

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

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50

- rum. Et ex - spe - cto re - sur - re - cti -

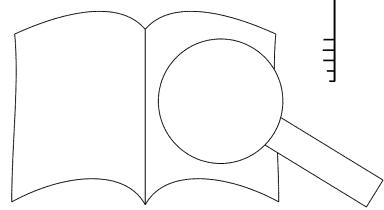
- rum. Et ex - spe - cto re - sur - re - cti -

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

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

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

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First system of musical notation, consisting of a treble and bass clef staff with various notes and rests.

Second system of musical notation, including a treble clef staff with a melodic line and a bass clef staff. A *pp* dynamic marking is present.

Third system of musical notation, featuring a grand staff with treble and bass clefs and a central bass clef staff.

Fourth system of musical notation, including a grand staff with treble and bass clefs and a central bass clef staff.

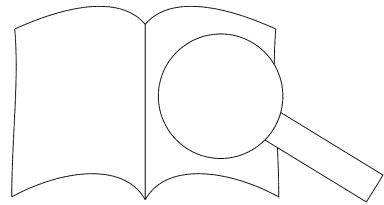
Fifth system of musical notation, including a grand staff with treble and bass clefs and a central bass clef staff.

Sixth system of musical notation, including a grand staff with treble and bass clefs and a central bass clef staff.

Seventh system of musical notation, including a grand staff with treble and bass clefs and a central bass clef staff.

Eighth system of musical notation, including a grand staff with treble and bass clefs and a central bass clef staff.

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15. Et vitam venturi *

Oboe I, II

Fagotto I, II

Corno I, II
in Do / C

Clarino I, II
in Do / C

Timpani
in Do-Sol / c-G

Trombone alto

Trombone tenore

Trombone basso

Violino I

Violino II

Viola

Soprano

Alto

Ter

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

Et vi - tam ven - tu - ri_

Tutti

Tutti

Organo

4 #3

h7 4 3 5 -

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

7

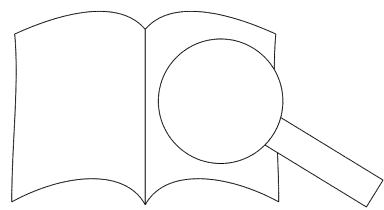
Tutti
Et vi - tam ven -

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

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

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

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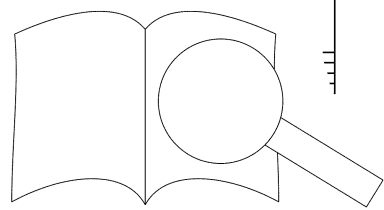
13

Tutti

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

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

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19

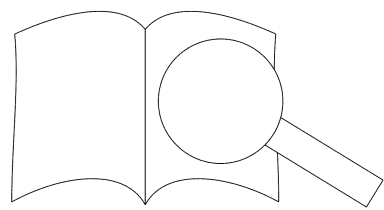
li, sae a - - - men, a - - - men,

men, a - - - men,

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

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

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



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

Empty musical staves for the second system.

Empty musical staves for the third system.

Musical notation for the fourth system, including piano accompaniment.

Musical notation for the fifth system, including piano accompaniment.

Musical notation for the sixth system, including vocal lines with lyrics: "men, a - - - men, a - - - - -", "a - - - - - men, a - - - - - men.", "men, a - - - - - men.", "men, a - - - - - men.".

Musical notation for the seventh system, including piano accompaniment and a diagram of an open book with a magnifying glass over it.

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

31

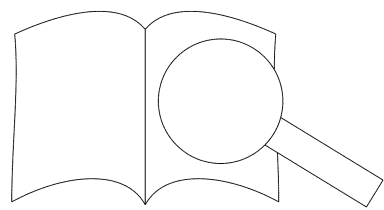
men, a - - - men, a - - - men, a -

Et vi - tam ven - tu - ri -

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

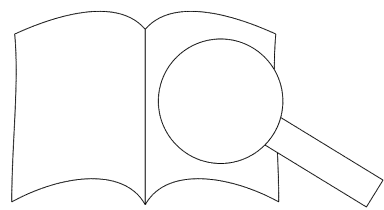
a - - men, a - - men, a - - - men, a -

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



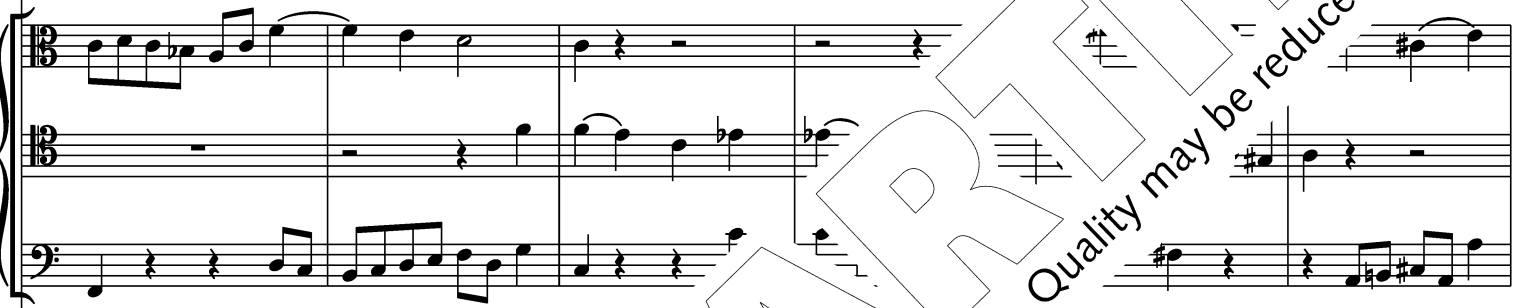
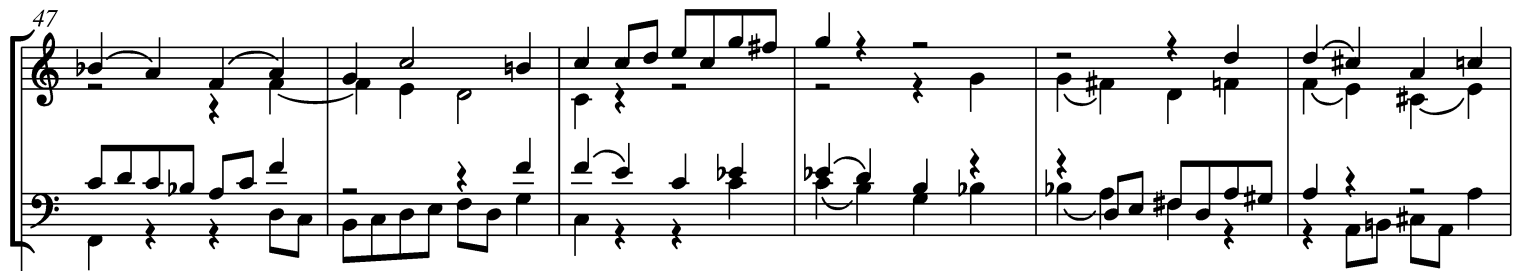
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4 #3 6 4 #3 6 4 #3 h7 4 3 5 - 6 - 7 - 6 - 7 4 3 b7
 h5 5 - 2 - 5 - #3

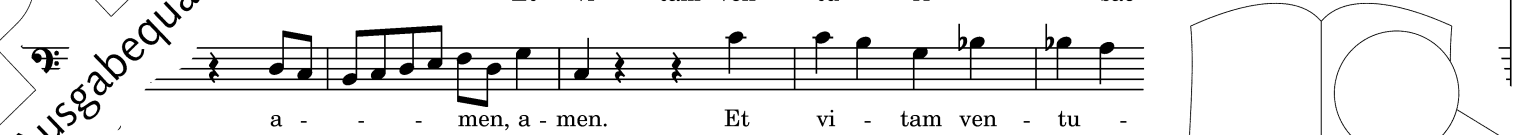
47



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



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



Et vi - tam ven - tu - ri sae

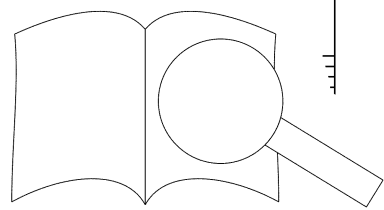


a - - - men, a - men. Et vi - tam ven - tu -



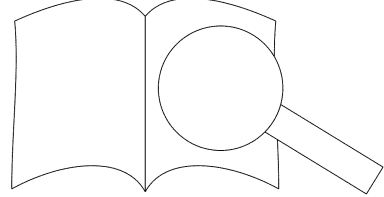
b4 3 5 - 6 - 7 - 6 - 7 4 3 5 - 6 - b6 - b6 #3 #3 - 6 - b3
5 - 2 - 5 - 4 - 4

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#6 6 — 6 — #5 7 #5 #7 #7 4 #7 #7 4 #7 5 — 6 6 5 #6 6 — #3 — 4 7 #7 4 #7
 4# 3 — #3 — #3 #3 4 #3 #3 #3 4 #3 #3 4 #3 4 — 6 6 5 #6 6 — #3 — 4 7 #7 4 #7
 3

Violoncelli



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60

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

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

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

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

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

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

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

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



b7 b4 b7 6 3 5 b6 6 6 3 5 b6 6 6 3 5 #6

66

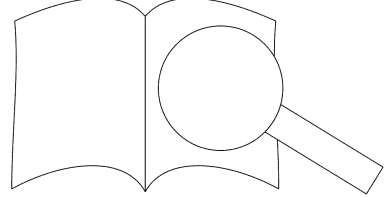
a - - - - - men, a - - - - - men, a - - - - -

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

2. - - - - - men, a - men, a - men. Et vi - tam ve

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

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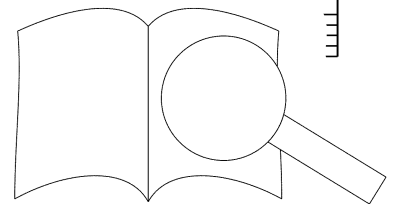
#3 6 9 8 4 #3 7 9 7 6 5 4 #3 b7 4 3 - 6 -
 5 4 3 6 #3 b5 4 -

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

Organo Violoncelli

4 - 3 - 4 - 6 - 4 - 3 - 4 - 6 - #5
 4 47 #3 5 4 #3 #5 - 6 - - 6 #6 - #5 -
 5 - 5 - #3 -

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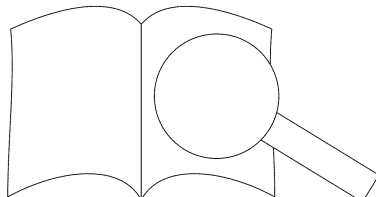
77

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

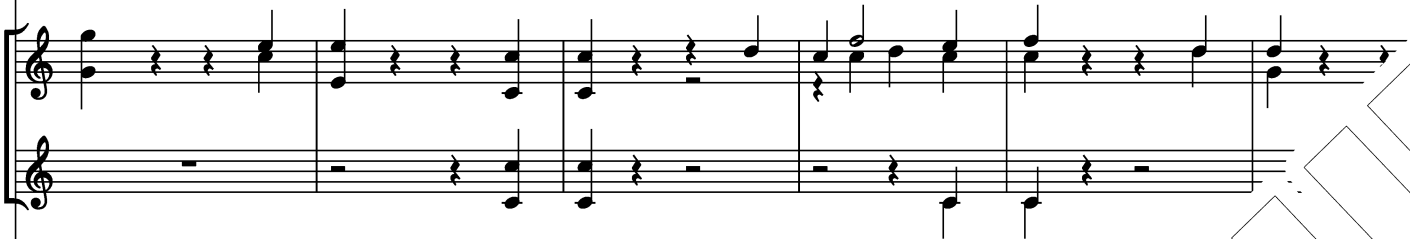
nen.
Et vi - tam, et vi - tam ven - tu - ri, ven - tu - ri sae -

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

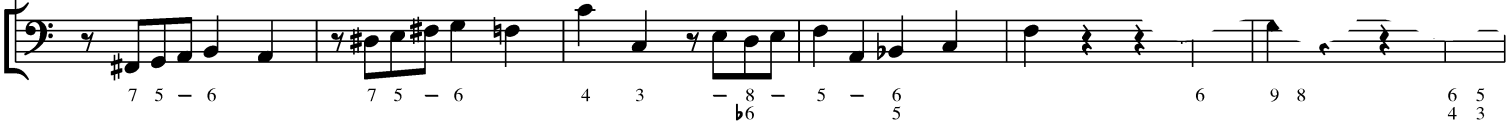
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84

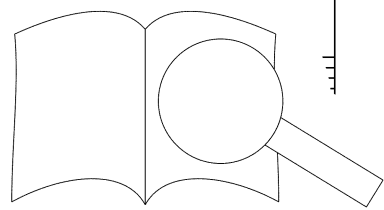


men, a - - - men, a -
- tam ven - tu - ri - - - sae - cu - li. A - - men, a - -
- ven - tu - ri, ven - tu - - - ri sae - cu - li.
A - - men, a - - men, a - men, a - - - men, a - men,



7 5 - 6 7 5 - 6 4 3 - 8 - 5 - 6 6 9 8 6 5
b6 5 4 3

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90

Musical notation for the first system, measures 90-95. It consists of a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has one sharp (F#) and the time signature is 4/4. The music features a mix of eighth and sixteenth notes with rests.

Musical notation for the second system, measures 96-101. It consists of a vocal line in the upper staff and piano accompaniment in the lower staff. The music continues with similar rhythmic patterns.

Musical notation for the third system, measures 102-107. It consists of a vocal line in the upper staff and piano accompaniment in the lower staff.

Musical notation for the fourth system, measures 108-113. It consists of a vocal line in the upper staff and piano accompaniment in the lower staff.

Musical notation for the fifth system, measures 114-119. It consists of a vocal line in the upper staff and piano accompaniment in the lower staff.

Musical notation for the sixth system, measures 120-125. It consists of a vocal line in the upper staff and piano accompaniment in the lower staff.

Musical notation for the seventh system, measures 126-131. It consists of a vocal line in the upper staff and piano accompaniment in the lower staff.

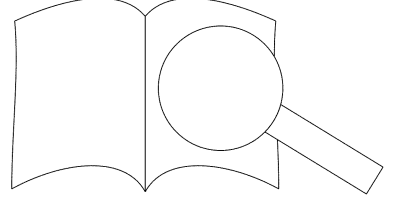
Musical notation for the eighth system, measures 132-137. It consists of a vocal line in the upper staff and piano accompaniment in the lower staff.

Musical notation for the ninth system, measures 138-143. It consists of a vocal line in the upper staff and piano accompaniment in the lower staff.

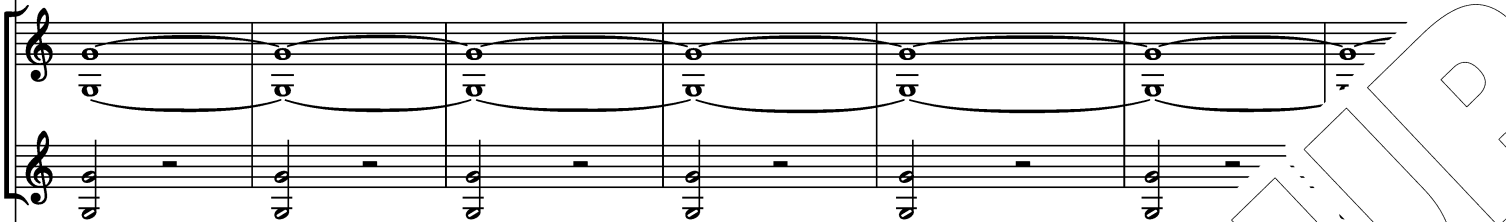
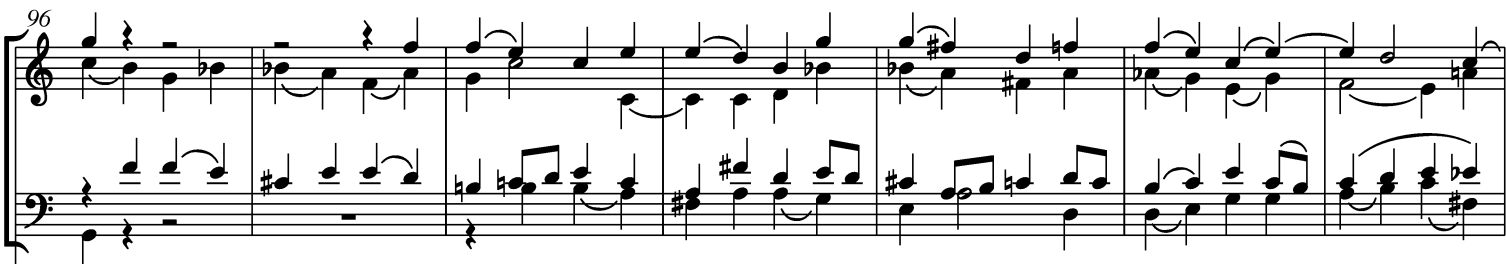
Musical notation for the tenth system, measures 144-149. It consists of a vocal line in the upper staff and piano accompaniment in the lower staff.

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

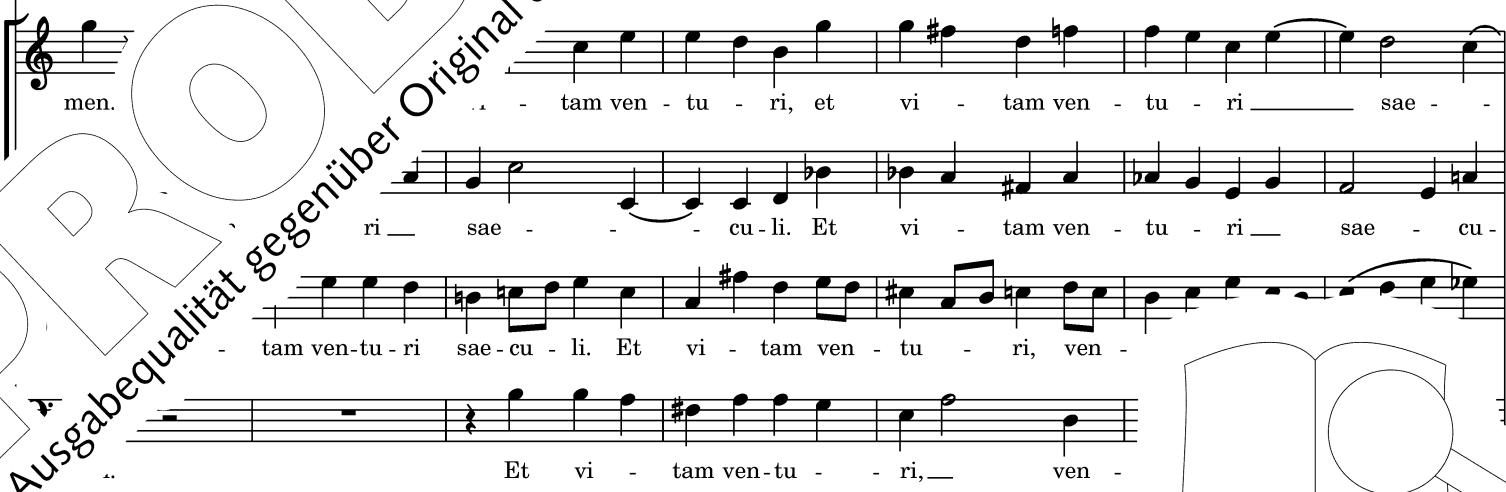
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96



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



Org: tasto solo

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

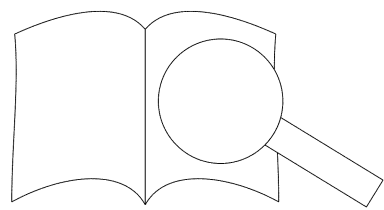
vi - tam ven - tu - ri sae - cu - li. A - - men, a - - - men, a -

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

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

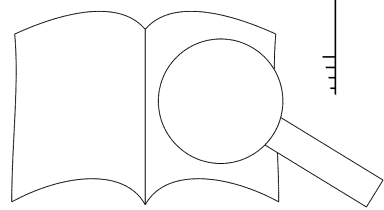
6 - 6 5 - 6 - 5 - 6 - 6 -
 4 - 5 4 - 4 - 5 -
 2 - 5 4 - b3 - 5 -

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

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116

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

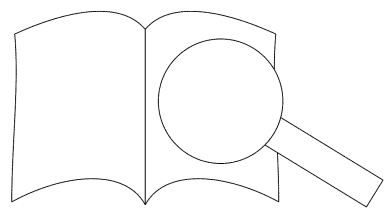
ri. A - - men, a - - - - - men, a -

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

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

b4 3 7 4 43 6 9 6 8 7 7 4 3 b7 b4 3 5 -

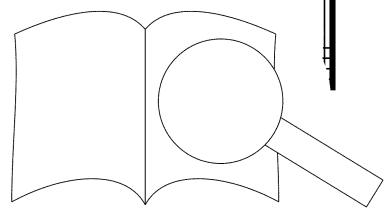
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sae
- - - - - cu - li. A - men.
- - - - - .en, a - - - - men, a - - - - - men, a - men.

6 - 7 - 6 - 5 - 6 - 5 - 6 - 5 - 6 - 5 - 6 - 5 - 6 - 5 - 6 - 6 - 9 - 5 - 6 -
5 - 4 - 5 - 5 - 5 - 5 - 5 - 5 - 5 -
2 -

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Sanctus

16. Sanctus

Largo

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

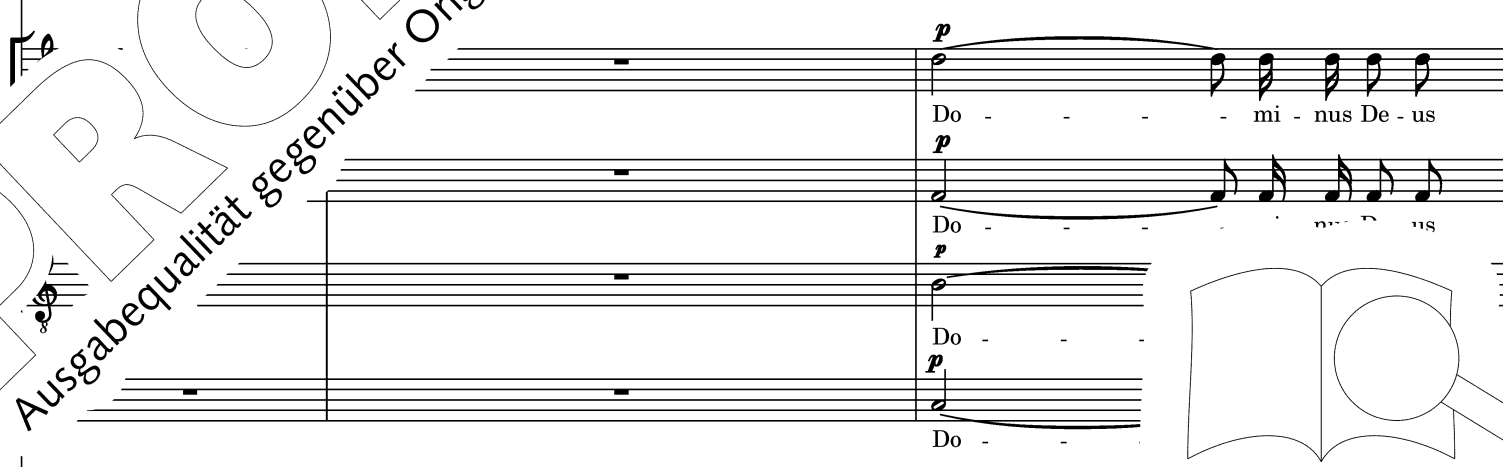
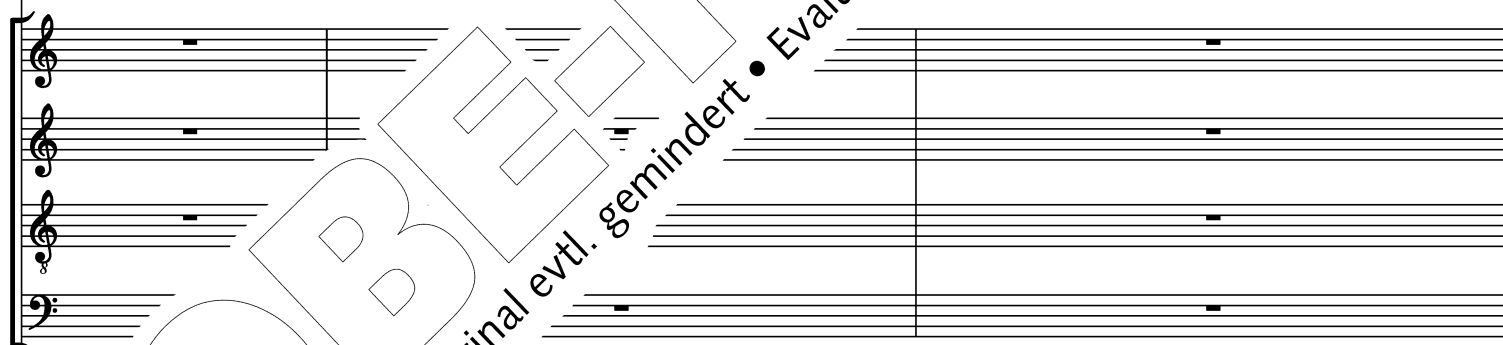
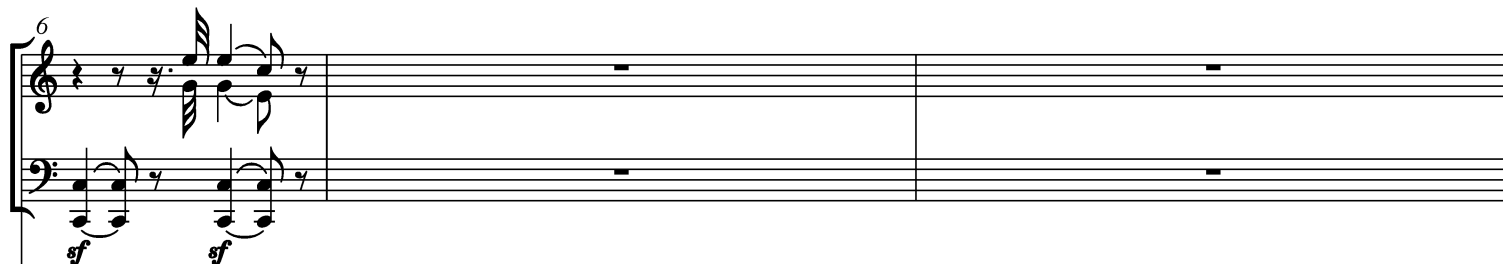
Tutti f
San - ctus, - ctus, San - ctus
Tutti f
Sa - San - ctus, San - ctus
Tutti f
San - ctus, San - ctus
San - ctus, San - ctus
San - ctus, San - ctus
Tutti f
San - ctus, San - ctus
Tutti f
San - ctus, San - ctus

Tutti f
San - ctus, San - ctus

15 7 5

* Zu den von Mozart überlieferten Takten vgl. Vorwort.
Concerning the measures that survive in Mozart's hand, cf. Foreword.

6



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9

p Do - - - - -

p Do - - - - -

p Do - - - - -

p Do - - - - -

us 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

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

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

Do - - - mi - nus, Do - mi - nus

ba-oth,

ba-oth,

Do - - - mi - nus, Do -

Do - - - mi - nus, Do -

cresc.

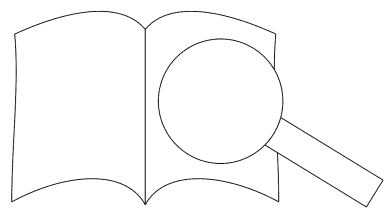
f 17 1

4 []

2 []

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Musical notation for the first system, including a grand staff with treble and bass clefs.

Musical notation for the second system, featuring two treble clefs and a bass clef. The word "a 2" is written above the first two staves.

Musical notation for the third system, including a grand staff with treble and bass clefs.

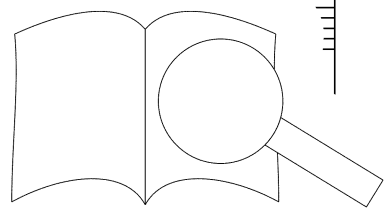
Musical notation for the fourth system, featuring a grand staff with treble and bass clefs.

Vocal staves with lyrics: Sa - ba-oth. sunt cae - li et ter - ra, Sa - ba-oth sunt cae - li et ter - ra, Sa - ba-oth sunt cae - li et ter - ra, Sa - ba-oth sunt cae - li et ter - ra,

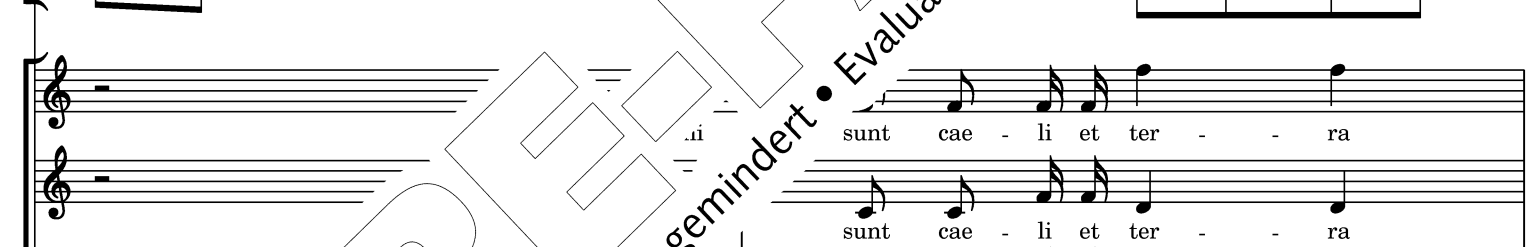
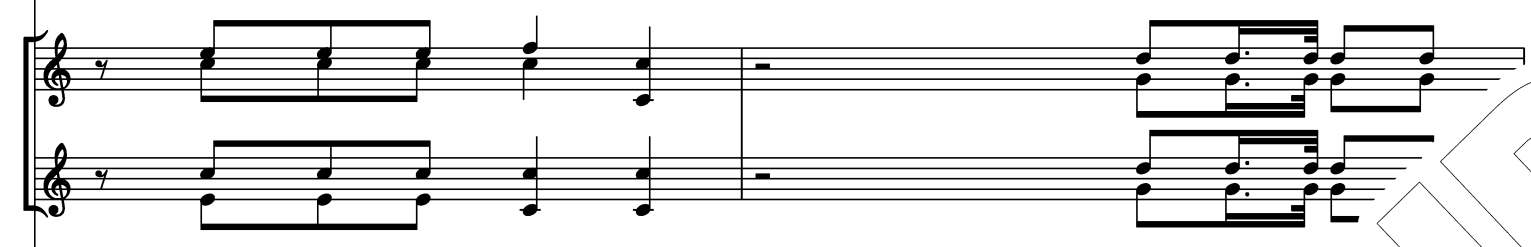
Vocal staves with lyrics: Ple - ni, ple - ni, Ple - ni, Ple - ni, Ple - ni, Ple - ni, Sa - ba-oth. Ple - ni,

Musical notation for the fifth system, including a grand staff with treble and bass clefs.

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13



li sunt cae - li et ter - - ra
sunt cae - li et ter - - ra
e - ni sunt cae - li et ter - - ra
ple - ni sunt cae - li et ter - - ra



et ter - ra, sunt cae - li et
e - li et ter - ra, sun⁺
cae - li et ter - ra,
sunt cae - li et ter - ra,



3 5 7

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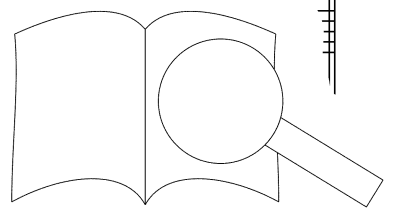


15

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

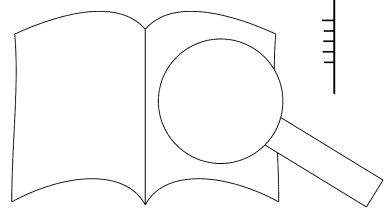
- - ri - a tu - - a.
glo - ri - a tu - - a.
- - ra glo - ri - a tu - - a.
ter - - ra glo - ri - a tu - - a.

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The musical score consists of several systems. The first system shows piano accompaniment with a treble and bass clef. The second system continues the piano accompaniment. The third system introduces a vocal line in the treble clef with lyrics: "san - na, ho - san-na in ex-cel-sis. Ho-san-na, ho-san-na, ho-san-na". The fourth system continues the vocal line with lyrics: "a, u. ex - cel - sis. Ho-san-na, ho-san-na, ho-san-na". The fifth system shows the vocal line with lyrics: "In ex - cel - sis, in ex - cel - sis. Ho - san - na". The sixth system continues the piano accompaniment with lyrics: "na in ex - cel - sis, in ex - cel - sis". The seventh system shows the piano accompaniment with lyrics: "na in ex - cel - sis, in ex - cel - sis".

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

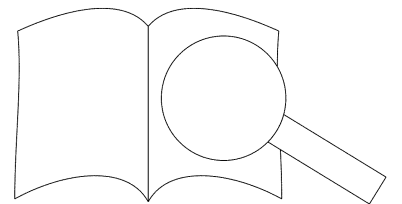
ho - san - na, ho - san - na, ho - san - na, ho - san - na,

Ho - san - na,

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

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

In ex - cel - sis.



Ho - sar

san-na, ho-

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

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

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

ex - cel - sis,

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

ex - cel-sis,

in ex - cel - sis. Ho - san -

in ex - cel-sis,

in ex - cel-sis.

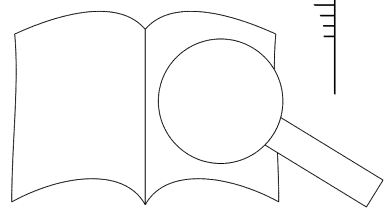
Ho-san-na

43 47 7 7 7 7 5 9 7 7 5 3 5 3 6 #

* In den Quellen endet die Bezifferung an dieser Stelle. / Figuration in the source ends here.

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Musical notation system 1: Treble and Bass clefs with piano accompaniment.

Musical notation system 2: Treble and Bass clefs with piano accompaniment.

Musical notation system 3: Treble and Bass clefs with piano accompaniment.

Musical notation system 4: Treble and Bass clefs with piano accompaniment.

Musical notation system 5: Includes vocal lines with lyrics: *in ex - cel - sis. Ho-san-na in ex -*

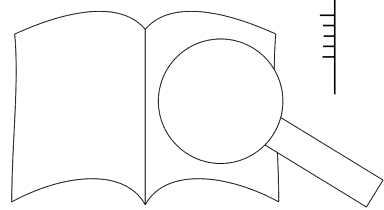
Musical notation system 6: Includes vocal lines with lyrics: *san-na, ho-san-na, ho-san-na in ex - cel - sis, in ex -*

Musical notation system 7: Includes vocal lines with lyrics: *san-na in ex - cel-sis. Ho-san-na in ex-cel-sis. Ho - si*

Musical notation system 8: Includes vocal lines with lyrics: *in ex-cel - sis. Ho - s.*

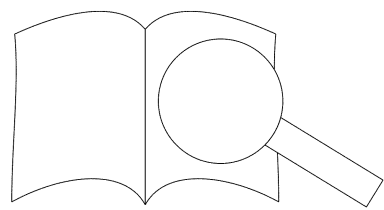
Chord symbols: #7 6 7 7 5 5 6 - 5 - 6 7 - 9 - 9 - 10 - 7 - 7 - 9 - 6 - 9 7 9 #7 #3 5 - 9 - 6 - #3 #3 #3 #3

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The musical score consists of multiple systems. The upper systems show piano accompaniment for the right and left hands. The lower systems feature vocal parts with lyrics. The lyrics include: "cel - sis. Ho - san - na, ho - san - na, ho - san - na, ho - san - na", "sis. Ho - sis, in ex - cel - sis, in - ex - cel - sis. Ho - san - na, ho -", "cel - sis. Ho - san - na, ho - san - na, ho - san - na, ho - san - na", "sis. Ho - san - na in ex - cel - sis. Ho - san - na in ex - cel - sis. Ho - san - na, ho - san - na", "Ho - san - na, ho - san - na in ex - cel - sis. Ho - san", "Ho - san - na, ho - san - na, ho - san - na in - ex - cel".

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Violoncelli

Bassi

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

50 *Ob I, II*
a 2

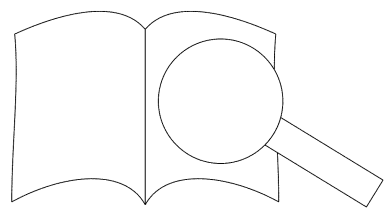
Fg I, II
a 2

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

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

Org: *tasto solo*

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Two staves of piano introduction musical notation, featuring a treble and bass clef with a key signature of one flat and a 4/4 time signature. The music consists of a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

Two staves of vocal line musical notation, featuring a treble and bass clef. The music is primarily chordal, with the bass line providing a steady accompaniment and the treble line containing the vocal melody.

Two staves of piano accompaniment musical notation, featuring a treble and bass clef. The music is primarily chordal, with the bass line providing a steady accompaniment and the treble line containing the piano melody.

Two staves of vocal line musical notation, featuring a treble and bass clef. The music is primarily chordal, with the bass line providing a steady accompaniment and the treble line containing the vocal melody.

Two staves of piano accompaniment musical notation, featuring a treble and bass clef. The music is primarily chordal, with the bass line providing a steady accompaniment and the treble line containing the piano melody.

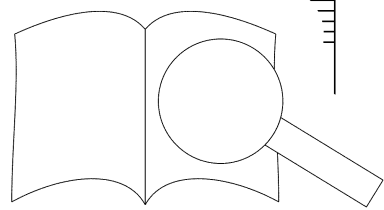
Two staves of vocal line musical notation, featuring a treble and bass clef. The music is primarily chordal, with the bass line providing a steady accompaniment and the treble line containing the vocal melody.

Two staves of piano accompaniment musical notation, featuring a treble and bass clef. The music is primarily chordal, with the bass line providing a steady accompaniment and the treble line containing the piano melody.

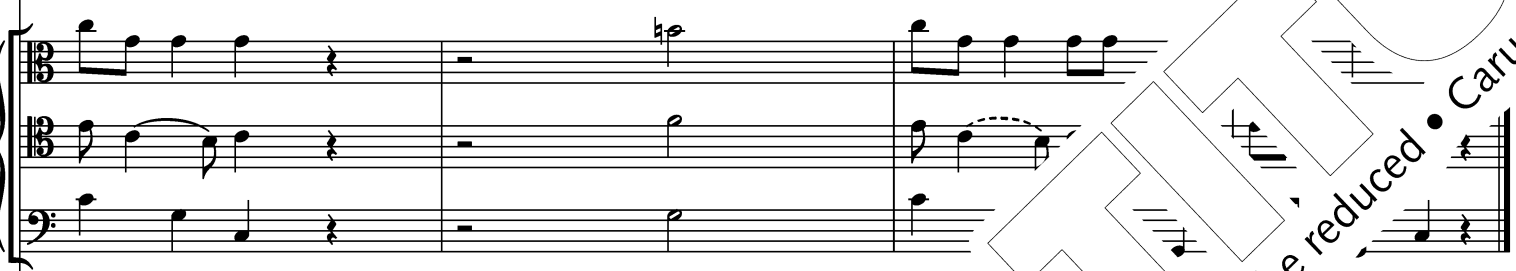
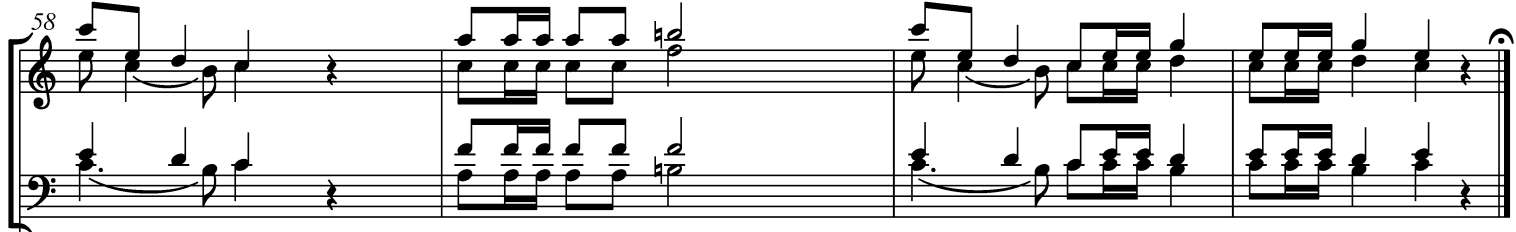
Two staves of vocal line musical notation, featuring a treble and bass clef. The music is primarily chordal, with the bass line providing a steady accompaniment and the treble line containing the vocal melody.

Two staves of piano accompaniment musical notation, featuring a treble and bass clef. The music is primarily chordal, with the bass line providing a steady accompaniment and the treble line containing the piano melody.

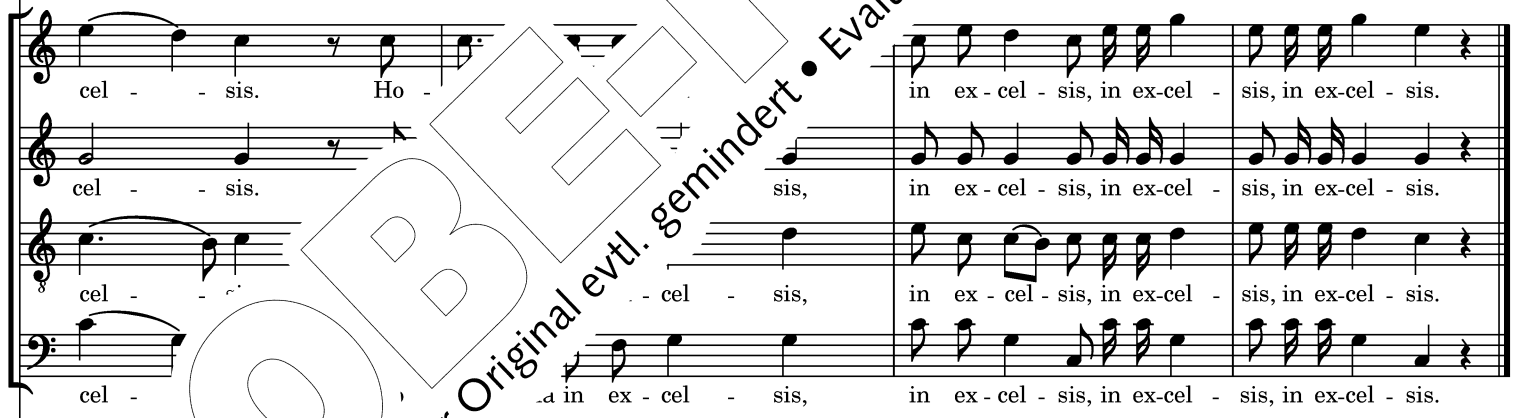
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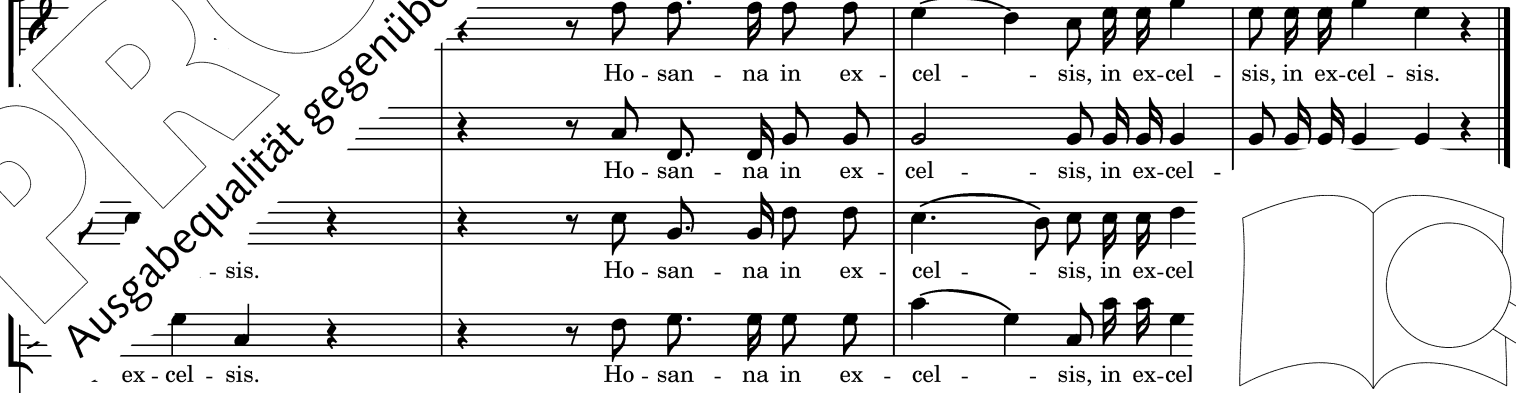
58



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



5 -
4 3

7

5 -
4 3

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Benedictus

17. Benedictus

Allegro comodo

Oboe I, II

Fagotto I, II

Corno I, II in Do / C

Violino I

Violino II

Viola

Soprano I solo

Soprano II solo

Tenore solo

Basso solo

Bassi ed Organo *

5 — 6 6 4 5 — #3 6 6 6 5 5
b3 4 #3

5
p 6 6 6 9 7 6 — f #3 6 — 6 — 6 — 6 — 6 — 6 — 6 — 6 —

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

9 *a 2*

a 2

Org: *tasto solo*

5 6 #3 / 5 4 #3

13

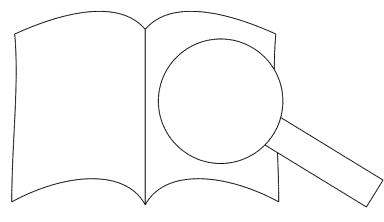
p

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

p

#4 6 #6 / #6 4 - 7

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18

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

22

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

26

Musical notation for measures 26-29, including vocal lines and piano accompaniment.

Musical notation for measures 29-30, including vocal lines and piano accompaniment.

Musical notation for measures 30-33, including vocal lines and piano accompaniment.

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

Musical notation for measures 33-36, including vocal lines and piano accompaniment.

5 4 3 — 6 b5
4 3 5 7 7 8 7 -
4 3

30

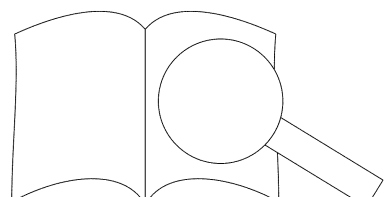
Musical notation for measures 36-39, including vocal lines and piano accompaniment.

Musical notation for measures 39-42, including vocal lines and piano accompaniment.

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

Musical notation for measures 42-45, including vocal lines and piano accompaniment.

7 #6 6 cresc. #5 6 f 6 p 6
4 4 3 3 5 5 5 5
3 3 3 3



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

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

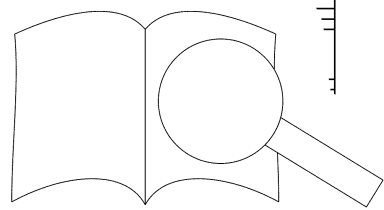
Third system of musical notation, including vocal staves and piano accompaniment.

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

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

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

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42

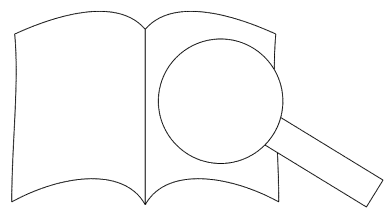
no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni, in
 no - mi - ne Do - mi - ni, in no - mi - ne Do - mi -
 no - mi - ne Do - mi - ni, in no - mi - ne no mi - ne Do - mi -
 no - mi - ne Do - mi - ni, in no - mi - ne Do - mi -

7 6 5 f p 6 6 - 7 -
4 -

47 *a2*

ni.

f 6 6 6 6 3 6 6 6 6 7 6 - 6 - 6 - 5 - #4 6 - 5 - 6 - b3b7 - b6-b5 7 - 6 -
 2 5 - #3 - 5 -



51

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

Be - ne - di - - - ctus qui ve - nit ai-ni.

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

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

6 5

Org:
 tasto solo

55

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

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

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

be - ne - di - - - ctus qui

8 7 6 7 6 7 9 8

#3 7 4 5 5 4 4 #3

Org: tasto solo

59

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

7 6 6 6
 #3 4 4 4

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

63

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

6 8 5 #3 #3 4 6 6 8 5 #3 Org: tasto solo 5 6 6 6 5 3 #3 3 3 3 3
 3 4 4

* Zur Hornstimme T. 64 vgl. Vorwort. / Concerning m. 64 in the horns cf. Foreword.
 Carus 51.427

67

67 68

69 70

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

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

71 72

73 74

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

75 76

na no - mi - ne Do - mi-ni.

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

77 78

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

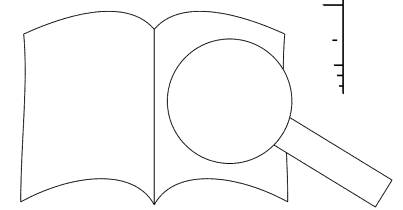
9 6 - 7 - #7 - #3 #7 - 7 - #3 6 - p #6 -

#3 7 4 - #3 - 6 - 5 - 5 - #3 f 6 - 5

#2 - 4 - 4 - #3 - 2 - 3 -

79 80

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75

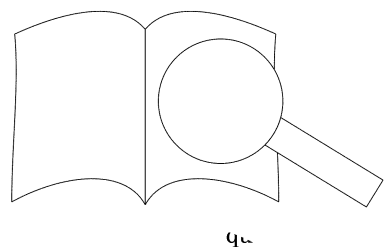
ctus, be - - - - - ne - di - - ctus,
di - ctus qui ve-nit, be-ne - di - - ctus, be -
Be - ne - di - ctus qui ve-nit, be-ne -
ne s qui ve-nit, be-ne -

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

79

qui ve - - nit, qui ve - - nit, qui ve - -
di ctus qui ve - - nit, qui ve
qui ve - - nit,
di - - ctus qui ve - - nit,

cresc. *p* *f* *p*



83

nit, qui ve - - - nit

nit, qui ve - - - nit in

qui ve - - - nit in

ve - - - nit in

6 5 5 cresc

ncelli

6 #3 6 5

87

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

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

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

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

Bassi

#3 6 6 6 6 8 7 mf p mf p

6 4 3 6 5 4 #3

Org: tasto solo

91

di - ctus qui ve - - nit, qui ve
 di - ctus qui ve - -
 di - ctus qui ve - -
 ctus qui ve - -

mf p 5 6 6_{b4} #6

95

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

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

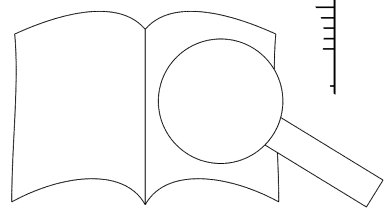
99

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

103

Org: tasto solo

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Oboe I, II

Fagotto I

Fagotto II

Corno I, II in Do / C

Clarino I, II in Do / C

Timpani
in Do-Sol / c-G

Trombone alto

Trombone tenore

Trombone basso

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Sop

Bassi ed Organo

Coro I *

Tutti

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



* Zu den von Mozart überlieferten Taken vgl. Vorwort.
 Concerning the measures that survive in Mozart's hand cf. Foreword.

Fg I, II
a 2

Musical notation for Flute I and II, starting with a treble clef and a bass clef. The music features a melodic line in the treble and a supporting bass line.

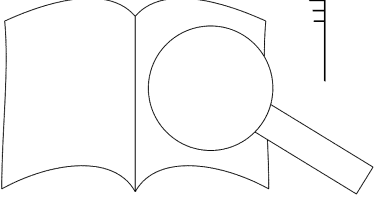
Musical notation for two staves, likely strings or woodwinds, showing a rhythmic accompaniment.

Musical notation for a grand piano (G-clef and F-clef), featuring a complex texture with arpeggiated figures.

Musical notation for a grand piano, continuing the arpeggiated accompaniment.

Vocal staves with lyrics: *cel-sis. Ho - san - na, ho - san - na, ho - san - na in ex - cel - sis.*

Vocal staves with lyrics: *in ex - cel - sis. Ho - san - na, ho - san - na, ho - san - na, ho - san - na in ex - cel - sis. Ho - san - na, ho - san - na, ho - san - na, ho - san - na in ex - cel - sis. Ho - san - na, ho - san - na, ho - san - na, ho - san - na in ex - cel - sis. Ho - san - na, ho - san - na, ho - san - na, ho - san - na in ex - cel - sis.*

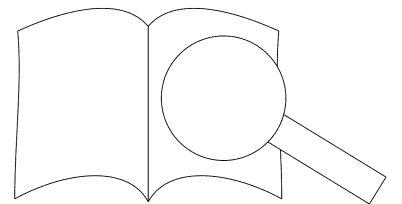


Musical notation for the organ part, ending with the instruction *Org: tasto solo*.

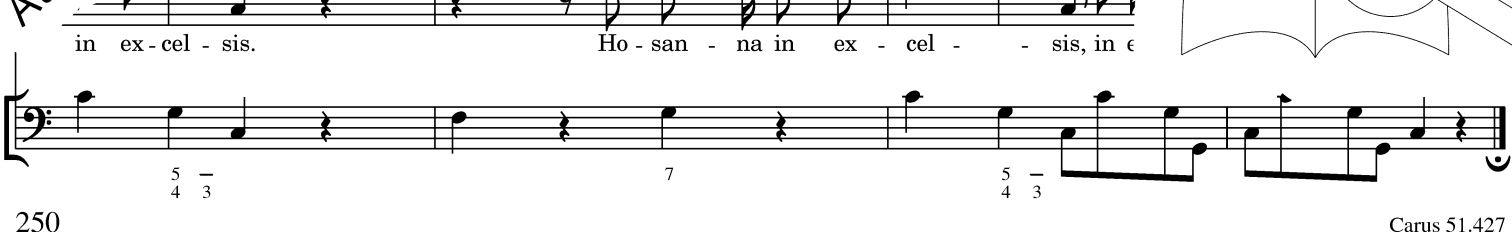
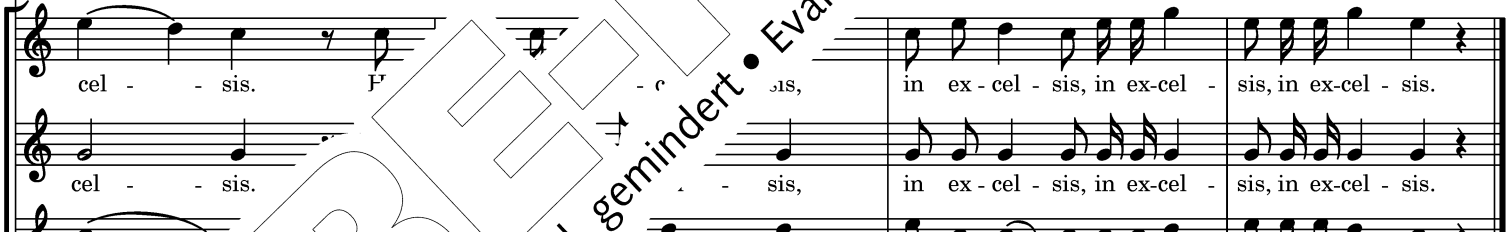
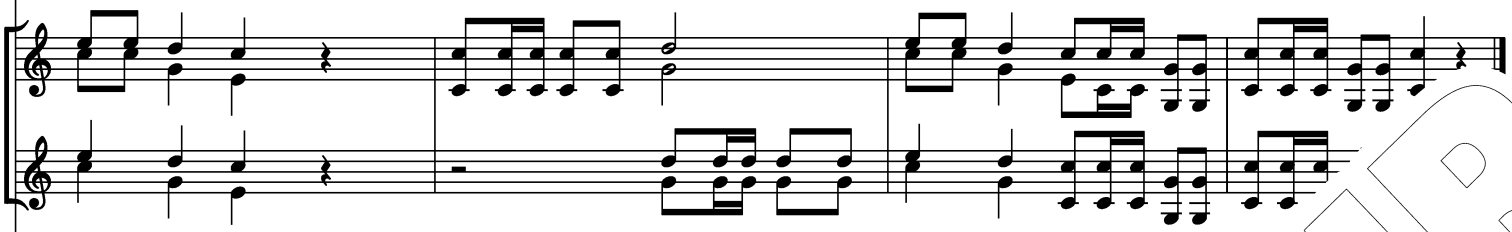
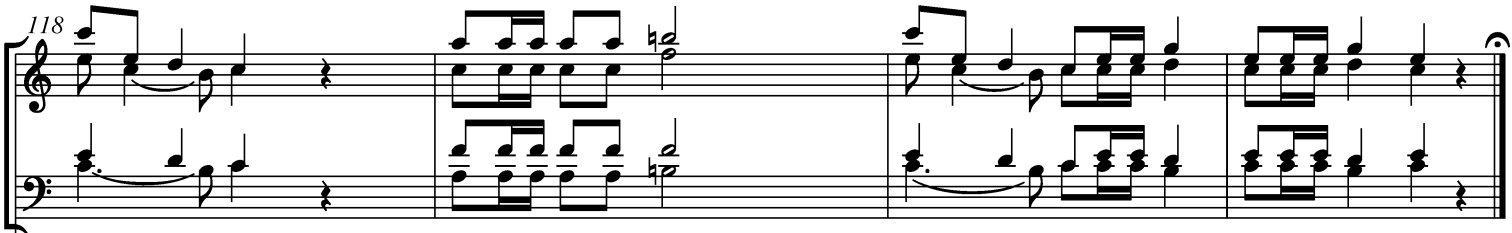
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Ho - - san - na ir - - - - - cel - sis. Ho - san - na in ex -
 Ho - - san - na in ex - cel - sis. Ho - san - na in ex -
 Ho - - san - sis, in ex - cel - sis. Ho - san - na in ex -
 Ho - - cel - sis, in ex - cel - sis. Ho - san - na in ex -

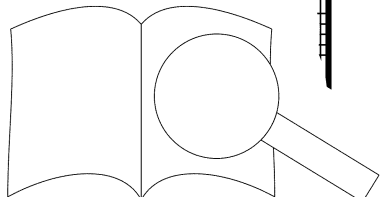
- - - - - na in ex - cel - sis. Ho - san - na in ex - cel - sis,
 - - - - - na in ex - cel - sis. Ho - san - na in
 - - - - - na in ex - cel - sis. Ho - san - n
 - - - - - na in ex - cel - sis. Ho - san - r



118



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18. Agnus Dei *

Agnus Dei

Andante

Flauto

Oboe I, II

Fagotto I, II

Corno I, II
in Do / C

Trombone alto

Trombone tenore

Trombone basso

Violino I

Violino II

Viola I, II

Soprano solo

Soprano

Alto

Ba. Organo **

* Erweiterte Fassung des ersten Teils der Arie „Tra l'oscure ombre funestre“ aus *Davide penitente* KV 469, vgl. Vorwort.
Expanded version of the first part of the aria "Tra l'oscure ombre funestre" from *Davide penitente* K. 469, cf. Foreword.

** Zu diesem Satz ist keine Bezifferung überliefert; vgl. Vorwort.
Figuration for this movement is missing in the source; cf. Foreword.

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

Second system of musical notation, showing a vocal line with a melodic phrase and a piano accompaniment.

Third system of musical notation, showing a piano accompaniment with a complex rhythmic pattern.

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

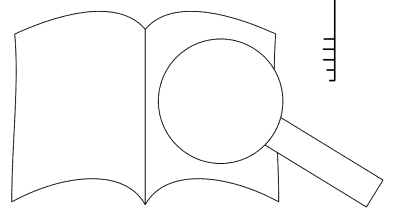
Fifth system of musical notation, showing a piano accompaniment with a complex rhythmic pattern.

Sixth system of musical notation, showing a piano accompaniment with a complex rhythmic pattern.

Seventh system of musical notation, showing a piano accompaniment with a complex rhythmic pattern.

Eighth system of musical notation, featuring a vocal line with a melodic phrase and a piano accompaniment.

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14

24

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

f *sf*

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

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

p *f* *p*

5 6 7 4 5 3

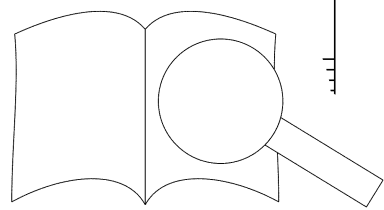
30

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

38

s. A - gnus De - i,

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

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

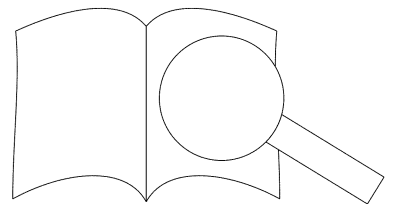
Musical notation for the third system, including vocal line and piano accompaniment.

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

A - gnus De - i, A - gnus

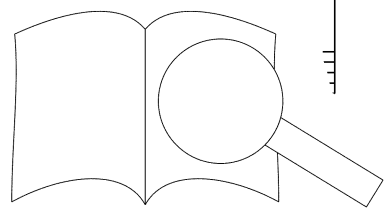
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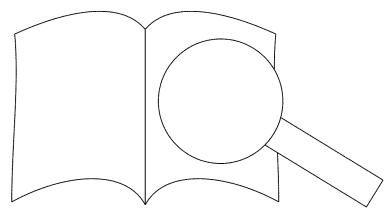
5 - 6 6 7 6 5
 4 4 3 4 3

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55

De - as De - i, qui tol - lis pec - ca -



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61

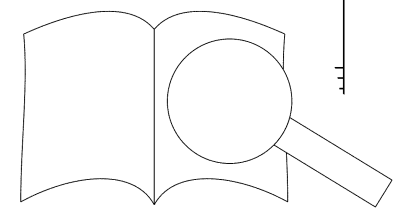
re - - - re no - bis.

Tutti **f**
A - gnus

Tutti **f**
A - gnus

5 - 6 6 - 7
4 - 43 Org: tasto solo 45 7 6 5 6 6 - 47
4 3 4 3 4 4 - 43
3 3 4 3

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69

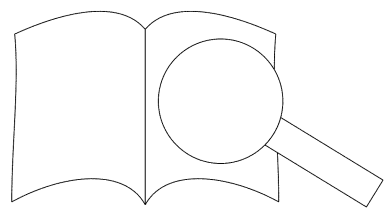
De - - - gnus De - i, qui - tol - lis, qui tol - lis pec -

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

L A - - gnus De - i, qui - tol -

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

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75

di, A - - gnus De - i,
 mun - di, A - - gnus De - i,
 - ta mun - di, A - - gnus
 ca - - ta mun - di, A - - gnus

p 6 6 4^b6 7 4^b3 5 6^b 5 b5 -

81

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

Solo

6 7 6 5 6 7
5 4 3

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

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

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

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

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

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

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

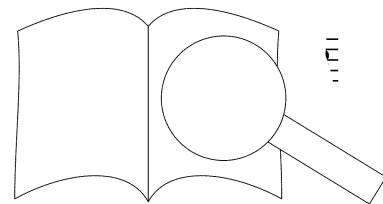
Eighth system of musical notation, featuring vocal lines and piano accompaniment.

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

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

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

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6 6 7 6 b7 5 6 6 6 - b7
 b3 4 5 b3 4 5 4 - b3

Solo
 Org: tasto solo

19. Dona nobis pacem *

Allegro con spirito

Oboe I, II

Fagotto I, II

Corno I, II
in Do / C

Clarino I, II
in Do / C

Timpani
in Do-Sol / c-G

Trombone alto

Trombone tenore

Trombone basso

Violino I

Violino II

Viola

Soprano

Alto

Basso
ed Organo

f Org: *tasto solo*

Tutti f

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

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

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

Soprano I, II solo

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

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

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

Tutti f

Do - na, do - na, do - na no -

Violoncelli Bassi

p 3 8 6 7
8 6 4 #3

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10

p *p* *sfz* *sfz*

sfz *sfz*

sfz *sfz*

sfz *sfz*

sfz *sfz*

pa-cem. a no - bis pa-cem. Tutti *f* Do - na, do -

Do - na, do -

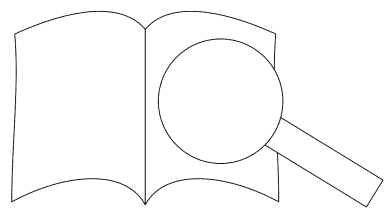
bis pa-cem. Do-na no - bis pa-cr Tutti *f*

o-na no - bis pa-cem. Do-na no - bis pa-

sfz *sfz*

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

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14

sfz *f* *sfz* *sfz* *f* *sfz*

sfz *f* *sfz* *sfz* *f* *sfz*

sfz *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

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

sfz *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

6 7
4 #3

18

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

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

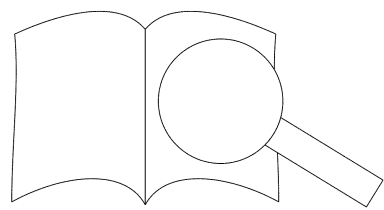
- bis pa-cem. Do - - - na, do - - - na,

do-na no - bis pa-cem. Do-na no - bis pa-cem. Do-na no - bis pæ

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

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

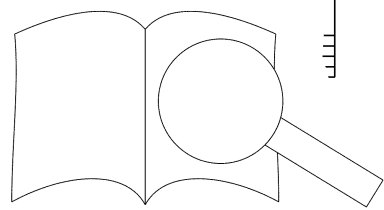
- - - na, do - - - na, do - na no-bis pa - -

1. Do - - - na, do - - - na, do - - -

- - - cem. Do-na no - bis pa-cem. Do-na no - bis pa-cem. Do-na

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

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26

a 2

p

p

cem.

Solo

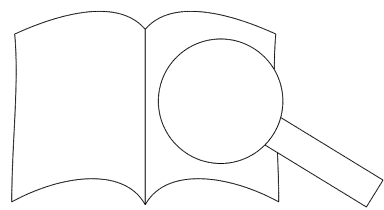
p

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

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

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31

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

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

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

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

2 1 5 4 - #3

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a dynamic marking of *f* and an *a2* marking.

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

Third system of musical notation, primarily piano accompaniment.

Fourth system of musical notation, primarily piano accompaniment.

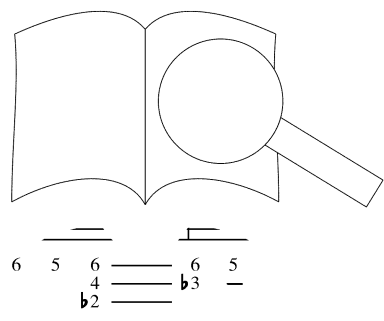
Fifth system of musical notation, primarily piano accompaniment.

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

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

Eighth system of musical notation, featuring piano accompaniment and figured bass notation below the staff.

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40

pa-c

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

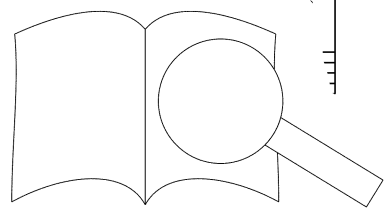
Do-na no - bis pa-cem. Do-na no - bis pa-cem. Do-na no - bis,

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

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

#4 6 - b6 - b5 - 6 - 8 k7 b6 - 8 b7 k4 6 - 9 - b6 - 9 - b6 - b9 - 6 -
 2 5 - k3 - 5 - b6 5 4 - 6 5 2 b3 - b5 - b5 - 5 - b5 - 5 -

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44

no a

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

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

- bis pa - - cem. Do - na no - bis pa - - - cem

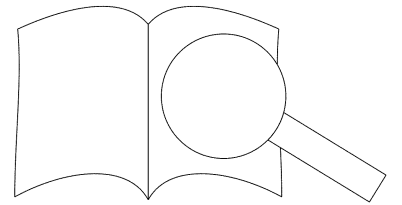
9 - 8 9 b3 6 7 8 43

sfp *sfp* *sfp* *sfp* *sfp*

b6 4

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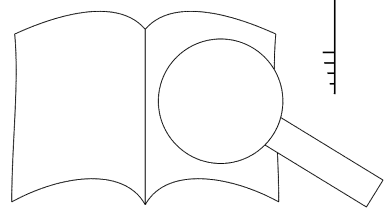
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48

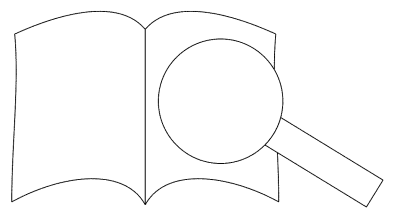
do-1

a-cem. Do - na, do - na no - bis pa-cem. Do - na, do -
bis pa-cem. Do - na, do - na no - bis pa-cem. Do - na,
a no - bis pa-cem. Do - na, do - na, do-na no - bis
ia no - - - bis pa-cem. Do - na, do - na, do-na no - bis



7 6 7 6 Org: tasto solo
4 4
3 3

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

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

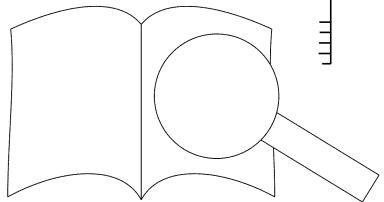
is pa - cem. Do - na, do - na, do-na no - bis pa-cem. Do - na,

6 5
4

6 5
3 7
8 7

6

1
#3
8 7
6 5



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61

Soprano I, II solo

Do - pa - - - cem. Do-na no - bis pa-cem. Do-na no - bis

do-na no - bis pa-cem.

Tenore solo

Do - na no-bis pa - cem.

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

Bassc

Do

Solo

6 - 9 7 5 - 8 6 8 7 p 8 7 6 #3 8 b7 6

4 - 7 5 6 6 6 5 6 5 6 #3 6 b5 6

65

p *sfp* *sfp* *sfp* *f*

sfp *sfp* *sfp*

f

f

Do - na

p *Tutti f*

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

f

Do - na, do - na no - bis

Tutti f

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

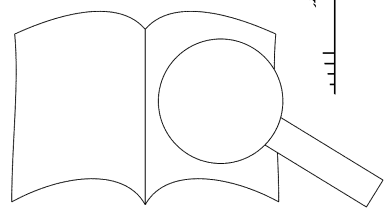
Tutti f

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

Tutti *sfp* *sfp* *sfp* *sfp*

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

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69

pa-cem

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

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

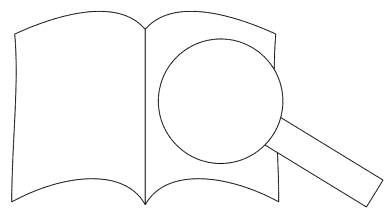
-ce do - na, do-na no - bis pa-cem. Do - na, do

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

sfz sfz sfz sfz sfz sfz sfz sfz

6 4 7 8 9 6 7 8 7 6 5

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73

pa-c

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

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

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

Do-na no - bis pa-cem. Do-na no - bis pa-cem. Do-na no - bis

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

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77

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

p

Soprano I solo

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

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

Tenore solo

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

is pa-cem. Do-na no - bis pa-cem. Do-na no - bis pa - cem.

Solo

p

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

82

First system of musical notation, featuring a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment is in bass clef. The system contains four measures of music.

Second system of musical notation, continuing the vocal line and piano accompaniment. It contains four measures of music.

Third system of musical notation, continuing the vocal line and piano accompaniment. It contains four measures of music.

Fourth system of musical notation, continuing the vocal line and piano accompaniment. It contains four measures of music.

Sopran

pa-c

-na no - bis pa-cem. Do - - na - - na

Do - - - - na,

Fifth system of musical notation, including the vocal line with lyrics and piano accompaniment. It contains four measures of music.

Tutti *f*

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

Sixth system of musical notation, including the vocal line with lyrics and piano accompaniment. It contains four measures of music.

Tutti

7 ————— 6 — 5 — 6 — 5 — 6 — 5 — 6 —

Seventh system of musical notation, primarily piano accompaniment. It contains four measures of music.

86

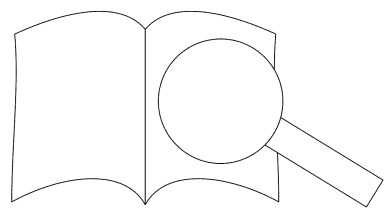
no - bi do - na no - bis pa-cem. Do - na, do - na, do-na no - bis

p Tenore solo
cem. Do - na, do - na, do-na no - bis pa-cem. Do - na, d-

p Basso solo
-bis pa - cem. Do - na, do - na, do-na no - bis pa-cem. Do - na,

Solo
p

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91

Tutti
pa-c

- na no - bis pa - cem. Do - na no - bis,
- na, do-na no-bis pa - cem. Do - na no - bis,
- na no - bis pa - ce
em. Do - - - - na, do-na no-bis pa

95

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

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

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

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

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

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

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

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

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

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

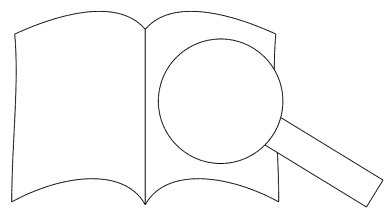
Musical notation for the eighth system, including vocal line and piano accompaniment.

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

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

5 - 6 6 7 5 6 5

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99

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

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

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

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

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

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

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

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

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

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

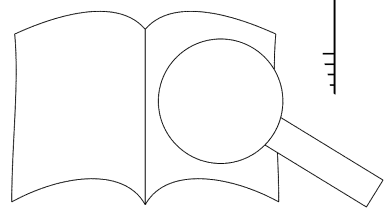
Musical notation for the eighth system, including vocal line and piano accompaniment.

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

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

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

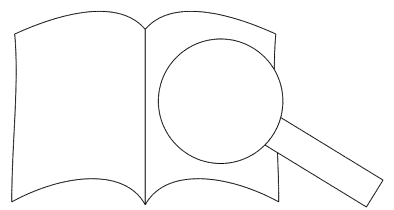
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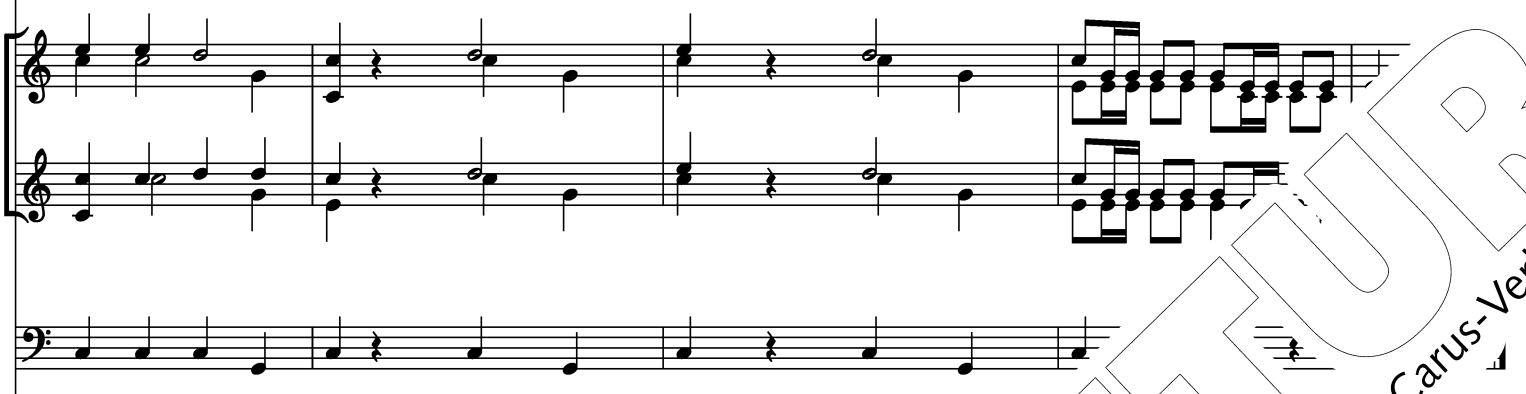
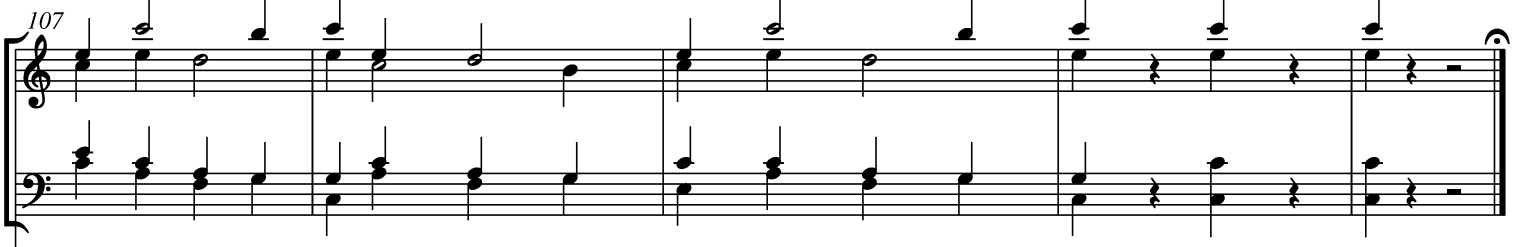
5 - 6 6 - 5 - 6 - 8 7
4 - 5 -

103

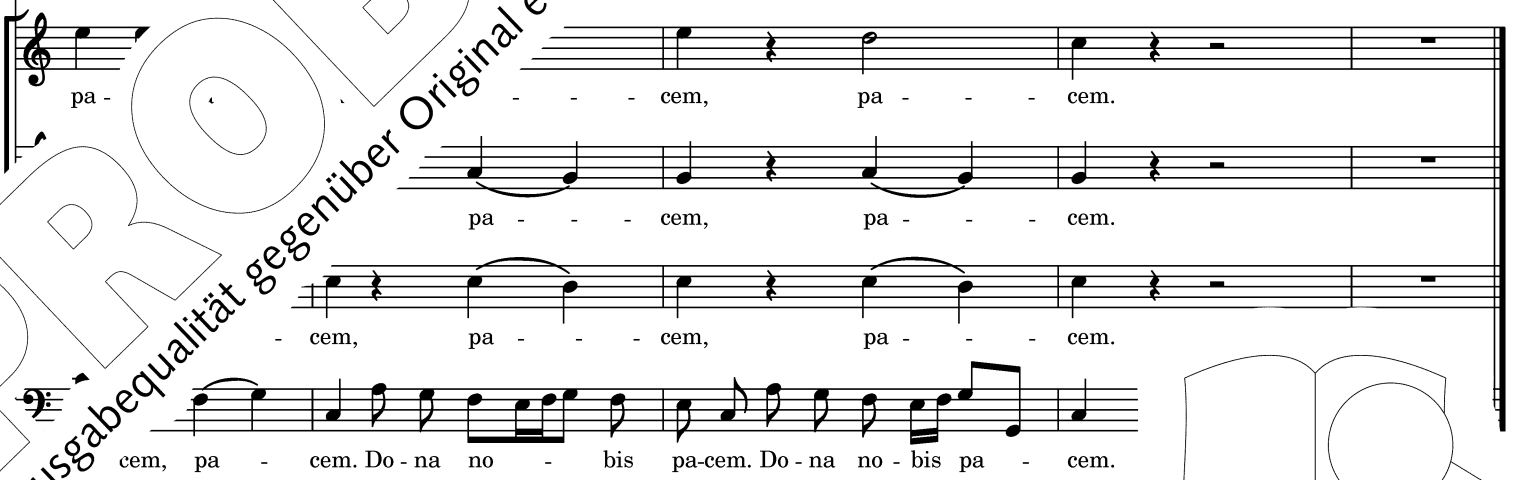
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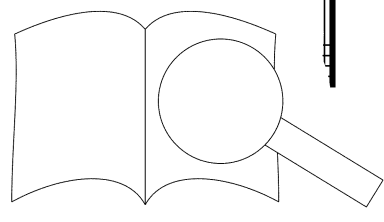
107



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



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