

Wolfgang Amadeus  
**MOZART**

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**Missa in c**  
KV 427

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

ergänzt und herausgegeben  
completed and edited  
Robert D. Levin

PROBENPAKUNGEN  
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der Mozart-Ausgaben

Studienpartitur / Study score



Carus 51.427/07



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

PROBENPÄRMIUM  
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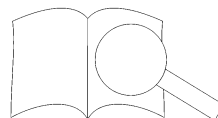
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13 Harmoniestimmen (CV 5  
Violino I (CV 51.427/11),  
Violino II (CV 51.427/12),  
Violoncello/Contrabbasso (C  
Organo (CV 51.427/49).



# Vorwort

In einem Brief an seinen Vater vom 4. Januar 1783 spricht W. A. Mozart von einem Versprechen, das er fünf Monate zuvor in Zusammenhang mit seiner Entscheidung, Constanze Weber zu heiraten, gegeben hatte: Er drückt zunächst Bedauern darüber aus, dass eine geplante Reise mit Constanze nach Salzburg durch „zeit und umstände“ aufgeschoben werden musste und schließt dann: „zum beweis aber der wirklichkeit meines versprechens kann die spart von der hálfte einer Messe dienen, welche noch in der besten hoffnung da liegt.“ Diese „hálfte“ ist zweifellos die Messe c-Moll KV 427 (417a) – Mozarts ehrgeizigste Komposition dieser Gattung und die einzige Messe vergleichbarer GröÙe zwischen J. S. Bachs h-Moll-Messe BWV 232 und der *Missa solemnis* von L. v. Beethoven.

Ein Grund, die Reise nach Salzburg zu verschieben, war Constanzes Schwangerschaft gewesen: Der erste Sohn des Paares, Raimund Leopold, wurde am 17. Juni 1783 geboren. Schließlich lieÙen die Eltern das Kind im Alter von kaum mehr als einem Monat in der Obhut einer Amme zurúck und brachen nach Salzburg auf, wo sie am 29. Juli 1783 ankamen. Laut dem Tagebuch von Mozarts Schwester Nannerl wurde die Messe, die Mozart aus Wien mitgebracht hatte und „in der meine Schwágerin das Solo singt“, am Donnerstag, 23. Oktober, geprobt und am darauf folgenden Sonntag, 26. Oktober, aufgefúhrt. Die Mitwirkung von Constanze als Sopranistin deutet darauf hin, dass die in Nannerls Tagebuch erwáhnte Messe jene in c-Moll gewesen sein muss, denn Mozart hatte zu Beginn seiner Ehe mit Constanze einige Vokalsen für seine Frau komponiert, von denen er eine nun für das Sopran-Solo „Christe eleison“ (Satz 1) verwendete. Auch wenn es sich bei der aufgefúhrten Messe wohl um die neue Komposition handelte – vollendet hat sie Mozart nicht. Schließlich wird dies aus einem Stimmensatz, der in Salzburger Mozarts Partitur hergestellt wurde und der in der Stiftskirche Heilig-Kreuz in Augsburg hinter dem Chordirektor, Pater Mattháus Fischer geteilt wurde, als 1802 eine Partitur, bestehend aus *Gloria*, *Sanctus*-, „Hosanna“ und Wiederholung des zweiten Teils, erhalten ist. Zwar gelten heute die Stimmen als verschollen, doch finden sich ebenfalls nur die Sätze, die Mozart vollendet hat. Die Stimmen nach Fischers Partitur sind die Sätze „Dei“ oder „Dona nobis pacem“.

Die Stimmen der c-Moll-Messe auf dem Instrumentensystem, dem damaligen System, war die große Besetzung der Messe einzupassen: Die Vokalbesetzung umfasste vier Solisten und einen Chor, der zwischen Sopran, Alt, Tenor und Bass (SATB), Fünftimmigkeit (SSATB) und sechsstimmiger Doppelchörigkeit (SATB/SATB) variierte. Die Besetzung an die damals in Salzburg übliche Praxis wurde. Die Alt-, Tenor- und Bassstimme durch die colla parte gefúhrten Posaunen verdoppelt. Das Orchester be-

steht aus zwei Oboen – wobei ein Oboist im „Et incarnatus est“ zur Flöte wechselt –, zwei Fagotten, zwei Hörnern, zwei Trompeten, Pauken, Streichern und Orgel. Selbst wenn die Posaunen ihr System mit denen der Chorstimmen teilen und die Holz- und Blechbläser paarweise je auf einem System notiert sind, so mangelt es bei dem benutzen zwölfsystemigen Papier für ein Instrument an ausreichend Platz. Bei der Verwendung eines fünfstimmigen Chores sind für zwei Instrumente, bei Einsatz des achtstimmigen Doppelchores gar für sechs Instrumente zu wenig Systeme vorhanden. Mozart löste dieses Problem, indem er für die Chorsätze mit vollem Orchester zusätzliche Notenblätter verwendete und darauf die überzähligen Stimmen notierte.

Im Einzelnen besteht Mozarts Autograph

*Kyrie / Gloria: Kyrie und Gloria* ... Instrumente, die auf zusätzliche Sätze, vollständig vor

*Credo: Zum Credo* ... Sätze: „Credo in ...“ ... „Et incarnatus est“ ... Den restlichen ... „Et vitam venturi“ hat ... „Et vitam“ übersprang ... komponierte das *Sanctus*-, „Hosanna“ ... vielleicht weil an St. P. ... wurde, das *Credo* an ... gesungen wurde.<sup>1</sup> Doch *Credo* existieren nur im Entwurf ... vollständig instrumentiert. So fehlen ... die Bläser- und hohen Streicher ... ein Hinweis auf den Einsatz von Trompeten ist nicht vorhanden. Im „Et incarnatus“ ... in den Violinen und Bratschen lediglich die ... und das Nachspiel vollendet.

*Sanctus / Benedictus: Die autographe Partitur des Sanctus*-, „Hosanna“ ging zusammen mit der gesamten Partitur des *Benedictus* verloren. Überliefert sind aber – wie auch für das *Gloria* – zusätzliche Notenblätter, auf denen offensichtlich kurz vor der Salzburger Aufführung Stimmen notiert wurden. Dieses Particell von *Sanctus*-, „Hosanna“ enthält alle Holzbläser-Stimmen – folglich waren in der verlorenen Hauptpartitur lediglich der achtstimmige Doppelchor und die Streicher notiert. Das Bläser-Particell beweist damit, dass Mozart das *Sanctus*-, „Hosanna“ tatsächlich komponiert hat. Auch Fischers Partitur und die erhaltenen Stimmen legen diesen Schluss nahe. Sie bürgen ebenso für Mozarts Autorschaft beim *Benedictus*: wegen der kleineren Orchesterbesetzung in diesem Satz benötigte Mozart für das *Benedictus*

<sup>1</sup> Neuere Forschungen haben das *Credo* durchaus hätte gesungen wohl zu spät davon. So war der Satz aus einer seiner anderen Messen diesen Teil aber auch ganz



„Dona nobis pacem“: Für ein „Dona nobis pacem“ sind zwei Skizzen erhalten, überliefert in einem Konvolut, das die ebenfalls 1783 in Salzburg komponierte und unvollendet gebliebene Oper *L'Oca del Cairo* KV 422 enthält.

Warum brach Mozart sein Versprechen und ließ die Messe unvollendet? Das „Et incarnatus est“ gehört zur strahlendsten, zärtlichsten Musik, die er je niedergeschrieben hat. Womöglich hat der Gedanke an seinen Sohn den zu komponierenden Worten („Und er hat Fleisch angenommen durch den Heiligen Geist [...] und ist Mensch geworden“) eine intensive persönliche Bedeutung verliehen. Während Mozart und Constanze noch in Salzburg weilten, starb Raimund Leopold, kaum zwei Monate alt, am 9. August 1783 in Wien – also zehn Wochen vor Aufführung der vollendeten Messe-Sätze. Obwohl Säuglingssterblichkeit seinerzeit nichts Ungewöhnliches war und stoischer hingenommen wurde als heute, ist es durchaus möglich, dass sich der trauernde Vater von der Messe abwandte, weil deren Vollendung für ihn zu schmerzlich gewesen wäre.<sup>2</sup> Ob Mozart 1792 in Folge seiner Ernennung zum Chordirektor am Wiener Stephansdom die Arbeit an der Messe wieder aufgenommen hätte, lässt sich nicht beantworten.

Den Torso der *c-Moll-Messe* zu einem liturgisch vollständigen Werk zu ergänzen, stellte eine enorme Herausforderung dar. Zunächst einmal waren grundsätzliche Überlegungen anzustellen:

1. Hatte Mozart für die zwei überlieferten Sätze des *Credo* Instrumente vorgesehen, die in seinen Entwurfspartituren nicht enthalten sind?
2. Wie viele weitere Sätze sah Mozart für den restlichen Text des *Credo* vor?
3. Notierte Mozart für diese Sätze oder für die ebenfalls noch fehlenden Sätze des *Agnus Dei* Skizzen?
4. Fischers Partitur enthält, außer in einer *Santæ*, in der der Sopran in „Choro I“ und „Chor teilt wird, nur einen vierstimmigen Chor, obwohl „Hosanna“ für Doppelchor hätte gesetzt werden Entliehen die Salzburger Stimmen vierstimmigen Satz, oder kopierte Fischer was hieß, dass der Chor II hinzuseine Version eine Kombination wenn Letzteres der Fall wArbeit, oder wurde es so beabsichtigt und gestal aufgeführt?

Für die vorliegenden *c-Messe* wurden folgende Überlegungen angestellt:

1. Das „Dona nobis pacem“ komponierte Mozart in Salzburg, wie er sie auch in Wien verwendete. In diesen Sätzen sind die Instrumente vorgeschrieben. Die überlieferte Partitur des „Credo in unum Deum“ enthält jedoch keine Instrumentenbesetzung, sondern nur Fagotte, Hörner, Streicher und einen Chor; um den Satz zu vollenden, hätte Mozart für Flöten, Oboen und Pauken-Stimmen sicher auch hier zusätzliche Notenblätter verwendet.

Das Autograph des „Et incarnatus est“ enthält zwischen Fagott und Solo-Sopran zwei leere Notensysteme, was darauf hindeuten könnte, dass Mozart den Einsatz von Hörnern in Erwägung zog. Derartige leere Systeme gibt es jedoch auch in anderen Werken Mozarts, so etwa im zweiten Satz des *Klavierkonzerts d-Moll* KV 466. Eine später komponierte Sopran-Arie, deren Tonart (F-Dur), Taktart (6/8) und Instrumentation (Solo-Flöte, Solo-Oboe, Solo-Fagott und Streicher) dem „Et incarnatus est“ entsprechen, gibt einen weiteren Hinweis: in „Deh vieni, non tardar“ aus dem 4. Akt von *Le nozze di Figaro* KV 492 werden ebenfalls keine Hörner eingesetzt.

2. In seinen Messen trennt Mozart zwar grundsätzlich die ausgedehnten Texte von *Gloria* und *Credo* in zwei einzelne Sätze, doch komponierte er als er jünger war zwei größere Messen (die *Dominicus-Messe* KV 66 und die *Waisenhaus-Messe* KV 139), in denen er die Texte des *Credo* in weitere Untersätze aufteilte. Diese Untersätze entsprechen genau jenen, wie sie in den überlieferten Sätzen von KV 427 zu finden sind. Die frühere Auffassung, dass das *Credo* fünf weitere Sätze umfasse („Crucifixus“, „Et resurrexit“, „Et in unam sanctam“ und „Et vit“), ist nicht haltbar.

3. Da die überlieferten Sätze des *Credo* nur Teile des Messtextes umfassen, sind die übrigen Teile des Messtextes in den überlieferten *c-Moll-Messe* zugeschrieben. Die überlieferten Sätze des *Credo* sind so angeordnet, dass andere Sätze nicht enthalten sind, sondern nur Skizzen zu erkennen sind. Diese Skizzen weisen auf eine unvollständige Vergegenwärtigung des Messtextes hin, die nur so viel, dass es ihm für den liturgischen Gebrauch möglich war, den Text zu notieren, und er notierte musikalisch, wie er ihn in seiner Auffassung einer unverwechselbaren und für Musikwissenschaftler späterer Generationen als mögliches Material für die *c-moll-Messe* verwenden möchten, sollten dies deshalb relativ frei sein. Zu beachten ist auch, dass Mozarts Skizzen durchaus Motive für den Orchestersatz wiedergeben, doch skizzierte Mozart meistens Ideen für den vokalen und Chorsatz, die er dementsprechend auch in den Schlüsseln für Vokalmusik notierte. Nach den Regeln zur Textunterlegung schreibt man für jede Wortsilbe die einzelne Note eher mit Hals und Flagge, wohingegen für die Instrumentalmusik häufiger die Balkensetzung verwendet wird. Schließlich sollten sich die benutzten Skizzen an den für den fehlenden Satz in Betracht kommenden Text gut anpassen lassen. Bei der Sichtung aller erhaltenen Skizzen aus den Jahren zwischen 1781 und 1785 fanden sich gleich mehrere, die aller Wahrscheinlichkeit nach in Zusammenhang mit der *c-Moll-Messe* stehen. Sie alle stammen von 1783, als sich Mozart mit nur einem einzigen anderen großen Werk für Chor und Orchester, der *L'Oca del Cairo*. Nun sollte es sich um eine Kirchenmusik von solcher Art handeln, die sich von der Oper unterscheiden. Das erste Thema ist die *Therfuge* in d-Moll, deren Skizzen ebenfalls in dem Konvolut zu finden sind.

<sup>2</sup> Neben Paul Cornelson ist auch der Musikwissenschaftler diesen Zusammenhang hergestellt.



„Dona nobis pacem“ – unter den Handschriften zu *L'Oca del Cairo* gefunden wurde, passt zum Beispiel überzeugend zum „Crucifixus“-Text, und d-Moll ist eine Tonart, die auf das F-Dur des „Et incarnatus est“ ohne Weiteres folgen könnte.

4. Fischers Partitur bestätigt, dass die Salzburger Stimmen einen Doppelchor zur *Qui tollis* enthielten. Daher ist es unwahrscheinlich, dass Mozart im *Sanctus*-, „Hosanna“ den Doppelchor durch einen einfachen vierstimmigen Chor ersetzt hätte. Fischers Einteilung in „Choro I“ und „Choro II“ ist ein weiterer Hinweis darauf, dass er sich der Existenz zweier Chöre durchaus bewusst war. Eine sorgfältige Prüfung der Verdoppelungen im Orchester der „Hosanna“-Fuge enthüllt, dass der in Fischers Partitur erhaltene vierstimmige Chor – den bisherigen Ausgaben als Chor I benützt haben – mit keinem von Mozarts originalen Chören identisch sein kann: Die Fuge besteht aus einem vorwiegend in Achteln gesetzten Thema und einem doppelt so schnellen Kontrasubjekt. Die Posaunen verdoppeln am Anfang der Fuge nur das Thema *colla parte*, woraus man schließen kann, dass der eine Chor dieses Thema singen sollte, während dem anderen Chor das Kontrasubjekt übertragen wurde. Eine Aufteilung des Themas zwischen beiden Chören würde den Vorteil der Verdoppelung durch die Posaune weitgehend wieder aufheben. Die vorliegende Vervollständigung ist die erste, die die Musik aus Fischers Partitur philologisch genau umgestaltet.

Neben dem bisher unbenutzten Skizzenmaterial gibt es eine weitere Quelle, die sich zur Vervollständigung der Messe anbietet: 1785 erhielt Mozart den Auftrag, für ein Konzert der Wiener Tonkünstler-Societät einen Psalm zu vertonen. Dafür richtete er ein italienisches Libretto so ein, dass es exakt zur Musik von *Kyrie* und *Gloria* der *c-Moll* Messe passte. Das auf diese Weise entstandene Werk als Kantate  *Davide penitente* KV 469 bekannt.<sup>3</sup> „Credo“ kam Mozart nicht zurück, fügte aber eine Arie zwischen „Domine Deus“ und „Qui tollis“ eine Sopran-Arie zwischen „Qui tollis“ und „Quia“ Außerdem komponierte er eine Kadenz für Sopran und Tenor, die er kurz vor der „Qui tollis“-Fuge einfügte. Nun waren die vertonten Arien von  *Davide per*. *Credo* oder  *Agnus Dei* besteht aus dem Zusammenhang mit der „Qui tollis“-Arie. Man könnte also auch um eine Sopran-Arie im italienischen Text durch die „Qui tollis“-Arie bei Mozart nur eine einzige Arie, die „Et in Spiritum Sanctum“ (die „Et in Spiritum Sanctum“). Das „Agnus Dei“ ist noch eine Sopran-Arie, die sich zu kommen, wurden zur „Qui tollis“-Messe somit zwei zu einer Sopran-Arie aus  *Davide penitente*. Das Holzbläserquartett aus Flöte, Fagott gesetzt. Die Instrumentation besteht aus Flöte, Fagott, Oboe, Klarinette, Horn, Trompete, Pauke, Schlagzeug, Violine I, Violine II, Viola, Violoncello, Kontrabaß. Solo-Klarinette sperrt sich gegen jegliche Adaptionen ein anderes Instrument. Die Sopran-Arie aus  *Davide penitente* hingegen ist mit zwei Oboen und einer Flöte besetzt, und im „Et incarnatus est“ der Messe

wechselt einer der Oboisten zur Flöte (was für heutige Aufführungen jedoch nicht mehr relevant ist, da immer ein Flötist zusätzlich eingesetzt wird). Die Arie besteht aus einer langsamen Einleitung in c-Moll (3/8-Takt), gefolgt von dem Allegro-Hauptteil in C-Dur. Die Introduktion ist in Tonart und Ausdruck ideal für das „Agnus Dei“: Der italienische Text endet mit dem Wort „pace“ („Frieden“), das folgende „Dona nobis pacem“ vorausahnend, und es erscheint ein Schlussmotiv, das wiederum eine absteigende Figur aufweist, die den genauen Inhalt der Skizzen zum „Dona nobis pacem“ abbildet. Der Hauptteil der Arie passt zwar zum Text „Et in Spiritum Sanctum“, aber in seinen frühen größeren Messen wählt Mozart an dieser Stelle die Dominante – es schien somit unerlässlich, dieses Tonartenschema zu erhalten. Die Transposition der italienischen Arie von C-Dur nach G-Dur und der Besetzungswechsel vom Sopran zum Tenor bringen schließlich die Arie hervor, die Mozart in seinen früheren Messen in C-Dur Satz geschaffen hatte.

Die Quellen, die herangezogen wurden, sind zu einer liturgisch vollständigen Partitur Folgenden einzeln aufgelistet:

„Cum Sancto“: Hier wurden zwei Solo-Sopran und Tenor-Arien in die Partitur eingefügt. Partitur wurde durch die Sopran- und Tenor-Arien, die zu musizieren, als auch die Arie „Qui tollis“ in der Partitur beizubehalten.

„Credo“: Im „Credo“ wurden in den Holzbläser- und Trompeten-Partituren die fehlenden Takte ausgefüllt, Trompeten, Pauken und Fagott. Die Verdoppelung des Chores hinzugefügt.

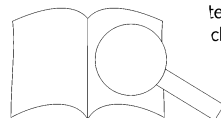
„Qui tollis“: Ergänzung der fehlenden Takte in Violoncello- und Kontrabaß-Partitur.

„Agnus Dei“: Komposition einer achtstimmigen Doppelfuge für vierstimmigen Chor und Orchester, basierend auf der Skizze von 1783.

„Et resurrect“: Komposition eines vierstimmigen Chores, basierend auf einer Skizze von 1783 und einem Motiv aus „Credo in unum Deum“ (Mozart lässt häufig Motive von Satz zu Satz wiederkehren und verstärkt so die Einheit des Werkes – das *Requiem* KV 626 ist dafür ein hervorragendes Beispiel).

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

„Et unam sanctam“: Vervollständigung des Satzes, basierend auf einer Skizze von 1783. Die Instrumentation ist häufig die komplizierte Entwicklung des Satzes, basierend auf dem Skizzenmaterial auszuloten. Hier war die Instrumentation



<sup>3</sup> Lange wurde vermutet, die Kantate sei von Bruce Alan Brown diese Th.

einen Satz vom Anfang her zu entwickeln (wie beispielsweise beim „Crucifixus“), sondern aus dem Material des Satzschlusses, das eine eher chromatische Gestalt hat, eine einfachere Version herzuleiten.

„Et vitam venturi“: Komposition einer vierstimmigen Fuge, basierend auf dem Kontrasubjekt des *Kyrie*. Mozart bevorzugt für diesen Text Fugen. Das *Kyrie*-Gegenthema ist empfänglich für eine Vielzahl an kontrapunktischen Prozeduren, wie Imitation und Engführung, die im *Kyrie* selbst nicht ausgenutzt werden. Möglicherweise dachte Mozart daran, das Motiv später erneut anzuwenden. Der Gebrauch von Dur anstelle von Moll und der Wechsel von *alla breve* zu *andante moderato* bewirkten eine verblüffende Verwandlung des Motivs.

*Sanctus*-„Hosanna“: In diesem Satz wurde unter Verwendung strenger philologischer Kriterien der Doppelchor wieder hergestellt. Dadurch konnte erstmals eine stimmige Chortextur in der „Hosanna“-Fuge erreicht werden.

„Agnus Dei“: Adaption der Einleitung der Sopran-Arie „Tra l'oscure ombre funeste“ aus *Davide penitente* in ihrer Originaltonart. Die Vertonung von „miserere nobis“ macht die dreimalige Aussage des Textes zum „Agnus Dei“ erforderlich, woraus die Einfügung eines Schlussabschnitts für vierstimmigen Chor resultiert – eine schon von Mozart befolgte Praxis.

„Dona nobis pacem“: Vervollständigung des Satzes auf der Basis einer Skizze von 1783.

\* \* \*

Die vorliegende Ausgabe gründet sich auf die Prüfung aller Primärquellen für die *Messe c-Moll* KV 427. Der Herausgeber möchte ich dem Direktor und den Mitarbeitern der Staatsbibliothek Augsburg, der Staatsbibliothek Berlin – Preussischer Kulturbesitz, den Kunstsaal der Veste Coburg, der Biblioteka Jagiellońska in Warschau und der Österreichischen Nationalbibliothek Wien sowie der Carnegie Hall New York für die Unterstützung bei dem Auftrag zur neuen Vervollständigung danken. Robert A. Skirnick Stiftung für die Unterstützung der Carnegie Hall für ihre Großzügigkeit, John Harbison und Helmut Fuchs für ihre Erkenntnisse bei Prüfungen, die unermesslich wertvoll sind. Fehler sind allein meine eigene Schuld. Dr. Ulrich Konrad und Dr. Christof Gellert für ihren Rat, Miriam Pfadt für ihre unermüdliche Unterstützung bei der Herstellung dieser Ausgabe für die Drucklegung und vor allem meiner Frau für die Arbeit gewidmet ist.

Augsburg, den 20. März 2005  
Robert D. Levin  
Herausgeber: Hartmann

Das aus dem Vorwort mit Kritischem Bericht ist der Dirigierpartitur zu entnehmen (CV 51.427).



## Foreword

In a letter of 4 January 1783 to his father, W. A. Mozart spoke of a vow he had made exactly five months before, in conjunction with his decision to marry Constanze Weber. He voices regret that a planned trip with Constanze to Salzburg has been delayed by “time and circumstances” and concludes, “the score of half of a Mass, which lies here, still in the best of hopes, may serve as proof, however, of the reality of my vow.” This “half of a Mass” is surely the *Mass in C minor*, K. 427 (417a) – Mozart’s most ambitious composition in the genre and the only mass between J. S. Bach’s *Mass in B minor*, BWV 232 and L. v. Beethoven’s *Missa solemnis* of comparable scale.

One reason for the delay in their 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 June 1783. Mozart brought the score of the Mass along. According to the diary of his sister, Nannerl, the Mass, “in which my sister-in-law sings the solo,” was rehearsed on Thursday, 23 October and performed on Sunday, 26 October. The participation of Constanze as a soprano soloist points to the fact that the Mass which Nannerl mentioned in her diary must be the *C-minor Mass*, for at the outset of their marriage Mozart had composed a series of solfeggios (vocalises) for his wife, one of which he used for the soprano solo in the “Christe eleison”. If the Mass performed on 26 October 1783 was indeed the new composition, Mozart had nonetheless failed to complete it. We know this because a set of performance parts was made from Mozart’s score. These parts were bequeathed by Nannerl to the collegiate Church of the Holy Cross Augsburg, Germany. Some time before 1802 a copyist, Pater Matthäus Fischer, assembled a set of parts for the *C-minor Mass* from the Salzburg parts, copying the entire *Kyrie* and *Gloria*, the *Sanctus* – “Hosanna,” *Benedictus* (which ends with a return to the last part of the “Hosanna” fugue). Although most of the parts disappeared, those that survive are copies of the parts in Fischer’s score. Evidence for the completion of Mozart’s score comes from the fact that the parts contain the *Credo*, “Agnus Dei,” and the “Et incarnatus est.”

Most of Mozart’s parts were written on a Viennese manuscript paper with a standard format during his lifetime. The scoring of the Mass to the best of our knowledge, promises. The Mass is scored for soprano, alto, tenor, and bass, varying from four-part SATB to eight-part double choir. In Salzburg practice, the parts for the soprano and alto are doubled by trombones, the parts for the tenors by two oboes (one of which plays the “Et incarnatus est”), two bassoons, two trumpets, two horns, two timpani, and strings with organ. Evidence for the completion of the parts comes from the fact that the parts contain the *Credo*, “Agnus Dei,” and the “Et incarnatus est.”

part double choir leaves out six. Mozart solved this problem by creating overflow scores for all choral movements using full orchestra.

The autograph consists of the following:

*Kyrie / Gloria*: These movements, on twelve-stave paper, are complete except for the instruments relegated to the overflow score.

*Credo*: The *Credo* is likewise written on twelve-stave paper. It is incomplete in two respects: There are only two movements – “Credo in unum Deum” and “Et incarnatus est.” The remainder of the *Credo* text, from “Credo in unum Deum” to “Et vitam venturi,” is unset. Mozart apparently composed the rest of the *Credo* and composed the *Sanctus* and *Benedictus*, perhaps because he was in Salzburg where the Mass was performed in 1783. The *Credo* was sung on certain Sundays.<sup>1</sup> The *Credo* was not completed by Mozart did draft are not full string parts to the “Credo” and there is no trace of the “Et incarnatus est” the introduction.

*Sanctus / Benedictus*: The *Sanctus* and *Benedictus* are complete scores of the *Sanctus* and *Benedictus* were written on twelve-stave Salzburg paper, apparently before the performance. The *Sanctus* – “Hosanna,” which concludes with an eight-part double chorus and strings. It was composed by Mozart and the surviving parts, which likewise were composed by Mozart’s authorship of the *Benedictus*. The latter was reduced instrumental forces and therefore required no overflow score).

“Dona nobis pacem”: Two sketches for a “Dona nobis pacem” have been handed down in a bundle of papers which also contains a draft of Mozart’s unfinished opera, *L’Oca del Cairo*, K. 422, composed in Salzburg in 1783.

Why did Mozart abandon his vow and leave the Mass unfinished? The “Et incarnatus est” contains some of the most radiant, tender music he ever penned. Is it conceivable that as he pondered a setting for the words “And was incarnated by the Holy Spirit [...] and made man” his newborn baby imparted an intensely personal meaning to that text? Raimund Leopold died in Vienna on 9 August 1783, less than two months old. Constanze was still in Salzburg, and

<sup>1</sup> Research shows that on 26 June 1783, but Mozart may have written music from another of his performances.





performed as a torso. Though infant mortality was then commonplace and accepted more stoically than now, is it possible that Raimund's grieving father turned away from the Mass as too painful to complete?<sup>22</sup> Whether Mozart might have returned to the Mass in 1792 upon his appointment as choirmaster of St. Stephen's Cathedral in Vienna is unanswerable.

A completion of the *C-minor Mass* presents daunting challenges. First, there are fundamental considerations which 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 divided between "Choro I" and "Choro II," contains only a single four-part chorus, despite the fact that the *Sanctus*-*Hosanna* must have been scored for double choir. Is the four-part setting what the Salzburg parts contained? Did Fischer simply copy out Chorus I, requiring only the reconstruction of Chorus II? Or might his version represent a combination of both choirs? If so, was the condensation his work, or was it effected or supervised by Mozart in Salzburg?

The present completion and reconstruction of Mozart's *C-minor Mass* proposes to answer the following questions:

1. Mozart always scored the "Credo in unum Deum" for the same orchestral forces as in the *Kyrie* and *Gloria*, which he used trumpets and timpani. The twelve staves in the draft score contain only oboes, bassoon, strings and five-part chorus, but there surely been an overflow score with trumpets and timpani. Mozart finished the movement. The autograph of the "Et incarnatus est" contains blank staves between the bassoon and timpani parts which could suggest that Mozart intended a double choir but such blank staves appear only in the first movement, the second movement, the *Gloria*, K. 466. A further clue to the original scoring is the soprano aria whose lyrics are the same as here: "Et in unum Dominum Jesum Christum, qui ex Patre Filioque procedit." The text of Act IV of *Le Nozze di Figaro* contains the same text, either in the *Gloria* and the *Credo*. However, when he wrote the *Credo* he had two masses on a larger scale, the *Mass in C major*, K. 66, and the *Mass in C minor*, K. 139, in which he divided the *Credo* into sub-movements. These sub-movements are identical in the surviving movements of K. 466. The *Masses* imply that the *Credo* was meant to contain more movements: "Crucifixus," "Et resurrex[it]," "Et in Spiritum Sanctum," "Et unam sanctam," and "Et vitam venturi."

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 surviving Mozart sketches for possible material for the *C-minor Mass* must employ more flexible criteria. Sketches might include orchestral introductions, but primarily choral and vocal ideas, and these would be in vocal clefs. The conventions of text-setting would likely produce notes with flags (for individual syllables) rather than the beams used for instrumental music. Finally, relevant 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 all of which are related to the *C-minor Mass*. One sketch from 1783, during which time the choral/vocal work upon which Mozart's *C-minor Mass* was based, *L'Oca del Cairo*. There is a sketch in distinguishing church music for an opera. An important example is a double fugue in D major, "Dona nobis pacem" sketches, in which the text "Crucifixus" fits the text as a plausible key to follow the text.

4. Fischer's score, except for one passage in the *Sanctus*, in which the soprano is divided between "Choro I" and "Choro II," contains only a single four-part chorus, despite the fact that the *Sanctus*-*Hosanna* must have been scored for double choir. Is the four-part setting what the Salzburg parts reproduced? Did Fischer simply copy out Chorus I, making it unlikely that he intended a double choir for the *Credo* with a jerrybuilt four-part choral setting, and "Choro II" indication that there were two choirs. A sketch of the orchestral doublings in the *Credo* reveals that the surviving four-part chorus, which prior editions have used as the original scoring, is identical with either of Mozart's original doublings. The fugue consists of a subject primarily in eighth notes and a countersubject twice as fast. The trombones sang only the subject at the outset of the fugue, implying that one choir was meant to sing the subject, while the other sang the countersubject. (The trombones would sit together, so splitting the subject between the choirs would largely undo the advantage of the trombone doubling.) The present completion is the first to recast the music of Fischer's copy in a philologically rigorous way.

In addition to hitherto unused sketch material, there is a second possible resource in completing the *Mass*: In 1785 Mozart was commissioned to compose a Psalm for a concert of the Wiener Tonkünstler-Societät. He arranged for an Italian libretto to be fitted to the *Kyrie* and *Gloria* of the *Mass*, which was performed as the cantata *Davide penitente*, K. 469.<sup>3</sup> He did not revise the *Mass* to add a tenor aria between the "Crucifixus" and a soprano aria between the "Et vitam venturi."

<sup>2</sup> Paul Cornelson and others have suggested that it has been suggested that the librettist, but recent work by hypothesis.



niam." He also added a cadenza for the solo sopranos and tenor just before the end of the "Cum Sancto" fugue. Although not designed for the *Credo* or the *Agnus Dei*, these arias were conceived to be heard with the music of the Mass. Might this music work in reverse text-setting, 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 other movements are choral). The *Agnus Dei* is normally also a solo movement, so two arias are indeed required. The tenor aria from  *Davide penitente* is scored for an obbligato wind quartet of flute, oboe, clarinet and bassoon. The Mass does not include clarinets in its scoring, and the idiomatic writing for solo clarinet resists adaptation to another instrument. The soprano aria from  *Davide penitente* adds a flute to the two oboes, whereas in the "Et incarnatus est" one of the oboists switches to flute. For performances today, however, this is scarcely important, as a separate flutist is always used. The aria consists of a slow introduction in C minor in 3/8 time, followed by a main Allegro in C major. The introduction seems ideal in key and expressive tone for the *Agnus Dei*; the Italian text ends with the word "pace" (peace), foreshadowing the "Dona nobis pacem" to follow, with a final motive featuring a descending scale figure that reflects the exact content of the "Dona nobis pacem" sketches. The main section of the aria fits the text "Et in Spiritum Sanctum"; but Mozart uses the dominant key for this text in his early full-length masses. It seemed essential to preserve Mozart's key scheme. Transposing the aria from C to G, and from soprano to tenor, yields the voice Mozart uses in the earlier masses.

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

"Cum Sancto": The vocal cadenza for two solo sopranos and tenor from  *Davide penitente* has been introduced as an option; the score and parts allow performing the traditional version without the cadenza if preferred.

"Credo in unum Deum": Gaps in the vocal parts have been filled in, and trumpet and trombone parts for doubling the choir have been added.

"Et incarnatus est": Mirrored vocal parts for the soprano and viola have been added.

"Crucifixus": A new setting for four-part chorus and organ was created, based on a 1783 sketch.

"Et in Spiritum Sanctum": This movement was based on a 1783 sketch of the "Credo in unum Deum" was completed by reusing motives from the *Requiem*, K. 626 (see example).

"Et in Spiritum Sanctum": The Tenor aria, transcribed from the vocal line of the soprano aria "Tra l'oscure ombre funeste" from  *Davide penitente*, K. 469, was employed for this movement.

"Et unam sanctam": The movement has been completed, based upon a 1783 sketch. Mozart often notates a complicated version of an idea to discover its ultimate potential. Here the challenge was not to develop a movement from a beginning (e.g., the "Crucifixus"), but to derive a simpler version from material heard in a more chromatic guise at the end of the movement.

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

*Sanctus* – "Hosanna": The double choir setting was based upon strict philological criteria, providing a rich vocal and instrumental texture in the "Hosanna" fugue.

"Agnus Dei": Adaptation of the vocal line from  *Tra l'oscure ombre funeste* was made, resulting in a triple statement of the text "Agnus Dei, qui tollis miserere nobis", resulting in a four-part setting by Mozart.

"Dona nobis pacem": The vocal setting was based upon a 1783 sketch.

This edition reflects an examination of all the primary sources for the *C-minor Mass* K. 427. I would like to thank the directors and staff at the Stadtbibliothek, Augsburg; the Staatsbibliothek zu Preußischer Kulturbesitz; the Kunstsammlungen der Stadt Coburg (in Germany); the Biblioteka Jagiellońska, Kraków (Poland); and the Österreichische Nationalbibliothek, Vienna (Austria); to Carnegie Hall, New York and to Ara Guzelimian for commissioning the new completion; to The Maria and Robert A. Skirnick Fund for New Works at Carnegie Hall and the Skirnicks for their generosity in funding it; to John Harbison and Helmuth Rilling, whose extraordinary insight in reviewing the work in progress improved it immeasurably (the faults that remain are mine alone); to Dr. Faye Ferguson, Dr. Ulrich Konrad, and Dr. Cliff Eisen for help and advice; to Miriam Pfadt, M.A., of Carus-Verlag, Stuttgart for her tireless cooperation in preparing the edition for performance and publication, and above all to my beloved wife, Ya-Fei Chuang, to whom the completion is dedicated.

Cambridge, January 2007



For a more detailed version see the full score (CV 51.4).

# 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

Soprano

Alto

Tenore

Bass.

Solo  
*p* Org: tasto solo

Aufführungsdauer / Duration: ca. 80 min.

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5

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

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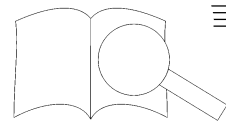


lei - - - son. Ky - ri - e - e - lei - son, e - lei - son, e -

Ky - - - ri - e e -

4    4<sub>3</sub>    6<sub>5</sub>    7    7<sub>4</sub>    6    6

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Introduction for piano, featuring a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

Vocal entry with a simple melody in the right hand and accompaniment in the left hand.

Piano accompaniment for the first system, showing the right and left hand parts.

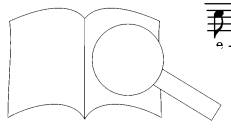
Piano accompaniment for the second system, showing the right and left hand parts.

Vocal line with lyrics: lei - lei-son, e - lei - son, e - lei - son, e -

Vocal line with lyrics: lei - son, e - lei - son.

Piano accompaniment for the third system, showing the right and left hand parts.

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4 43 6 7 7 5 6 47  
5 4 4 2

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

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

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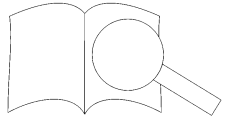


23

6 = 8 = 4/6 = 4/8 =  
5 = 6 = 5 = #6 =

6

7  
4/3



4

4

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Musical score system 1: Grand staff with piano accompaniment. The top two staves are treble clef, and the bottom two are bass clef. The music consists of whole rests in the upper staves and a simple bass line in the lower staves.

Musical score system 2: Treble and bass staves with piano accompaniment. The treble staff has a piano (p) dynamic marking and contains a series of chords. The bass staff continues the accompaniment.

Musical score system 3: Grand staff with piano accompaniment. Similar to system 1, it features piano accompaniment with rests in the upper staves.

Musical score system 4: Treble and bass staves with piano accompaniment. The treble staff has a piano (p) dynamic marking and contains a series of chords. The bass staff continues the accompaniment.

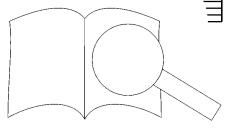
Musical score system 5: Treble staff with piano accompaniment. The treble staff has a piano (p) dynamic marking and contains a series of chords. The bass staff continues the accompaniment.

Musical score system 6: Vocal line with lyrics. The lyrics are: Ky - ri - e - lei - son, e - lei - son, e - lei - son, e - lei - son.

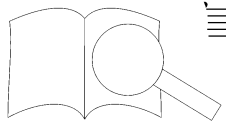
Musical score system 7: Bass line with lyrics. The lyrics are: Ky - ri - e - lei - son, e - lei - son.

Musical score system 8: Bass line with piano accompaniment. The bass staff has a piano (p) dynamic marking and contains a series of chords.

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*p*

*crescendo* *p*

Chri - ste, son, e - lei -

ste, Chri - - ste, Chri-ste

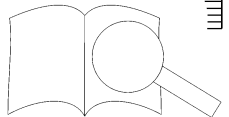
Chri - - ste, Chri-ste

Chri - - - - ste

Chri - - - - ste

*crescendo* *p*

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cre - - scendo *f*

cre - - scendo *f*

cre - - scendo *f*

cre - - scendo *f*

Empty musical staves for vocal and piano accompaniment.

Empty musical staves for vocal and piano accompaniment.

cre - - scendo *f*

cre - - scendo *f*

cre - - scendo *f*

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

e-lei-*f*

- lei - son. *f*

scendo *f*

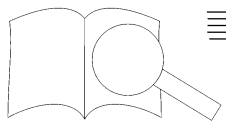
- son, e - lei - son, *f*

re - - scendo *f*

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

cre - - scendo *f* <sub>7</sub> *p* <sub>6</sub> <sub>5</sub> *p* <sub>6</sub>

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Musical score system 1, featuring a grand staff with piano (*p*) markings in the bass clef.

Musical score system 2, consisting of empty staves.

Musical score system 3, consisting of empty staves.

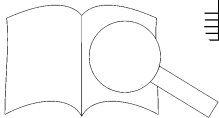
Musical score system 4, showing melodic and harmonic development with piano (*p*) markings.

Musical score system 5, featuring a vocal line with lyrics: "Chri-ste, Chri - e - lei - son, e - lei - son, e - lei - - -".

Musical score system 6, consisting of empty staves.

Musical score system 7, featuring an organ part with the marking "Org: tasto solo" and piano (*p*) dynamics.

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62

son.

e - lei

son.

lei - son,

son.

lei - - - son.

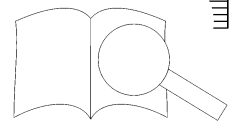
*mf*  $\frac{4}{2}$   $\frac{6}{8}$  *p*  $\frac{11}{4}$   $\frac{2}{2}$  Org: *tasto solo*

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68

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74

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

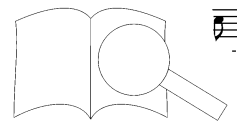
*Tutti*

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

*Tutti*

Ky - - - - ri - e

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First system of piano accompaniment, featuring treble and bass staves with musical notation.

Empty vocal staves for the first system.

Second system of piano accompaniment, featuring treble and bass staves with musical notation.

Third system of piano accompaniment, featuring treble and bass staves with musical notation, including trills (tr).

Empty vocal staves for the second system.

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

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

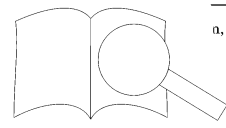
lei - son, e - lei - son, e - lei - son, e - lei - son, e -

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

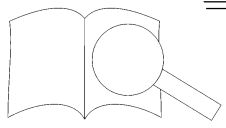
Fourth system of piano accompaniment, featuring treble and bass staves with musical notation.

7 4 7 7 6 8 6 8  
4 4 4 2 5 6 5 5  
3 4 4 2 2 6 5 4 6

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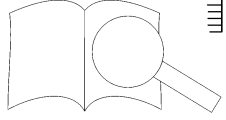


6 8 6 8 5 8 6 8 6 8 7 4 4 3

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

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

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90

*pp*

*pp*

*pp*

*pp*

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

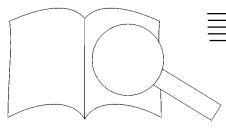
son, e - - - le - - - i - - - son.

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

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

*pp*

7 6 5  
4 4 [4]3



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# Gloria

## 2. Gloria

Allegro vivace

Oboe I

Oboe II

Fagotto I

Fagotto II

Corno I, II in Do / C

Clarinone 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

Organo

5

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

6 6 5 6 6 9 7 7 5 6 | 4 3 5 4 2 # 2 3

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

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

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13

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

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

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6 5 8  
4 3 6



17

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

7 6  
 5 4  
 4 [ ] 3 [ ]

5 6  
 3 [ ] 4 [ ]

7 6  
 5 4  
 4 [ ] 3 [ ]

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21

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

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

Et in - ter - - - us

ex-cel-sis. Et in - ter - - ra pax

*p* Org: tasto solo



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System 1: Empty musical staves for vocal and piano accompaniment.

System 2: Empty musical staves for vocal and piano accompaniment.

System 3: Piano accompaniment with notes and rests.

System 4: Piano accompaniment with notes and rests, including 'pp' markings.

System 5: Vocal line with lyrics and piano accompaniment.

System 6: Bass line with notes and rests.

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First system of piano accompaniment, featuring treble and bass clefs. The music begins with a forte (f) dynamic marking. The right hand plays a melodic line with eighth notes, while the left hand provides a rhythmic accompaniment of eighth notes.

Second system of piano accompaniment, continuing the melodic and rhythmic patterns from the first system. The forte (f) dynamic is maintained.

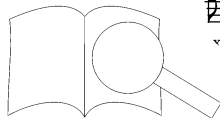
Third system of piano accompaniment, showing a continuation of the musical texture. The forte (f) dynamic is present.

Fourth system of piano accompaniment, featuring a more complex rhythmic pattern in the right hand with sixteenth notes. The forte (f) dynamic is maintained.

First system of the vocal line, including lyrics. The lyrics are: "ta - tis. Glo - ri - a in ex - cel - sis, in ex - cel - sis, in ex -". The music is in a soprano or alto register.

Second system of the vocal line, including lyrics. The lyrics are: "un - ta - tis. Glo - ri - a in ex - cel - sis, in ex - cel - sis, in ex -". The music continues in the same register.

A large, semi-transparent watermark is oriented diagonally across the page. It contains the text: "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag". To the right of the text is a logo consisting of a stylized 'C' inside a circle.



36

cel-sis, in ex-ce'  
 cel-si  
 sis De  
 sis, in ex-cel - sis  
 sis, in ex-cel - sis

sis, in ex - cel - sis, in ex

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

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

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

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

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

Basso continuo line with figured bass notation:   
 5 [ ] 6 7 6 5 4 3 [ ] 4 5 6 5 4 3 [ ]

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Empty musical staves for piano accompaniment, including grand staff and two single staves.

Musical staves with piano accompaniment, including a dynamic marking *p*.

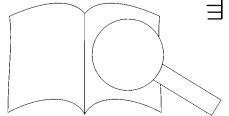
Musical staves with piano accompaniment, including dynamic markings *p*.

Musical staves with piano accompaniment, including dynamic markings *p* and *pp*.

Vocal line with lyrics: Et in - ter - ra pax ho - mi - ni - bus bo - r - ra, in ter - ra pax ho - mi - ni - bus Et in - ter - ra pax ho - mi - ni - bus

Musical staves with piano accompaniment, including dynamic marking *p* and instruction *Org: tasto solo*.

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System 1 of piano accompaniment, consisting of five staves (treble and bass clefs) with rests.

System 2 of piano accompaniment, consisting of five staves (treble and bass clefs) with rests.

System 3 of piano accompaniment, consisting of five staves (treble and bass clefs) with musical notation.

System 4 of piano accompaniment, consisting of five staves (treble and bass clefs) with musical notation.

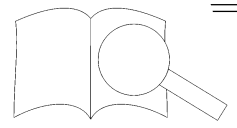
Vocal line system 1 with lyrics: nae lun - - - ta - - -

Vocal line system 2 with lyrics: bo vo - - - lun - - - ta - - -

Vocal line system 3 with lyrics: nae vo lun - - -

System 5 of piano accompaniment, consisting of five staves (treble and bass clefs) with musical notation.

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55

*p* *pp*

*a 2*

*p* *pp*

*p* *pp*

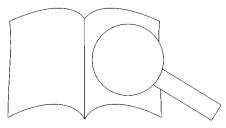
*p* *pp*

*p* *pp*

tis.

*p* *pp*

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\* Vgl. Kritischen Bericht. / Cf. Critical Report.



10

*a 2*

Org: *tasto solo*

6 [ ] 7 [ ]

14

*f*

*p*

Lau - da -

*f* 6 4 [ ]

19

*f*

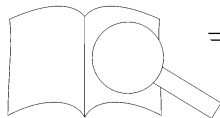
*p*

ne - di - ci - mus te,

Org: *tasto solo*

*f* 6 6 4 [ ]

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24

di - ci - mus te. Ad - - -

5 5 4 2

28

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

6 6/4 7 6 6/5 4

33

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

4 4/2 6

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38

[6] 7 7 h6 7 7 h6 7 4

Org: tasto solo

43

mus te.

5

7 h3

47

as te. Glo-ri-fi-

5 6 7

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52

[b] *tr*

*tr*

ca

b7

58

*p*

*a 2*

*p*

crescendo

crescendo

crescendo

mus te.

[6 — ] 6 — ] 3 [ — ]

4 — ] 4 — ] 6 — ] #6 — ]

62

*tr*

*tr*

*tr*

*tr*

4 — ] 4 — ] 6 — ] #6 — ]

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66

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

*Org: tasto solo*

72

di - - - ci - mus te. Glo - - - fi - ca - mus te.

78

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

*Org: tasto solo*

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83

Musical score for measures 83-88. It features a vocal line and a piano accompaniment. The piano part includes trills (tr) and dynamic markings of piano (p). The vocal line has the lyrics "Lau - da -" under measures 85-86.

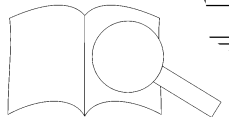
89

Musical score for measures 89-94. It features a vocal line and a piano accompaniment. The piano part includes dynamic markings of forte (f) and a section labeled "Org: tasto solo" starting at measure 92. The vocal line has the lyrics "mus te. ne - di - ci - mus te," under measures 90-94.

95

Musical score for measures 95-100. It features a vocal line and a piano accompaniment. The piano part includes dynamic markings of piano (p) and a section labeled "Org: tasto solo" starting at measure 97. The vocal line has the lyrics "be - ne - di - ci - mus te." under measures 98-100.

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100

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

4 2 6 7

105

a 2 a 2

4 6 6 5

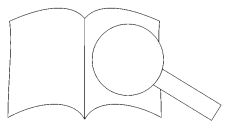
110

a 2

4 3 6 7

„tune“ -richt. / Cf. Foreword and Critical Report.

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116

mus te. Ad - o - ra - ra.

6 7 Org: taste

121

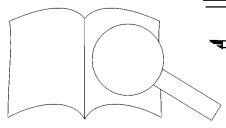
ri - fi - ca -

6 Org: tasto solo

126

b7 6

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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 II

Alto

Tenore

Bassi

*Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag*

*Ausgabequalität gegenüber*

*Tutti f*  
Gra - - ti - as a - gi - mus ti - bi pro - pter

*Tutti f*  
Gra - - ti - as a - gi - mus ti - bi pro - pter

*Tutti f*  
Gra - - ti - as a - gi - mus ti - bi pro - pter

*Tutti f*  
Gra - - ti - as a - gi - mus ti - bi pro - pter

*Tutti f*  
Org: tasto solo b7 — 9 — 8 — 5 — b5





7

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

as - - - - - pro - - - - - pter ma - gnam

as - - - - - aus 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-æ m

46 47  
44 45 43 3

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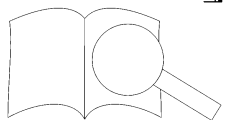
10

glo - ri - am tu a  
glo - ri - am am.  
glo - ri i - am.  
a - - - am.  
tu - - - am.

5 6 6 5  
4 4 #

*Org: tasto solo*

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20

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

5 7 7 5 5 6 7 5 6 #3

27

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

*Org: tasto solo*

34

A - - - gnus De - - - i,

b3 b7 7 7



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40

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

7 # 7 h3 6 5 # 3 3 3 3 7 3 3 3 3 7 3 3

48

su Chri-ste.  
Pa-ter o-mni-pot-ens.

2 5 7 6 5 #3 f Org: r 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 Org: tasto solo

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62

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

7 7 7 8 6 5 [-]

69

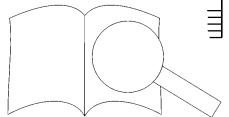
Fi - - li - us Pa - - Fi - - li - us,  
Pa - -

4 6 6 4 4

74

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

6 8 4 6 4 3 4 6 [-]



81

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

6 [ ] 5 7 7 7 6

87

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

7 7 6 [-] 5 [-]

*g: tasto solo*

94

a - tris.  
ni - us Pa - tris.

7 6 = # - f

*Org: tasto solo*

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# 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

Coro I

Soprano

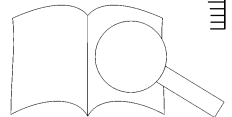
Alto

Tenore

Basso

Bassi ed Organo

Solo



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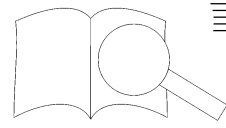
4

- - lis pec - ca - ta m<sup>us</sup> qui  
 tol - - lis pec - ca - ta  
 tol - - lis pec  
 tol - - lis di,  
 di,

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

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

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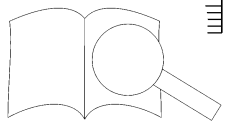


8

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

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

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First system of piano accompaniment, measures 12-15. The music is in a minor key and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

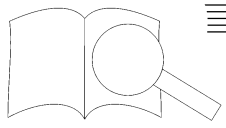
Second system of piano accompaniment, measures 16-19. The texture continues with similar rhythmic patterns, providing a harmonic foundation for the vocal lines.

Third system of piano accompaniment, measures 20-23. This system features a more complex, sixteenth-note accompaniment in both hands, marked with a piano (*p*) dynamic.

Fourth system of vocal and piano accompaniment, measures 24-27. The vocal line begins with the lyrics "pec - ca - ta" and "di, pe". The piano accompaniment is marked with a piano (*p*) dynamic.

Fifth system of vocal and piano accompaniment, measures 28-31. The vocal line continues with "ca - pec - ca - ta mun - di,". The piano accompaniment remains marked with a piano (*p*) dynamic.

Sixth system of vocal and piano accompaniment, measures 32-35. The vocal line concludes with "ca - ta mun -". The piano accompaniment is marked with a piano (*p*) dynamic.



b3	4	7	b6	5	b6	6	6	p
		3	b4	4	3	6	6	4

 Org: tasto s.



16

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

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20

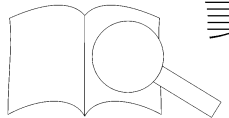
*a 2*

pec - ca - ta mun - qui tol - lis, qui  
 lis pec - ca - ta r - qui tol - lis, qui tol - lis  
 lis pec - ca - ta ti - qui tol - lis, qui  
 lis pec - c qui tol - lis pec -

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

7 6 7 b6 5 6 6 8 6 5 #7  
 #5 # 4 3 4 4 # 4 # 4  
 #3 [ ]

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

mun - di, pec - ca - ta mun -

ca - ta mun -

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

tol - lis pec - ca - ta mun -

ca - ta, qui tol - lis pec -

mun - di, pec - ca - ta

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

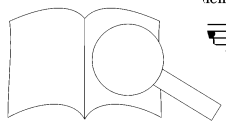
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di, sus - ci - pe, sus - ci-pe, ci-pe de-pre - ca - ti - o-nem  
 di, sus - ci-pe de-pre - ca - ti - o - nem  
 di, sus - ci-pe de-pre - ca - ti - o - nem  
 di, sus - ci-pe de-pre - ca - ti - o - nem

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

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no - - stram. Qui se - - - - - te - ram Pa - - tris,

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

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

no - - stra' - - - - - des ad dex - te - ram Pa - - tris,

no - - - - - Qui se - des, qui

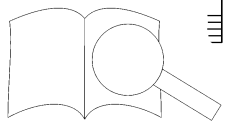
Qui se - -

no - - - - - stram.

|| 1 1 || 5 — 6 — 7 — 6 — 7 — 6 — 7 — b6 — 4 — 4 — b5 — 4 — 3 —

4 5 — 4 5 — 3 — 4 — 3 —

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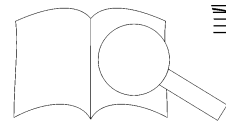


36

qui se - des ad  
 qui se - des ad  
 qui se - des  
 qui se

qui se - des, qui  
 .is, qui se - des, qui se - des  
 a - tris, qui se - des, qui  
 - - te - ram Pa - tris, qui se - des ad  
 am Pa - - tris, qui se - des, qui  
 des ad dex - te - ram Pa - tris, qui se - des, qui  
 - - des ad dex - te - ram Pa - tris, qui  
 se - - - des ad dex - te - ram Pa - tris, qui se -

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

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

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

dex - te - ram P<sup>o</sup> se - des ad dex - te - ram Pa - - - - -

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

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

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

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

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48

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

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

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

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

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

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

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

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

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Grand staff (treble and bass clefs): *p*, *pp*  
 Single staff (treble clef): *a 2*, *p*, *pp*

Grand staff (treble and bass clefs): *p*, *pp*  
 Single staff (bass clef): *p*, *pp*

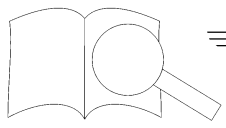
Grand staff (treble and bass clefs): *p*, *pp*  
 Single staff (bass clef): *p*, *pp*

Soprano: *p* bis, mi - se - re - - re - - bis.  
 Alto: *p* bis, mi - se - re - - re - - bis.  
 Tenor: *p* bis, mi - se - - - - - bis.  
 Bass: *p* bis, mi: - - - - - bis.

Soprano: bis, - - - - - re - - - - - bis.  
 Alto: re - - re - - - - - bis.  
 Tenor: - se - re - - re - - - - - b  
 Bass: mi - se - re - - re - - - - - t

Grand staff (treble and bass clefs): *p*  
 Single staff (bass clef): *p* Org: tasto solo

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# 7. Quoniam

Allegro

Oboe I, II

Fagotto I, II

Violino I

Violino II

Viola

Soprano I solo

Soprano II solo

Tenore solo

Bassi ed Organo

The first system of the musical score includes staves for Oboe I, II; Fagotto I, II; Violino I; Violino II; Viola; Soprano I solo; Soprano II solo; Tenore solo; and Bassi ed Organo. The Oboe and Bassoon parts are marked with *f* and *a<sup>2</sup>*. The Violin and Viola parts have *f* and *p* markings. The Basses and Organ part includes a *Solo* section with a sequence of notes: *f* 6 6 5 6 # 5. A large watermark is visible across the page.

The second system of the musical score continues the instrumental parts. The Organ part is marked with *p* and includes the instruction *Org: tasto solo*. A large watermark is visible across the page.

18

Quo - ni - am

Violoncelli

2 <sup>+</sup> #6 <sub>4</sub> <sup>6</sup> #6 <sub>4</sub> <sup>6</sup> <sub>5</sub> <sup>9</sup> <sub>3</sub> <sup>6</sup> <sub>5</sub> #

26

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

...us, tu so-lus San - - - - -

Bassi

Quo

3 3 3 3 | #13 3 3 6 5 8 7 6 5 8 7 6 #5 3 #3 3  
4 #3 6 #5 + 3 #6 5 4 #3 3



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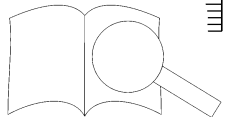
- - lus, tu so - - lus Do - mi-nus, tu so -  
 ctus, tu so - - lus San - ctus,  
 - - - lus Al - tis - si-mus, tu so -

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

- nus. Quo - - ni - am, quo - - ni - am tu so-lus  
 ctus. Quo - - ni  
 si - mus. Quo - - ni - am

8 7 5  
 6 5

Org: tasto solo



49

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

6 7 6 7

56

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

Org: tasto solo

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63

*a 2*

*f*

*f*

*p*

*ff*

*p*

*a 2*

cre - scen -

cre - scen -

cre - scen -

cre - scen -

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

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

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

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

6 5

5

7

6 6 4 = 5

6 - 6

71

*f*

*f*

do

do

do

6 4 = 3

5

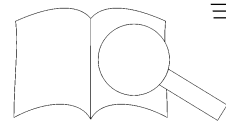
6

6

6

6

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\* Ossia a'

79

Quo - ni - am tu so-lus San

Org: *tasto solo*

87

ni - am tu so-lus San -

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

am tu so-lus San -ctus.

47 47 - 6 5  
5 - 4 3

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95

*p*

San

102

*a 2*

*p*

*f*

*f*

*f*

*f*

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

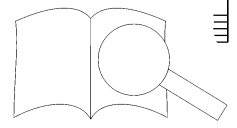
ctus, tu so-lus San - ctus. Quo - ni - am tu

ctus.

*f*

5.

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109

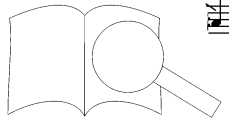
so-lus, tu so-lus San-ctus,  
 so-lus, tu so-lus,  
 tu

5

118

tu so-lus San-ctus

Org.: tasto solo



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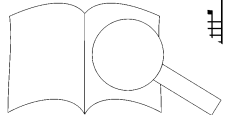
4 2 6 #6

7

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

Org. .... solo

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142

$f$   $a2$   
 $f$   $a2$   
 $f$   $p$   
 $f$   $p$   
 $f$   $p$   
 ctus.  
 ctus.  
 $f$   $p$

149

$p$   $a2$   
 $p$   $a2$   
 $p$   
 Tu so - lus Al - tis - - si - mus, Al - tis - si -  
 mi - nus. Tu so - lus Al - tis - si -  
 Do - mi - nus. Tu so - lus Al - tis

$p$   $a2$   
 $p$   $a2$   
 $p$   
 $p$

157

mus, Al - tis - si - mus.

mus, Al - tis - si - mus.

mus, Al - tis - si - mus.

6 6 # f 6 6 6 4+ 2

165

6 [6 # 2] 6 6 9 6 6 # 6 3 # 3 3

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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

Alto

Tenore

Bassi  
Organo

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Org: *tasto solo*  
5 ——— 6 ——— 9 b8 ——— b3 b4 3 ——— b6

4

*a 2*

*simile*

*simile*

ste, ri - ste, Je - su Chri - - - ste.  
 ste su Chri - ste, Je - su Chri - - - ste.  
 Je - su Chri - ste, Je - su Chri  
 Je - su Chri - ste, Je - su Chr

4 5 4 7 2

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Cum Sancto

Musical notation system 1: Treble clef, Bass clef, piano accompaniment.

Musical notation system 2: Treble clef, Bass clef, piano accompaniment.

Musical notation system 3: Treble clef, Bass clef, piano accompaniment.

Musical notation system 4: Treble clef, Bass clef, piano accompaniment.

Musical notation system 5: Treble clef, Bass clef, piano accompaniment.

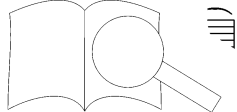
Musical notation system 6: Treble clef, Bass clef, piano accompaniment.

Musical notation system 7: Treble clef, Bass clef, piano accompaniment.

Musical notation system 8: Treble clef, Bass clef, piano accompaniment with lyrics: Cum San - - - - - cto Spi - ri -  
- cto Spi - ri - tu, in glo - - - - - ri - a De -

Musical notation system 9: Treble clef, Bass clef, piano accompaniment with performance instructions: *tasto solo*, *trabasso*, *no*.

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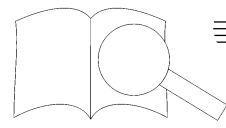


19

Cum San - - -  
tu, in <sup>o</sup>1 - - - eto Spi - ri - tu, in glo -  
a - - -

*Violoncelli* *Bassi*

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27

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

6 5 4 3 2 6 7 6

34

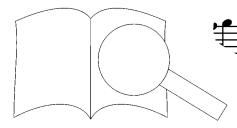
Pa - tris. A - men  
 - tris. A  
 men, a -  
 Cum San - - - - - cto  
 - men, a  
 Jum San - - - - - cto in

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42

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

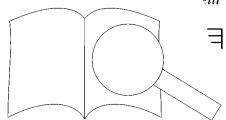
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men, a - men.  
men, a - men, a -  
in glo - ri-a De - i Pa - tris. A -  
men, a -

9 8 45 4# 6 6 9 6 6 p  
7 6 45 4# 5 3 4# 5 4

tasto solo



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

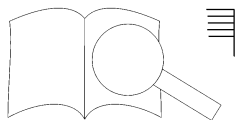
Second system of musical notation, featuring piano accompaniment and vocal lines.

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

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

Fifth system of musical notation, featuring piano accompaniment and vocal lines with lyrics: *a - - men, a - - cto Spi - - ri -*

Sixth system of musical notation, featuring piano accompaniment and vocal lines with lyrics: *-n, a - - men, a - -* and *Cum San - - - - - cto*. Includes a *Bassi* section at the bottom.



\* Vgl. Kritischen Bericht. / Cf. Critical Report.

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

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\* Vgl. Kritischen Bericht. / Cf. Critical Report.

73

-tris. A - men, a -

- men, a - men, a -

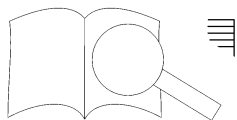
- men, a - men, a - men.

men, a

tasto solo

6 7 5  
5 - 4 #3

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First system of piano accompaniment, featuring treble and bass staves with rhythmic patterns.

Vocal line for the first system, showing a rest followed by a note marked 'a 2'.

Second system of piano accompaniment, continuing the rhythmic patterns.

Vocal line for the second system, showing a rest followed by a melodic phrase.

Vocal line for the third system with lyrics: "men, a - - - - -", "Cum San - - - - - cto", and "San - - - - - cto ri -".

Third system of piano accompaniment, including treble and bass staves.

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men, a

men.

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

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

6 8 6 7 6 7 6

4 4 # 4 #

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Musical score system 1, featuring piano accompaniment in treble and bass clefs.

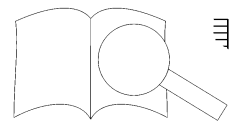
Musical score system 2, featuring piano accompaniment in treble and bass clefs.

Musical score system 3, featuring piano accompaniment in treble and bass clefs.

Musical score system 4, featuring piano accompaniment in treble and bass clefs.

Musical score system 5, featuring a vocal line in treble clef and piano accompaniment in bass clef. Lyrics: *men, a - - - - - cto Spi - - ri -*

Musical score system 6, featuring piano accompaniment in treble and bass clefs. Labels: *Violoncelli Bassi*. Fingering: 5, 6, 6, 6, 7, 3, #6, #7, 3.



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101

men, a -

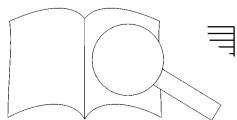
tu, in glo -

De-i Pa - tris. Cum

men, a

men. Cum Sa-

7 9 8 7 7 #6 46 7 7 6 8 7 7 4 6 b6 7 7 9 8 7  
 # 4 #3 - 4 - 43 # 7 b 6 5 4 - 43 3 b7 6 5



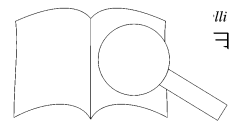
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San - - - - - to Spi - - ri - tu. A - - - - - men. Cum Spi - - ri - tu. A - - - - -

Cum San - - - - -

6 6 6 5 6 2  
 ♭3 4 2

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*a 2*

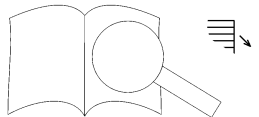
cto A - men.

S: cto Spi - ri - tu, cum

Cum San -

*Bassi*

5 — 6 6 4 — 9 — 8  
3 — 4 2 — 3



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Musical score system 1, featuring piano accompaniment in treble and bass clefs. The treble clef part has a melodic line with eighth and sixteenth notes, while the bass clef part provides a harmonic foundation with chords and moving lines.

Musical score system 2, continuing the piano accompaniment. The treble clef part shows some rests, while the bass clef part continues with rhythmic accompaniment.

Musical score system 3, continuing the piano accompaniment. The treble clef part has rests, and the bass clef part continues with rhythmic accompaniment.

Musical score system 4, continuing the piano accompaniment. The treble clef part has rests, and the bass clef part continues with rhythmic accompaniment.

Musical score system 5, featuring piano accompaniment and the beginning of a vocal line. The vocal line starts with a melodic phrase in the treble clef.

Musical score system 6, featuring piano accompaniment and the continuation of the vocal line. The vocal line includes the lyrics: "cto Spi - ri - tu, A - - - - - men. Cum San - - - - -".

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6 — 4 6 7 6 7 6 — 6 — 4 7

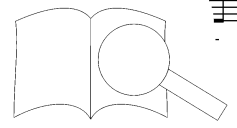
Cum

cto Spi - - ri - tu, in

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

5 6 5 5 5 5 5 5

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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.

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.

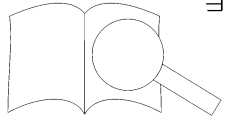
Musical score system 5, measures 17-20. Treble and bass staves with lyrics and piano accompaniment.

glo - cum San - - - -  
 a. cum San - - - -  
 men.

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

5 6 5 6  
 Org: tasto solo

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Musical score system 1, measures 1-6. Treble clef contains a melodic line with slurs. Bass clef contains a bass line with notes.

Musical score system 2, measures 7-12. Treble clef contains a melodic line with slurs. Bass clef contains a bass line with notes.

Musical score system 3, measures 13-18. Treble clef contains a melodic line with slurs. Bass clef contains a bass line with notes.

Musical score system 4, measures 19-24. Treble clef contains a melodic line with slurs. Bass clef contains a bass line with notes.

Musical score system 5, measures 25-30. Treble clef contains a melodic line with slurs. Bass clef contains a bass line with notes.

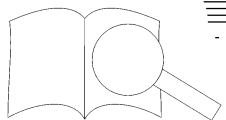
Musical score system 6, measures 31-36. Treble clef contains a melodic line with slurs. Bass clef contains a bass line with notes.

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men. - ri - tu.

Cum San -

Cum San -



Musical score system 1, measures 1-6. Treble and bass staves. Dynamics: *p*.

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

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

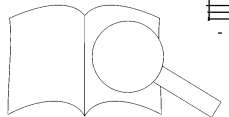
Musical score system 4, measures 19-24. Treble and bass staves.

Musical score system 5, measures 25-30. Includes vocal lines with lyrics: "A - - - men, a - - -", "Spi - - ri - tu. A - - - men, a - - -", "A - - - men, a - - - men, a - - -", "pi - - ri - tu. A - - - men, a - - -". Dynamics: *p*.

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*p*

a - men, a -

a

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

Cum San - - - - cto Spi - ri -

Cum San - - - - cto, -

*p*

men.

Cum San - -

*p*

Org: tasto solo

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

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First system of piano accompaniment, measures 1-4. Includes treble and bass staves with dynamic markings like *f*.

Second system of piano accompaniment, measures 5-8. Includes treble and bass staves with dynamic markings like *f*.

Third system of piano accompaniment, measures 9-12. Includes treble and bass staves with dynamic markings like *f*.

Fourth system of piano accompaniment, measures 13-16. Includes treble and bass staves with dynamic markings like *f*.

Vocal system with lyrics: *tu, in glo - ri - a, in glo - ri - a, in glo - ri - a, in glo - ri - a, in glo - ri - a, in glo - ri - a, in glo - ri - a, in glo - ri - a.*

Violoncelli and Bassi system with dynamic markings like *f*. Includes a magnifying glass icon.

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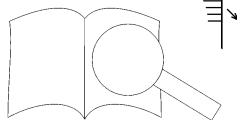
\* Vi-  $\oplus$

186a 186b 187

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 2  $\sharp 6 \#6$  6  $\sharp 6$   $\#6 6 \#7$  [7] 4 3 5

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\* T. 186a, 233-242 = Fassung von 1783; T. 186b-242 = erweiterte Fassung nach *Davide penitente* KV 469. Vgl. Vorwort un.  
 nm. 186a, 233-242 = 1783 version; nm. 186b-242 = expanded version from *Davide penitente* K. 469. Cf. Foreword and Cr...

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,

Soprano II solo

Cum San - cto Spi - ri - tu,

Tenore solo

Cum San - cto Spi - ri - tu,

Vc e Ch, Org

- ri - a De - i

194

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

A - men, a - - - mer

A - men, a - - - me

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215

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

220

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

225

\* ossia: men,



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

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

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

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

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

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

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

Allegro maestoso

Oboe I \*

Oboe II \*

Fagotto I, II \*

Corno I, II in Do / C \*

Clarino I, II in Do / C \*\*

Timpani in Do-Sol / c-G \*\*

Trombone alto \*\*

Trombone tenore \*\*

Trombone basso \*\*

Violino I

Violino II \*

Viola \*

Soprano I

Soprano II

Alto

Tenore

Basso

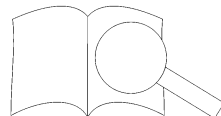
Bassi ed Organo +

The image shows a page of a musical score for an orchestra and vocal soloists. The title is 'Allegro maestoso'. The score is arranged in systems. The first system includes Oboe I and II, Fagotto I and II, Corno I and II, Clarino I and II, and Timpani. The second system includes Trombone alto, tenore, and basso. The third system includes Violino I, Violino II, and Viola. The fourth system includes Soprano I and II, Alto, Tenore, and Basso. The fifth system includes Bassi ed Organo. The score features various musical notations such as clefs, time signatures, dynamics (e.g., *f*, *a2*), and rests. A large watermark is overlaid on the score, reading 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag'.

\* Zu den vor  
\*\* Zur Bes  
+ Zur P

...ischen Bericht. / Concerning the measures notated by Mozart cf. Critical Report.  
Concerning the scoring cf. Foreword and Critical Report.  
...uration cf. Foreword.

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5

*a 2*

*a 2*

*VII* *ossia \**

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\* Vgl. Kritischen Bericht. / Cf. Critical Report.



15

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

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20

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

Musical score system 1, measures 1-5. Treble clef contains a melodic line with a slur over measures 1-4. Bass clef contains a rhythmic accompaniment.

Musical score system 2, measures 6-10. Treble clef contains a melodic line with a slur over measures 6-10. Bass clef contains a rhythmic accompaniment.

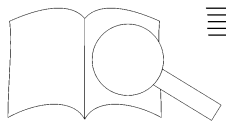
Musical score system 3, measures 11-15. Treble clef contains a melodic line with a slur over measures 11-15. Bass clef contains a rhythmic accompaniment.

Musical score system 4, measures 16-20. Treble clef contains a melodic line with a slur over measures 16-20. Bass clef contains a rhythmic accompaniment.

Musical score system 5, measures 21-25. Includes lyrics: *vi - - - si*, *li - um,* *et* *in - vi - si - bi - li -*, *et -*, *- bi - - li - um,* *et in - vi - si - bi - li -*, *et in - vi - - - si - bi - li -*, *et in - vi - - - - -*, *et in - vi - - - - -*, *et in - vi - - - - -*. Treble clef contains the vocal line with lyrics. Bass clef contains the accompaniment.

Musical score system 6, measures 26-30. Treble clef contains a melodic line with a slur over measures 26-30. Bass clef contains a rhythmic accompaniment.

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3/4

um. Cre - do.

um. Cre - do.

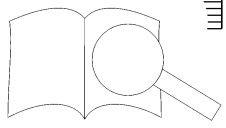
um. Cre - do.

*Solo*  
Violoncelli

*Bassi*

*Org: tasto solo*

*p* *cresc.* *f* 5 3 5 6 4 - #3 - 8: ..



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37

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

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42

*a 2*

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

*a 3*

7 #3 6 4 7

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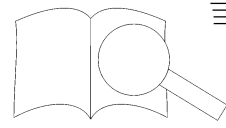


47

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

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

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Musical score system 1, measures 1-4. Treble and bass clefs. Measures 1-4 contain rests. Measures 5-6 contain notes with slurs and a sharp sign.

Musical score system 2, measures 1-4. Treble and bass clefs. Measures 1-4 contain rests. Measures 5-6 contain notes with slurs.

Musical score system 3, measures 1-4. Treble and bass clefs. Measures 1-4 contain rests. Measures 5-6 contain notes with slurs.

Musical score system 4, measures 1-4. Treble and bass clefs. Measures 1-4 contain notes with slurs and rests. Measures 5-6 contain notes with slurs and a sharp sign.

Musical score system 5, measures 1-4. Treble clefs. Measures 1-4 contain notes with slurs and rests. Measures 5-6 contain notes with slurs.

Musical score system 6, measures 1-4. Bass clef. Measures 1-4 contain rests. Measures 5-6 contain notes with slurs and a first ending bracket.

Solo  
Violoncelli  
Org: *tasto solo*



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58

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

*Tutti*  
 Org: *tasto solo*

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63

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

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

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

De - - um ve - rum de De-o ve - -

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68

fa - ctum, non fa - ctum, con - sub -  
 fa - ctu non fa - ctum, con - - -  
 f - ni-tum, non fa - ctum, con - - -

ge - ni-tum, non fa - ctum, con - - - lem  
 - ctum, ge - ni-tum, non fa - ctum, con

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73

stan - ti - a - lem Pa -

quem o -

sub - - tri: per quem o -

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

per - - quem o -

tri: per

10 9 b8  
5 b4 8 3 b4 3 -

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Musical score system 1, measures 78-81. Treble and bass clefs with piano accompaniment.

Musical score system 2, measures 82-85. Treble and bass clefs with piano accompaniment.

Musical score system 3, measures 86-89. Treble and bass clefs with piano accompaniment.

Musical score system 4, measures 90-93. Treble and bass clefs with piano accompaniment.

Musical score system 5, measures 94-97. Treble and bass clefs with piano accompaniment.

Musical score system 6, measures 98-101. Treble and bass clefs with piano accompaniment and lyrics.

Musical score system 7, measures 102-105. Treble and bass clefs with piano accompaniment and lyrics.

Musical score system 8, measures 106-109. Treble and bass clefs with piano accompaniment and lyrics.

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b5	7	b8	b5	b6	7	3	4	b5	6	b3	#7	3	4	5	6	6
b4		b5	b4		b5	8	b2	3	4	4	8	8	2	3		4
b2		3	b2		3			3	4	4	2					3

83

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

*Solo* *Tutti*  
 Org: *tasto*

9 10 - 7 6 - 6 - 6 -  
 7 8 - 5 5 - 5 - 1 1 1

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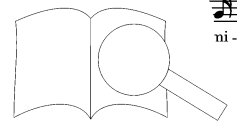
\* Vgl. Kritischen Bericht. / Cf. Critical Report.

89

nes, et pro-pte  
 nes, et  
 ner

ram sa-lu-tem, qui pro-pter nos ho--mi-  
 a-tem, qui pro-pter nos ho--mi-  
 qui pro-pter nos ho--mi-  
 no-stram sa-lu-tem, qui pro-pter nos ho--mi-  
 co-pter no-stram sa-lu-tem, qui pro-

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94

nes, et pro-pter no-stram a - dit de cae - lis, de - scen -  
 nes, et pro-pter de - scen - dit de cae - lis, de - scen -  
 nes, et - 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 - s

99

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

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

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104

de cae - -  
 scen-dit  
 scer

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

1 1 1

Org: *tasto solo*

3 6 6  
4 3



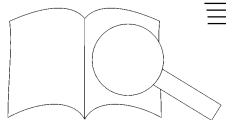
111

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

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

*Org: tasto solo* *cresc.* *f*  
 Tutti Bassi  
 5 3 4 3

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Flauto solo

Oboe solo

Fagotto solo

Violino I \*

Violino II \*

Viola \*

Soprano solo

Bassi ed Organo<sup>1</sup>

*Solo*

*Org: tasto solo*

Musical score for the second system, featuring Flute, Oboe, Bassoon, Violins I & II, Viola, Soprano, and Basses/Organ. The organ part is marked 'Solo' and 'Org: tasto solo'.

\* Zu den von M<sup>e</sup>  
Concernis  
+ Zur Be

ort und Kritischen Bericht.  
ord and Critical Report.  
aration cf. Foreword.

*Org: tasto solo*

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15

21

de Spi - - ri - tu - San - - cto ex - Ma - ri -  
tus

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

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28

est, et ho-mo fa -

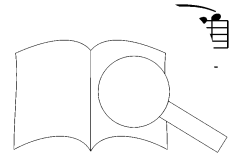
6 - 4 - h3 6 4 3 6

34

est, et ho-mo fa -

6 5

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38

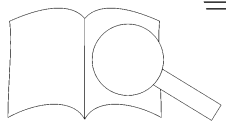
ctus est,

6  $\frac{4}{4} - \frac{5}{4} - \frac{3}{4}$

43

- r us est, et ho

6  $\frac{6}{4}$   $\frac{5}{4}$   $\frac{6}{5}$   $\frac{4}{3}$  =  $\frac{4}{2}$  = 6  $\frac{6}{b5}$



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48

53

Org: *tasto solo*

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58

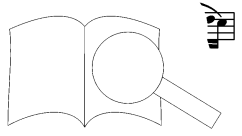
Spi - ri - tu - San - cto ex - Ma - ri - a - ctus

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

64

et ho - mo fa -

6 7      4<sup>b</sup>6      7 -  
4 3      #3      4      b6      -



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70

6  
b5

74

7 7 7 7

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78

ctus est, fa

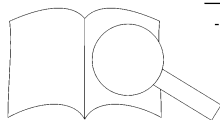
3 6 4 5 6 2 6 6

83

est, fa

6 4 5 3 6 2 4 2 6

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88

Cadenza

Cadenza

Cadenza

*f*

*f*

*f*

Cadenza

Cadenza

ctus est, fa

*f*

Org: *tasto solo*

4/4 = 5/4 7/3

94

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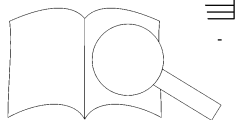
98

98

102

102

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107

ctus

113

pp

pp

pp

pp

pp

pp

pp

pp

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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

Tenore

Basso

*Tutti*

Cru - ci - fi - xus et - i -

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

*Tutti*

Org: tasto solo 6 6 6

\* Ergänzung anhand einer überlieferten Skizze Γ 7, vgl. hierzu Vorwort und Kritischen Bericht.  
Completion based on a surviving sketch Γ 7, cf. Foreword and Critical Report.

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



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\* Zu den parallelen T. 11-12 und T. 59-60 (VI II/Va) vgl. Kritischen Bericht. /  
 Concerning the parallel fifths in mm. 11-12 and 59-60 (VI II/Va) cf. Critical Report.

\*\* Vgl. Kritischen Bericht. / Cf. Critical Report.

13

*Tutti* *f*

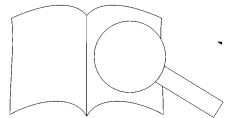
Cru - ci - fi - no - bis: sub Pon - ti - o Pi - la -

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

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

3 6-7-5 6-6-4b 6-6 4b 5 6

43-6 4-4 4-4 43



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19

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

sub et - i - am pro no - bis,

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

xus et - i - am pro no - bis,

Violoncelli Bassi

— 6 6 6 6 6 — 6 - b6 4



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

Musical notation for the second system, including piano accompaniment.

Musical notation for the third system, including piano accompaniment.

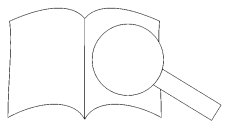
Musical notation for the fourth system, including piano accompaniment.

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

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

Musical notation for the sixth system, including piano accompaniment.

b3 b3 - 6 6 #3 — 6 — 6 6 - 4 6 - 6 - 6 - #3 — 6 - 7 - 4 3 -  
 3 4 - 4 - 6 - 4 -



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31

bis:

bis:

Cru - ci - fi - xus et - i -

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

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

6 5 - 6 6 5 b6 6 6 4 b:



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37

u - fi - xus et - i -

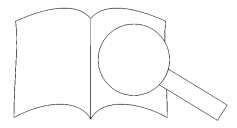
am \_\_\_\_\_ Cru - ci - fi - xus

bis: Cru - ci - fi - xus

Cru - ci - fi - xus

Bassi

b3 - #3 7 b3 \_\_\_\_\_ #3 - 6 - #5 6 6 - #7 - 6 #6 \_\_\_\_\_  
 #3 - 6 - #5 6 4 #3 - 6 - 4 #4 - #2 \_\_\_\_\_



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43

am \_\_\_\_\_ pro r \_\_\_\_\_ : sub Pon-ti - o Pi - la - to,

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.

#6 - 6 - 6 - #6 - 6 - #6 - 46 - 46 - #6 - #6 - #6 - 46 - 46 - #5 - #5 -  
 43 - 43 - #3 - #3 - #3 - #3 - #3 - #3 - #3 - #3 - #3 - #3 - #3 - #3 - #3 - #3 - #3 - #3 - #3 -



Cru - ci - fi - xus et - i -

et - i -

Tutti  
Bassi

#5 #5 b5 #6 = #5 - #6 b #5 =



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

Empty musical staff for the second system.

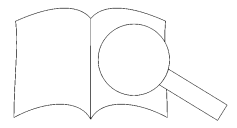
Musical notation for the third system, including piano accompaniment.

Musical notation for the fourth system, including piano accompaniment.

Musical notation for the fifth system, including vocal line and lyrics:   
 et - i -  
 a - ci - fi - xus et - i - am pro no - bis,  
 - bis, et - i - am pro no - bis,  
 sub Pon - ti - o Pi - la - to

Musical notation for the sixth system, including Bass line and figured bass:   
 Bassi V  
 ♯7 ♯5 6 ♯6 - 7 ♯5 ♯5 ♯5 - ♯5 6 6 ♯5  
 ♯3 ♯3 ♯3 4

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61

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

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

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

et-i - am — pro no - bis, pro ne Pi -

Bassi

# 3 3 3 3 - 3 - 3 - 3 - 3 - 3 - 6 - 4 6 - b 6 - 6 - b 6

4  
3



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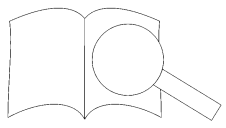


67

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

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

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73

sub Pe

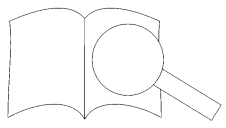
sub Pon - ti - o Pi - la - - - to

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

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

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

6 5 b7 6 - 8 5 4 - 6 - #3 6 - 5 - 4 -



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

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

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

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

Musical notation for the fifth system, featuring a vocal line with lyrics and a piano accompaniment.

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

Musical notation for the sixth system, featuring a piano accompaniment with figured bass.

Tutti

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



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85

fi - xus et - i - a

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

fi - xus

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

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



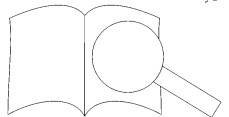
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pas - sul - tus est, pas-sus et se -  
 et se - pul - tus est, pas-sus et se -  
 et se - pul - tus est, pas-sus et se -  
 - sus et se - pul - tus est,

Tutti Solo

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

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98

pp

pp

pp

pp

pp

pul - - - tr

pul -

st.

pp

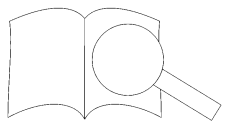
Solo Violoncelli

Org: tasto solo

43

43

pp



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# 12. Et resurrexit \*

**Allegro vivace**

Oboe I, II

Fagotto I, II

Corno I, II  
in Do / C

Clarino I, II  
in Do / C

Timpani  
in Do-Sol / c-G

Trombone alto

Trombone tenore

Trombone basso

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Org.

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

*a*-sur-re-xit, et re-sur-re-xit, et re-sur-re-xit, et re-sur-

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

*ut*  
sur-re-xit, et re-sur-re-xit, et re-sur-re-xit, et re-sur-

*Tutti*

*Tutti*

Org: *tasto solo*

6 5 7 9 8 1  
4 3 4 3 1



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

re - xit, et re-sur

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

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

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

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

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12 a 2

Et re

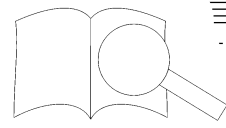
re - xit, et re-sur - re - xit, et re-sur - re - xit, et re-sur -

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

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

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

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17

re - xit ter - ti - am Scri - ptu - ras, se - cun-dum Scri - ptu -

re - 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,

6 47 p 7 45 4 8 7



25

Musical score for a piano piece, measures 25-30. The score includes a grand staff with piano and bass clefs, and a grand staff with alto, tenor, and bass clefs. Dynamics include 'f' and 'ras.'. A watermark 'Carus-Verlag' is visible.

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32

cae - - - - -

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

Et a - scen - dit in

Tutti

6 5 7 #3 4 2

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39

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

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

6 5 4 2

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46

scen 74

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

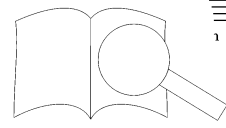
lum: se - det ad dex - - - te - ram

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

lum: se - det ad

6 b5 6 b3 6

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Pa - tris, - - - - - te - ram Pa - tris.

Pa - tris, - - - - - dex - - - - - te - ram Pa - tris.

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

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

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

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60

Musical notation for the first system, featuring a treble and bass clef with various notes and rests.

Musical notation for the second system, featuring a treble and bass clef with various notes and rests.

Musical notation for the third system, featuring a treble and bass clef with various notes and rests.

Musical notation for the fourth system, featuring a grand staff with various notes and rests.

Musical notation for the fifth system, featuring a grand staff with various notes and rests.

Musical notation for the sixth system, featuring a grand staff with lyrics "Et i - te-rum ven -".

Musical notation for the seventh system, featuring a grand staff with lyrics "Et i - te-rum ven -" and a magnifying glass icon.

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68

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

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

ru: ver

Tutti

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

#6 -  
4 -  
3 -

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75

a 2

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

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

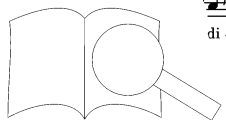
ven - tu - rus est, ven - tu - rus est cum glo - ri - a, ju - di -

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

di -

6 - 5 5 5 5 5

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88

mor - - - tu mor - - - tu - os, et mor - -  
mor - et mor - - - tu - os, et mor - -  
et mor - - - tu - os, et mor - -  
tu - os, et mor - - - tu - os,

6  
4  
b3      6      6      6      b3

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tu - - - or mor-tu-os, vi - vos et mor-tu-os: cu - jus

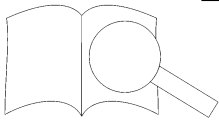
tu - - - os, vi - vos et mor-tu-os, vi - vos et mor-tu-os: cu - jus

vi - vos et mor-tu-os, vi - vos et mor-tu-os: cu - jus

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

b7 43 b7 b6 5 - 6  
5 4 3 - 4a  
b3 4 - -

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6 5 4 3 2 1 6 5 4 3 2 1 9 8 7 6 5 4 3 2 1 6 5 4 3 2 1 9 8 7 6 5 4 3 2 1

110

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

6 7 - 6 8 7  
5

117

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

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 - -

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



# 13. Et in Spiritum Sanctum\*

Allegro

Oboe I, II

Fagotto I, II

Corno I, II in Sol / G

Violino I

Violino II

Viola I, II

Tenore solo

Bassi ed Organo

*p*

*p*

*p*

*p*

*Solo*

*p*

5 6 6 6 6 5 7 5

4 3

6

*p*

*f*

5 6 6 6 6 5 7 5

4 3

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

11

*a<sup>2</sup>*

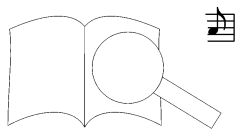
7 4 3 6 7

16

*p*

Et in Spi - ri - tum San - - ctum, Do

5 6 5 7 4 3 2



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22

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

5 5 6 6

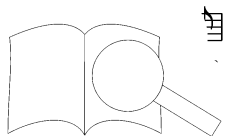
Org: *tasto so'*

28

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

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

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33

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

*fp fp f p*

6 4 7 9 7 4 5

38

re - scen - do  
cre - scen - do

ra - qui lo - cu - tus est per Pro - phe - cre - scen - do

*f f f*

6 4 7 6 5 6 5 4 5



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44

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

5 4 3 7 4 3

#5 6

50

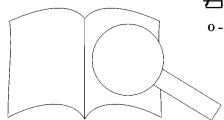
cre - - - scen - - - do

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

7 7 7 7 7 7 7 7

7 7 7 7 7 7

4 5 4



55

*p*

*p*

*a 2*

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

*p*

6 5 4 5

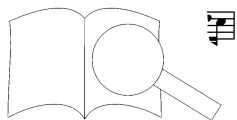
6 5

60

6 6 5

6 - 6 5

7



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65

tur, et con - glo - ri -

5 6 8  
6

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

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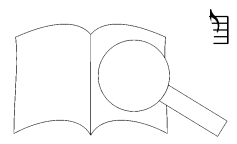
70

per Pro - phe - tas, per Pro - phe -

6 6 6 6 6 4

*f* *p* *fp* *fp* *fp* *fp*

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75

cre - - scen - - do *f*

Pa - tre Fi - li - o - que, Fi - li - o - que pro - ce - dit. *f* *p* *a 2*

5 7 5 7 5 7 5 7 5 7 5 7

4 5 4 5 4 5 4 5 4 5 4 5

2 3 2 3 2 3 2 3 2 3 2 3

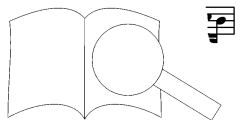
80

si - - mul ad - o - ra - -

6 6 6 6 6 6 6 6 6 6 6 6

4 5 4 5 4 5 4 5 4 5 4 5

2 3 2 3 2 3 2 3 2 3 2 3



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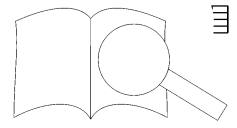
65 66 67 68 69 70 71 72 73 74 75 76 77 78

5 7 7

79 80 81 82 83 84 85 86 87 88 89 90 91 92

6 7 6

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

6 6 6 5 3

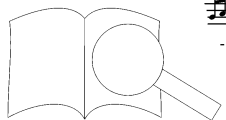
crescendo

tas, qui lo - cu - tus est

4 7 6 6 4

fp

cresc.



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*f* *f* *a2* *a2*

tas.

5 6 5 7 6

4 3

6

*f* *f* *a2* *a2*

Org: tasto solo

#5 6 - 6 7

4

# 14. Et unam sanctam \*

**Allegro maestoso**

Oboe I, II

Fagotto I, II

Corno I, II  
in Do / C

Clarino I, II  
in Do / C

Timpani  
in Do-Sol / c-G

Trombone alto

Trombone tenore

Trombone basso

Violino I

Violino II

Viola

Soprano

Alto

Tenore

P

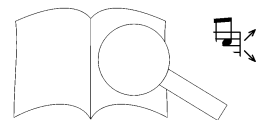
Et u-nam san - ctam ca - tho - li-cam et a - po - sto - li - cam Ec - cle - si -

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**Tutti**

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

tasto solo



\* Ergänzung anhand einer überlieferten Skizze [7], vgl. Vorwort und Kritischen Bericht. /  
Completion based on a surviving sketch [7], cf. Foreword and Critical Report.

6

am.

am.

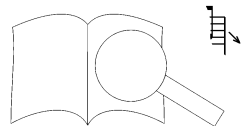
am.

Et u - nam san - ctam ca -

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

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

tasto solo



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12

Et u - nam sp li - cam et a - po - sto - li - cam Ec - cle - si - am.

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

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

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

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

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

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

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

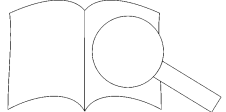
Solo

Tutti

#4 2 #6 6 7 #6 7 #5 6 5 #6

2 4 3 3 5

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

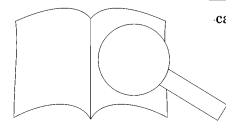
ptis - ma nem - pec - ca - to - - rum, in re-mis-si - o-nem

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

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

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

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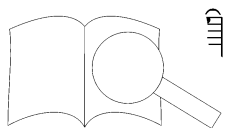


Solo

Et ex-

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

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Musical notation for the first system, featuring a vocal line and piano accompaniment. The piano part includes a bass line with a forte (f) dynamic marking.

Empty musical staves for the second system, including vocal and piano parts.

Empty musical staves for the third system, including vocal and piano parts.

Musical notation for the fourth system, featuring a vocal line and piano accompaniment. The piano part includes a bass line with a forte (f) dynamic marking.

Musical notation for the fifth system, featuring a vocal line and piano accompaniment. The piano part includes a bass line with a forte (f) dynamic marking.

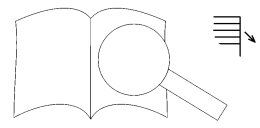
Musical notation for the sixth system, featuring a vocal line and piano accompaniment. The piano part includes a bass line with a forte (f) dynamic marking.

Musical notation for the seventh system, featuring a vocal line and piano accompaniment. The piano part includes a bass line with a forte (f) dynamic marking.

Musical notation for the eighth system, featuring a vocal line and piano accompaniment. The piano part includes a bass line with a forte (f) dynamic marking.

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



#3 - 6 - 5 #10 8 47 #10 44 - 9 - 8 7 #3 b5 b9 - 8 47 b1

45

First system of musical notation, featuring a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature is one flat (B-flat major/D minor).

Second system of musical notation, consisting of empty staves for the vocal line and piano accompaniment.

Third system of musical notation, featuring piano accompaniment in the lower staves. The piano part includes arpeggiated chords and melodic lines.

Fourth system of musical notation, featuring piano accompaniment in the lower staves. The piano part continues with arpeggiated chords and melodic lines.

*f*  
Et — ex  
re — cti-  
- ne

cti - o - nem, — et — ex - spe - cto — re - sur - re -  
- cto, — et — ex - spe - cto — re - sur - re - cti - o - - - - - nem  
- sur - re - cti - o - - - - - nem, — et — ex - spe - cto — re - sur - re - cti -  
- tu - o - - - - - rum. Et — ex - spe - cto re -

Fifth system of musical notation, featuring a vocal line in the upper staff and piano accompaniment in the lower staves. The piano part includes arpeggiated chords and melodic lines.

#10	b6	5	#10	8	h7	h10	b5	b6	b7	6	h7	h3	4
b9	- 8	7	b3	-	b9	- 8	7	#3	b5	b9	8	7	b3
					h3	7	b6	5	4	b3	5	-	5



50

- cti-o-nem mor

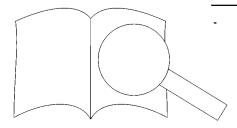
— mor - rum. Et ex - spe - cto re - sur-re - cti -

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

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

b7 5 - 6 6 4 3 b6 b4 8 4 3 6 - 6 5 5 b3 2 b5 b3

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o - nem, re - tu - o - rum.

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

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

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

5 3 4 8 5 6 4 7 5 6 4 3 2 5

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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  
 Tenore  
 Basso  
 Orga.

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

Tutti  
 Tutti  
 Tutti

185.  
 4

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\* Neukomposition anhand des Kontrasubjekts aus dem Kyrie, vgl. Vorwort und Kritischen Bericht. /  
 New composition based on the countersubject of the Kyrie, cf. Foreword and Critical Report.

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

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

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

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

Fifth system of musical notation, featuring a vocal line and a piano accompaniment. Includes the instruction "Tutti" and the lyrics "Et vi - tam ven -".

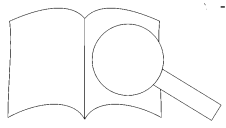
Sixth system of musical notation, featuring a vocal line and a piano accompaniment. Includes the lyrics "men, a - - - men. Et vi - tam ven - tu -".



Et vi - tam ven - tu - ri sae - - cu -  
 tu - 7 ti. A - - - men, a - - - - - men, a - -  
 a - - - men, a - men, a - men, a - - men, a - -  
 - - - - - men, a - men,

6 5 6 4 3 6 7 5 3 6 6 6 6 5 4 6 4 3  
 5 2 5 4 3 5 3 8 4 5 2 2 4 5

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

men, a - - - men,

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

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

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

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

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

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

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

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

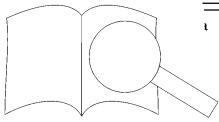
Musical notation for the fifth system, including vocal lines and piano accompaniment.

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

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

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

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31

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

Et vi - tam ven - tu - ri -

- - - cu - li. A - - -

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

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

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36

men, a - mer

sae

a - - - - - men, a -

men, a - mer

cu - li. A - - - - -

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

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

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Ausgabequalität gegenüber Original evtl. gemindert



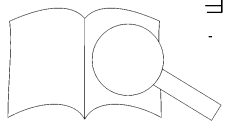
41

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

Et vi - tam ven -

4 #3 6 4 #3 6 4 #3 47 4 3 5 - 6 5 - 2

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47

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

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

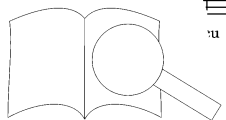
Et vi - tam ven - tu - ri sae - cu - li.

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

b4 3 5 - 6 - 7 - 6 - 7 4 3 5 - 6 - b6 - b6 ♯

5 - 2 - 5 - 4

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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.

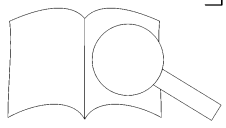
Fourth system of musical notation, including vocal line and piano accompaniment.

Fifth system of musical notation with lyrics: tu - ri - stae - - i, a - li, sae - cu - li, sae - cu - li. A - men, a - u - li, sae - cu - li, sae - cu - li, sae - cu - li, sae - a - men, a - men, a - men, a - men. Sae - cu - li, sae - cu - aen, a - men, a - men, a - men.

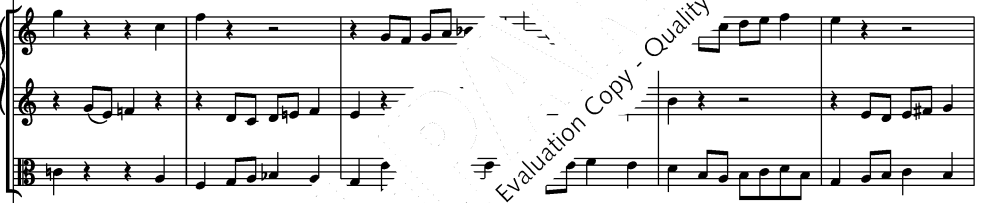
Sixth system of musical notation, including vocal line and piano accompaniment. Label: Violoncelli.

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

A large watermark reading "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag" with a circular logo is overlaid on the page.



60



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

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

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

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



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

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

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

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

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72

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

Organo Violoncelli

4 3 4 6 4 3 4 6 #5 4 4/7 5 4 #3

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77

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

vi - tam, et vi - tam ven - tu - ri, ven - tu - ri se

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

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84

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

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

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

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

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

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90

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

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

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

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96

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

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

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

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

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

men. ven - tu - ri, et vi - tam ven - tu - ri sae - -

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

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

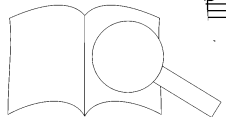
Musical notation for the sixth system, featuring a vocal line and a piano accompaniment.

Et vi - tam ven - tu - ri, ver

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

Org: tasto solo

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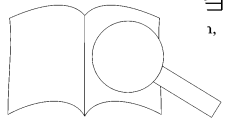
- - cu - li. - - tam ven - tu - ri - - sae - - cu - li, sae - cu -

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

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

Et vi - - tam ven - tu - ri :

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6 6 5  
4 - - 5  
2 - -

b3 -

110

li, sae - cu

men, -

Et vi - - tam ven - tu - ri - - sae - - - -

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

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

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

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

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116

A - men. Et vi - tam ven - tu - ri -

vi -

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

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

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

b4 3 7 4 43 6 9 6 8 7 7 4 3

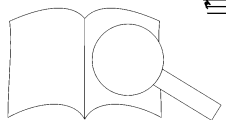
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sae - cu - li. A - men.  
- men a - men, a - men, a - men.  
men, a - men.

6 - 7 - 6 - 5 - 5 - 6 - 5 - 5 - 5 - 6 - 5 - 6 - 5 - 6 - 5 - 5 - 6 - 5 - 6 - 5 - 9 - 5  
5 - 4 - 5

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# Sanctus

## 16. Sanctus

**Largo**

Oboe I, II  
Fagotto I, II  
Coro I, II  
in Do / C  
Clarino I, II  
in Do / C  
Timpani  
in Do-Sol / c-G  
Trombone alto  
Trombone tenore  
Trombone basso  
Violino I  
Violino II  
Viola \*  
Soprano  
Alto  
Tenore  
Basso  
Soprano  
Alto  
Tenore  
Basso  
Basso

*Tutti f*  
San - ctus, San - ctus  
*Tutti f*  
San - ctus, San - ctus  
*Tutti f*  
San - ctus, San - ctus  
*Tutti f*  
San - ctus, San - ctus  
*Tutti f*  
San - ctus, San - ctus  
*Tutti f*  
San - ctus, San - ctus  
*Tutti f*  
San - ctus, San - ctus  
*Tutti f*  
San - ctus, San - ctus  
*Tutti f*  
San - ctus, San - ctus  
*Tutti f*  
San - ctus, San - ctus  
*Tutti f*  
San - ctus, San - ctus  
*Tutti f*  
San - ctus, San - ctus  
*Tutti f*  
San - ctus, San - ctus  
*Tutti f*  
San - ctus, San - ctus

15 17

\* Zu den von Mozart überlieferten Takten vgl. Vorwort und Kritischen Bericht. /  
Concerning the measures that survive in Mozart's hand, cf. Foreword and Critical Report.

6

First system of musical notation. It consists of a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line starts with a whole note chord. The piano part features a rhythmic pattern of eighth notes and sixteenth notes.

Second system of musical notation. It continues the vocal and piano parts from the first system. A piano dynamic marking 'pp' is present in the piano part. The vocal line has a long note with a slur.

Third system of musical notation, primarily featuring piano accompaniment. It shows a complex rhythmic pattern in the right hand piano part, with triplets of eighth and sixteenth notes.

Fourth system of musical notation, continuing the piano accompaniment with rhythmic patterns and triplets. A piano dynamic marking 'p' is visible.

Fifth system of musical notation, showing piano accompaniment with various rhythmic figures and rests.

Do - - - mi - nus De - us

Do - - - mi - nus De - us

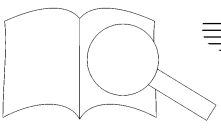
Sixth system of musical notation. It features vocal parts with lyrics and piano accompaniment. The lyrics are 'Do - - - mi - nus De - us' for both the vocal lines.

Do - -

Do - -

Seventh system of musical notation, showing piano accompaniment and vocal lines with lyrics. The lyrics are 'Do - -'.

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The image displays a musical score for a vocal and piano piece, likely 'Gloria'. The score is arranged in two systems. The upper system contains the piano accompaniment, including a grand staff with treble and bass clefs, and a lower part with a bass clef. The lower system contains the vocal parts, with lyrics in German: 'Do - mi - nus De - us Sa - ba - oth, Do - mi - nus De - us Do - mi - nus De - us Do - mi - nus De - us Do - mi - nus De - us Do - mi - nus De - us Do - mi - nus De - us Do - mi - nus De - us Do - mi - nus De - us Do - mi - nus De - us'. The score includes various musical notations such as dynamics (p, cresc., f), articulation (accents), and performance instructions (a 2). A large watermark 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag' is overlaid diagonally across the score. In the bottom right corner, there is a logo of an open book with a magnifying glass over it.

Musical score for SATB choir and piano. The score includes vocal parts with Latin lyrics and a piano accompaniment. A large watermark "Carus-Verlag" is visible across the page.

Lyrics:

Sa - ba - oth. Ple - ni  
 Sa - ba - oth. Ple -  
 Sa - ba - oth.  
 Sa - ba - oth.

Ple - ni,  
 Ple - ni,  
 Ple - ni,  
 Ple - ni,  
 - a - oth. Ple - ni,

cae - li et ter - ra,  
 sunt cae - li et ter - ra,  
 sunt cae - li et ter - ra,  
 sunt cae - li et ter - ra,

ple - ni  
 ple - ni  
 ple - ni

13

e - li et ter - - ra  
 ant cae - li et ter - - ra  
 sunt cae - li et ter - - ra  
 ni sunt cae - li et ter - - ra

sum - - ra, sunt cae - li et  
 et ter - ra, sunt cae - li et  
 - li et ter - ra,  
 cae - li et ter - ra,

3 5

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15

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

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Allegro comodo

Ob I 18

Ob II

Fg I

Fg II

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

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

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

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30

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

43 47 7 7 7 7 5 - 9 7 - 7 5 4

\* In den Quellen endet die Bezifferung an dieser Stelle. / *Figuration in the source ends here.*





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

*Violoncelli*  
*Bassi*

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46

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

6 6 5 - 5 ♮ Org: *tasto solo*

\* Zur Stimmführung zwischen Sopran I/Alto I vgl. Kritischen Bericht. /  
 Concerning voice leading between Soprano I/Alto I cf. Critical Report.





50 *Ob 1, II*  
a 2

*Fg 1, II*  
a 2

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

6 6 6 6 6



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Ho - - san - na in ex - ce<sup>l</sup> sis. Ho - san - na in ex -

Ho - - san - na in ex - ce - 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 -

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

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

na in ex - cel - sis. Ho -

na in ex - cel - sis. Ho -

na in ex - cel - sis. Ho -

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58

5/4

5/4

5/4

5/4

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

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

cel - sis. H 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.

in ex-cel - sis.

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

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

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

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

5/4

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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 \*



...n Bericht. / Concerning the figuration cf. Foreword.

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9

*a2*

*a2*

*tr*

Org: tasto solo

5 4 6 5  
4 #3

13

*p*

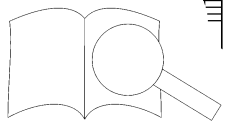
*p*

*p*

Be - ne - di - ctus qui ve - ni +

Be - ne - ctus qui ve - ni +

*p*  $\frac{4}{4}$   $\frac{6}{8}$



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

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

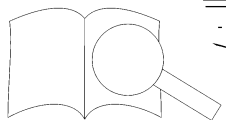
6 6 9  
4 5 4

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

*p* *f*

5 6 4 7 3 2 3 4

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26

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

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

30

at, qui ve - nit, qui  
 nit, qui ve - nit, qui  
 at, qui ve - nit, qui  
 nit, qui ve - nit, qui

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

7      6      5 4 3      5      5      5

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

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

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

in no - mi - ne Do mi - ni.

*Bassi*

6 5 6 6 4 7

Org: *tasto solo*

di - ctus qui ve - - nit in

- ne - di - ctus qui ve -

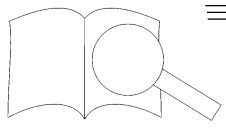
be - ne - di - ctus qui ve -

ct be - ne - di - - ctus qui ve -

mf p mf p

5 6 7

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42

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

7 6 5 5 f p 6 6 - 7 -

47 a2

ni

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

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

5 *p* b7 6 4 4 7 4 2

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

7 b9 b6 7 b6 4b 7 9 8 Org: tasto solo  
 #3 4 5 5 4 4b 4 #3

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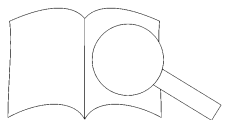


qui ve - - nit, qui ve - nit in no - mi - ne Do - mi - ni, qui ve -  
 qui ve - - nit, qui ve - nit in no - mi - ne Do - mi - ni, qui  
 qui ve - - nit, qui ve - nit in no - mi - ne Do - mi - ni,  
 qui ve - - nit in no - mi - ne Do - mi - ni

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

Org: tasto solo

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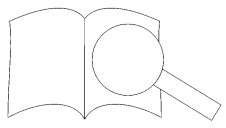
67

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

71

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

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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 - di - ctus, at, be-ne -

#6 47 6  
 3 4 5 3 2

79

ve - - nit, qui ve - nit, qui ve -  
 qui ve - - nit, qui ve - - nit,  
 di - ctus qui ve - - nit,  
 di - ctus qui ve - - nit,

cresc.  
 cresc.  
 cresc.  
 cresc.

6 3 6 6 3 3  
 cresc. p p p p

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91

di ctus qui ve nit, qui ve nit

di ctus qui ve

di ctus qui ve

ctus qui ve

mf p 5 6 b7

95

no in no mi ne Do mi ni, in no

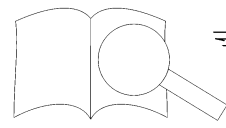
mi ni, in no mi ne Do mi ni, in no

n. mi ni, in no mi ne Do

ne Do mi ni, in no mi ne Do i

6 7 #3 5 f p 6 6 7 4 4 #3

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99

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

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

mi - ne, in no - mi - ne Do

mi - ne, in no - mi - ne

f p f a2 f p f f p f f 6 3 6 6 6

103

Org: tasto solo

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107

Oboe I, II

Fagotto I

Fagotto II

Corno I, II in Do / C

Clarino I, II in Do / C

Timpani  
in Do-Sol / c-G

Trombone alto

Trombone tenore

Trombone basso

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Soprano

Alto

Tenore

Bassi

Coro I \*

Ho - - - - - ex - - - - - cel - sis,

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

na in ex - - - - - cel - sis.

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

- - - - - na,

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

Ho - san - - - - -

Ho - - - - - san - na in ex

*Tutti*




\* Zu den von Mozart überlieferten Takten vgl. Vorwort und Kritischen Bericht. /  
Concerning the measures that survive in Mozart's hand cf. Foreword and Critical Report.

Fig. I, II  
a 2

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

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

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

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118

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

cel - - sis. Ho - sar 'a in in ex - cel - sis, in ex - cel - sis, in ex - cel - sis.

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

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

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

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

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

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



# Agnus Dei

## 18. 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

Tenore

Bas

*Solo*

*fp* 7 4 5 6 *fp* 5 7 6 — 9 4 6 7 4 6 *f* — 6 4 3 2 4 6

A large watermark is overlaid diagonally across the score, reading: "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag". A magnifying glass icon is positioned in the lower right area of the score.

\* Erweiterte Fassung des ersten Teils der Arie „Tra l'oscure ombre funestre“ aus *Daive penitente* KV 469, vgl. Vorwort u. Expanded version of the first part of the aria „Tra l'oscure ombre funestre“ from *Daive penitente* K. 469, cf. Foreword and

Musical score system 1, featuring a vocal line and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The system contains four measures of music.

Musical score system 2, featuring a piano accompaniment line. The system contains four measures of music.

Musical score system 3, featuring a piano accompaniment line. The system contains four measures of music.

Musical score system 4, featuring a piano accompaniment line. The system contains four measures of music.

Musical score system 5, featuring a piano accompaniment line. The system contains four measures of music.

Musical score system 6, featuring a piano accompaniment line. The system contains four measures of music.

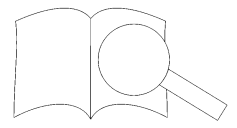
Musical score system 7, featuring a piano accompaniment line. The system contains four measures of music.

Musical score system 8, featuring a piano accompaniment line. The system contains four measures of music.

Musical score system 9, featuring a piano accompaniment line. The system contains four measures of music.

Musical score system 10, featuring a piano accompaniment line. The system contains four measures of music.

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1/4

*p* *sf* *f*

*p*

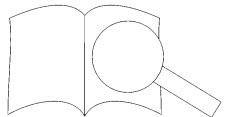
*p* *a 2* *sf*

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

*p* 7 5 6 #6 6 4 7 7 b6 -

Org: tasto solo

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24

*f* *f* *p*

*f* *p*

*f* *p*

*sf* *f* *f*

*tr* *p* *f* *f* *p*

*p* *f* *fp* *f* *fp*

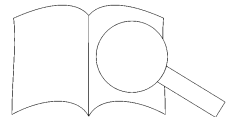
*p* *fp* *f* *fp*

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

*p* *f*

6 7 6 5  
5 4 3 4 3

6 5  
6 5



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30

De - i, - - - - - ta mun - di - mi - se - re -



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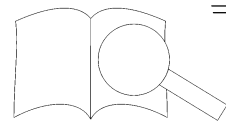
38

re

A - gnus De - i,

7 6 5 h6 6 6  
h3 4 3 h5 4 b7 f

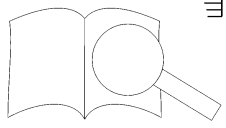
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44

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

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55

Musical score for the first system, measures 55-60. It features a vocal line and piano accompaniment. Dynamics include *p* and *sf*.

Musical score for the second system, measures 61-64. It features a vocal line and piano accompaniment. Dynamics include *sf* and *p*.

Musical score for the third system, measures 65-70. It features a vocal line and piano accompaniment. Dynamics include *sf* and *p*.

Musical score for the fourth system, measures 71-76. It features a vocal line and piano accompaniment. Dynamics include *f* and *p*.

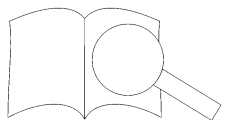
De - - - i, - - - - - qui tol - lis pec - ca - - - -

Musical score for the fifth system, measures 77-82. It features a vocal line and piano accompaniment. Dynamics include *f* and *p*.

Musical score for the sixth system, measures 83-88. It features a vocal line and piano accompaniment.

Musical score for the seventh system, measures 89-94. It features a vocal line and piano accompaniment. Dynamics include *f* and *p*.

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61

ta - mun re no - bis.

Tutti **f**  
A - gnus  
Tutti **f**  
A - gnus  
Tutti **f**  
A - gnus

5 - 6 6 - 7 Org: tasto solo 45 7 6 5 4 3 2 1 6 5 4 3 2 1 4 3 2 1

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69

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

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

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

A - - gnus De - i, qui

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75

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

ca - - - - - di, A - - gnus De - i,

mun - di, A - - gnus De - i,

ca - - ta mun - di, A - - - g

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81

A - - - - - col - - - lis, qui - tol - lis pec -

A - - - - - qui tol - - lis, qui - tol - lis pec -

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

gnus De - i, qui tol - - lis,

Solo

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ca - - - di:  
 ca - - - ta mun - - di:  
 - - - ta mun - - di:  
 ce - - - ta mun - - di:

*Solo*  
 Org: *tasto solo*

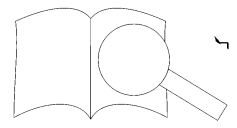
Fingering diagram:  
 6 6 7 6 7 5 6 6 6 7  
 + 4 5 4 5 4 - 4  
 b3 b3 b3 b2 b3

# 19. Dona nobis pacem\*

*Allegro con spirito*

The musical score is arranged in systems. The first system includes Oboe I, II and Fagotto I, II. The second system includes Horns I, II in Do/C and Clarinets I, II in Do/C. The third system includes Timpani in Do-Sol/c-G. The fourth system includes Trombone alto, tenore, and basso. The fifth system includes Violino I, Violino II, and Viola. The sixth system includes Soprano and Alto. The seventh system includes Tenore and P. The eighth system includes L. ed C. and Organo. The vocal parts (Soprano and Alto) have lyrics: "na no - bis pa-cem. Do - na no - bis pa - - Do - na, do - na, do-na no - bis". The organ part includes the instruction "Org: tasto solo".

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\* Ergänzung anhand einer überlieferten Skizze  $\Gamma$ , vgl. Vorwort und Kritischen Bericht. /  
 Completion based on a surviving sketch  $\Gamma$ , cf. Foreword and Critical Report.

5

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

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

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

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

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

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

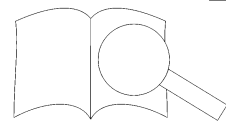
*Tutti*  
do - na no - bis pa - cem. Do - na no - bis pa - cem.

*Tutti*  
Do - na, do - na, do - na no

ncelli Bassi

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

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10

*p* *p* *sfz* *sfz*

*sfz* *sfz*

pa-cem. bis pa-cem. *Tutti sf* Do - na, do -  
*Tenore solo* Do - na, do -  
pa-cem. Do - na no - bis pa-cem. *Tutti sf* Do - na,  
Do - na no - bis pa-cem. *Tutti sf*

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

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14

*sfz* *f* *sfz* *f* *sfz* *f* *sfz* *f*

*tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

na, do-na no do - na, do-na no - bis pa-cem. Do - na,  
 na, c o Do - na, do - na, do-na no - bis pa-cem. Do - na,  
 ois pa-cem. Do - na, do - na no - bis pa-cem. Do - na, do -  
 no - bis pa-cem. Do - na, do - na no -

*sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

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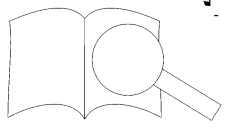


18

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

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

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26

cem.

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

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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 no - bis pa -

do. bis pa - cem. Do - na no - bis pa - cem. Do - r

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

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Musical score for the first system, featuring vocal staves and piano accompaniment. The piano part includes a double bass line and a grand staff (treble and bass clefs).

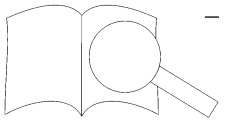
Musical score for the second system, featuring piano accompaniment. The piano part includes a double bass line and a grand staff (treble and bass clefs).

Musical score for the third system, featuring piano accompaniment. The piano part includes a double bass line and a grand staff (treble and bass clefs).

Musical score for the fourth system, including vocal lines and lyrics. The lyrics are:   
 Do - na, bis pa - - - cem. Do - - - na, do - na no - bis  
 pa - cem. s pa - - - cem. Do - - - na, do - na no - bis  
 na - no - bis pa - - - cem.  
 na no - bis pa - - - cem. Do - na no - bis

Musical score for the fifth system, including piano accompaniment and figured bass notation. The figured bass notation is:   
 7 6 9 8 7 6 9 8 9 #6 8 7 #3 f3 - #6 5 - 5 -  
 #5 4 #5 - #5 4 7 - 7 4 #5 4 #3

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40

pa-cem. Do - - - bis pa-cem. Do - - na, do - - - na -

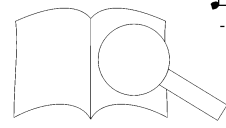
pa-cem. Do-na no - bis pa-cem. Do-na no - bis pa-cem. Do-na no - bis,

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

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

#4 6 - b6 - b5 - 5 - 8 7 b6 - 8 b7 4 6 - 9 - b6 -  
 5 5 - b3 - 5 - b6 5 4 - 6 5 2 b3 - b5 -

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44

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

9 - 8 9 b3 6 7 8 43 7

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48

do-na no - - - - - so - na, do - na no - bis pa-cem. Do - na, do -  
na, do - na, do - na no - bis pa-cem. Do - na,  
ois pa-cem. Do - na, do - na, do-na no - bis pa-cem. Do - na, do -

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

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52

- na, do - na - - - - - bis pa - - - - - cem. Do - na, do -  
do - ne - - - - - cem.  
- - - - - cem, pa - cem, pa - - - - - cem.  
- - - - - bis pa - - - - - cem.

7 6 7 6  
4 4  
3 3

Org: tasto solo

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

Do - na no - bis pa - -

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

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

$\frac{6}{4}$   $\frac{6}{8}$   $\frac{5}{7}$

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61

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

pa-cem. Do - na, ore solo no - bis pa - cem.  
 pa-cem. bis pa - cem. Do-na no - bis  
 pa-cem. Basso solo Do - na no-bis pa -

Solo

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

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65

*p* *sfz* *sfz* *sfz* *f*

*sfz* *sfz* *sfz* *sfz*

*f* *f*

*f* *f* *f* *f*

Do - na no-bis pa -  
pa - cem. *Tutti* *f* - bis pa - cem. Do - na, do - na no - bis

*Tutti* *f* Do - na, do - na no - bis  
is pa-cem. Do-na no-bis pa - cem. Do - na, do - na, do-na no - bis

*Tutti* *f* io - bis pa-cem. Do-na no-bis pa - cem. Do - na, do

*Tutti* *sfz* *sfz*

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

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69

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

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

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

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

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73

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

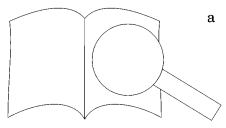
pa-cem. D do - - na, do - na no-bis pa - cem. Do -

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

o - bis pa-cem. Do-na no - bis pa-cem. Do-na no -

5 - 6 - 5 - 6 - 5 - 6 - 5 - 6 - 5 - 6 - 5

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77

na, do - na, do no-bi- cem. Do - na, do - na, do-na no - bis

na, do - na, d - is pa - cem.

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

no - bis I m. Do-na no - bis pa - cem.

Solo

5 5 6 5 5 6 5 4 8 7

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82

*Soprano II solo*

pa-cem. Do - na, bis pa-cem. Do - - - - na  
 Do - - - - na,  
 Do - - - - na  
 do - na, do-na no - bis pa-cem. Do - - - - a, \_

*Tutti f*

*Tutti f*

*Tutti f*

*Tutti f*

7 6 5 6

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86

*p* *tr*

*p*

*f* *p*

no - bis pa -

do - na no - bis

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

*10*

*p* Basso solo

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

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

Solo

*p*

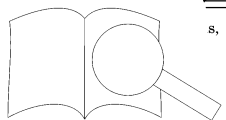
6 5 5 8 7 7

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91

*Tutti* ***f***

pa-cem. Do - - na no - bis pa - cem. Do - na no - bis,  
 I - - - na, do-na no-bis pa - cem. Do - na no - bis,  
 - - - na no - bis pa - cem. Do - na - no - bis,  
 - - - cer - - - na, do - na no-bis pa -



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95

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

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

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

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

5 - 6 4 7 5

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99

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

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

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

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

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

Second system of musical notation, including piano accompaniment with a 'a2' marking.

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

Fourth system of musical notation, including piano accompaniment.

Fifth system of musical notation, including piano accompaniment with trills.

Sixth system of musical notation, including vocal line with lyrics: Do-na no

Seventh system of musical notation, including vocal line with lyrics: Do-n

Eighth system of musical notation, including vocal line with lyrics: no - bis pa - - cem.

Ninth system of musical notation, including vocal line with lyrics: Do-na no - bis pa-cem. Do-na no - bis

Tenth system of musical notation, including piano accompaniment with figured bass notation: 7, 8 6, 7 5, 6 5, 8 7

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107

pa - cem, pa - - - cem, pa - - - cem.

pa - cem, - - - cem, pa - - - cem.

pa - - - cem, pa - - - cem.

cem. cem. Do - na no - bis pa - cem. Do - na no - bis pa - ce

6 5 5 - 6 5 - 6 5 - 6 5 - 6 5 -

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