

Antonín
DVOŘÁK

Messe in D op. 86
Orchesterfassung

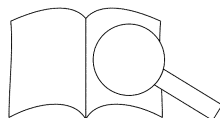
für Soli (SATB), Chor (SATB)
2 Oboi, 2 Fagotti, 3 Corni, 2 Trombe
3 Tromboni, Timpani, 2 Violini, Viola
Violoncello, Contrabbasso ed Organo

herausgegeben von / edited by
Klaus Döge

Partitur / Study score

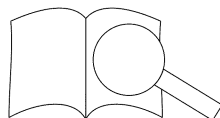


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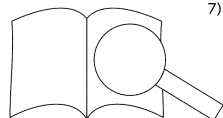
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7),

Der Bereich der Kirchenmusik hat in Antonín Dvořák künstlerischem Werdegang und in seinem einen Zeitraum von nahezu 50 Jahren umfassenden kompositorischen Schaffen immer eine gewisse Rolle gespielt, auch wenn die geistlichen Kompositionen gegenüber dem umfangreichen symphonischen Werk, den zahlreichen kammermusikalischen Schöpfungen und den großen Opern eher am Rande zu stehen scheinen.

In Nelahozeves und Zlonice, den Orten der Kindheit und Jugend Dvořáks, war es neben der ländlichen Tanz- und Gebrauchsmusik vor allem die Kirche, die dem Komponisten erste wesentliche musikalische Eindrücke vermittelte. „Während der alljährlichen Kirchenfeste“, erinnerte sich Dvořák später, „erklangen Messen von Cherubini, Haydn und auch Mozart. Ach diese jährlichen Aufführungen! Heute mögen sie ein Lächeln hervorrufen, damals waren sie für mich immer schön und erweckten in mir das Verlangen, ein echter Musiker zu werden.“ Die ersten Schritte dazu erfolgten in Prag, wo Dvořák von 1857 bis 1859 an der Orgelschule seine handwerklichen Kenntnisse in Theorie (Generalbaß, Harmonielehre und Kontrapunkt) und Praxis (Orgel-, Klavier- und Violaspiel) vervollständigte und durch das Prager Musikleben erstmals zugleich auch mit der damals aktuellen Musik eines Beethoven, Mendelssohn, Liszt und Wagner in Berührung kam. Im kompositorischen Schaffen dieser Zeit allerdings blieben die kirchenmusikalischen Einflüsse der Jugendjahre zunächst bestimmend. Zwei heute verschollene Messen in B-Dur und f-Moll² standen zusammen mit kleineren Tanzstücken und einigen studienartigen Präludien und Fugen am Anfang des Dvořákschen Komponierens. Erst in den nachfolgenden Jahren wandte sich der Komponist, angeregt durch die neuen musikalischen Eindrücke in Prag, verstärkt den Gattungen der Kammermusik und der Symphonie zu und ließ über einen längeren Zeitraum hinweg den großen Bereich kompositorisch unberücksichtigt. In die Zeitraum jedoch, in dem Dvořák seine ersten 50 Schöpfungen und sich mehrmals auch auf dem Gebiet der Kirchenmusik suchte, er 1873 mit dem Hymnus *Die Erben* op. 30 seinen ersten großen nationalen Erfolg durch seine Bekanntschaft mit Johar Brahm, der Verleger Fritz Simrock begann, als er sein erstes Land hinauszuwandern begann. In den ersten Erfolge rissen die Kirchenmusik nicht ab. Von 1874 bis 1877 spielte er an der Pfarrkirche St. Adalbert am Sonntag und Feiertagen, am Sonntag um elf Uhr, am Nachmittag seinen Präludienimprovisationen. Während der Freizeiten bei seinem ersten Musikliebhaber und

ausgezeichneten Bariton, trug Dvořák mit seinem Orgelspiel des öfteren zur musikalischen Ausschmückung der Gottesdienste bei. In diesen Sommeraufenthalten entstanden zwischen 1877 und 1879 auch vier kleine geistliche Gelegenheitskompositionen, drei Marien-textvertonungen und ein Hymnus zum Trinitatisfest³. Und beinahe gleichzeitig schuf Dvořák jenes *Stabat Mater*, das mancherorts als Höhepunkt des Dvořákschen Vokalschaffens dieser Zeit bezeichnet wird⁴. 1876/77 unter dem Eindruck des Todes seiner Tochter Josefa niedergeschrieben, war es dieses kirchenmusikalische Werk, das den Grundstein für Dvořáks internationale Anerkennung und seine zahlreichen Erfolge in England und Amerika legte, worauf schon Josef Bohuslav Foerster ausdrücklich hinwies: „Der bescheidene, stille Organist von St. Adalbert feierte seinen Einzigen in die große weite Welt“⁵. Entbehrt nicht des Interesses, daß es ein Tonwerk für Kirchen-text, das aus den Tiefen eines blutigen Schmerzens auf die gewaltige Dichtung von Adam Sedláček geschriebene *Stabat Mater* war, das den Dvořákschen tschechischen Meisters bis nach London brachte. Zugleich markierte dieses Werk den Beginn einer Reihe großer geistlicher Kompositionen, die nur an das für England geschriebene *Stabat Mater* an das für New York geschriebene *Stabat Mater* an den Grad des symphonischen Werkes in keiner Weise

Für die hier besprochenen Kompositionen op. 86, die einzig noch erhalten sind, bedürfte es sich allerdings nur bedingungslos um die Unterstützung der Akademie der Wissenschaften in Prag, die ich mit der Bitte herangetreten bin, die Kirche in Lužany eine Messe zu spielen. Diese Bitte mit Freuden nach und nach zu erfüllen grenzten kirchenmusikalischen Möglichkeiten Rechnung tragend, dieses Werk zwischen dem 17. 6. 1887 als eine Messe für Orgel und dem 17. 6. 1887 als eine Messe für Orgelbegleitung. Voller Begeisterung schloß die Messe am 17. 6. 1887, an dem Tag, an dem er die Handschrift der Messe abschloß, an Hlávka:

„Sehr geehrter Herr Rat und lieber Freund. Ich habe die Ehre Ihnen mitzuteilen, daß ich die Arbeit (die Messe D-Dur) glücklich beendet habe und daß ich große Freude daran habe. Ich denke, es wird ein Werk sein, das seinen Zweck erfüllen wird. Es könnte heißen: Glaube, Hoffnung und Liebe zu Gott dem Allmächtigen und Dank für die große Gabe, die mir gestattet, dies Werk zum Preis des Allerhöchsten und zur Ehre unserer Kunst zu beenden. Wundern Sie sich nicht, daß ich so gläubig bin – aber ein Künstler, der es nicht ist – bringt nichts solches zustande. Haben wir denn nicht Beispiele an Beethoven, Bach, Rafael und vielen anderen? Schließlich danke ich auch

¹ Antonín Dvořák, in: Sunday Times vom 1. 11. 1877.

² Antonín Dvořák, Thematisches Verzeichnis, Prag-Šumava S. 613–620 (Dvořáks eigene Werkverzeichnis).

³ J. B. Foerster, Erinnerungen eines Musikers, Prag 1955, S. 107.

⁴ auch: Leoš Janáček, Nachruf auf Dvořák, in: O. Šourek, Dvořák in Erinnerungen und Briefen, Prag 1954, S. 26.

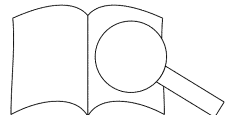
⁵ A. Sedláček, *Maria* für Alt und Orgel op. 19 B (1877); *Hymnus zur Allerheiligsten Dreifaltigkeit* für Singstimme und Orgel (1878); *Ave Maria stella* für Singstimme

und Orgel op. 19 B (1879); *O sanctissima* für Alt, Bariton und Orgel op. 19 A (1879).

⁶ So z. B. von K. Honolka, A. Dokumenten, Reinbek 1974.

⁷ J. B. Foerster, a. a. O., S. 148.

⁸ Dem *Stabat Mater* folgten: *I* op. 79 (1879/1887); *Requiem Biblische Lieder* op. 99 (189 Oratorienskizzen (Offenbar Ankniff, Das Hohe Lied) a



Ihnen, daß Sie mir die Anregung gaben, ein Werk in dieser Form zu schreiben, denn sonst hätte ich kaum je daran gedacht; bisher schrieb ich Werke dieser Art nur in großem Ausmaße und mit großen Mitteln. Diesmal aber schrieb ich nur mit bescheidenen Hilfsmitteln und doch wage ich zu behaupten, daß mir die Arbeit gelungen ist.⁹

Die Hoffnungen des Komponisten, „mit diesem Werk in England ähnliche Erfolge zu erzielen wie mit dem *Stabat Mater*“¹⁰, erfüllten sich jedoch nicht. Lange Zeit blieb der Wirkungskreis der Messe in D-Dur auf lokale Aufführungen beschränkt. Der Uraufführung am 11. 9. 1887 in Lužany unter der Mitwirkung Dvořáks folgten bis Ende der 1880er Jahre nur noch drei weitere Aufführungen: am 15. 4. 1888 in Pilsen sowie am 25. 3. und 16. 4. 1889 in Prag.

Diese anfänglich so geringe Resonanz des Werkes dürfte kaum auf die Qualität der Komposition zurückzuführen sein. Vielmehr scheinen dabei Aspekte der Gattung 'Messe' eine entscheidende Rolle gespielt zu haben. Denn als Dvořák im Jahre 1889 dem Musikverlag Simrock seine D-Dur Messe zum Druck anbot, erhielt er als Antwort: „Mit einer Messe ist heutzutage gar nichts mehr zu machen – und die Herstellung des Materials ist so teuer für so ein umfangreiches Werk, daß man die Kosten nicht wieder herausbringt. Es kauft ja niemand eine Messe, und die paar Vereine, die das Werk etwa aufführen, sind nicht nennenswert den Kosten gegenüber.“¹¹

Erst im Jahre 1892, nachdem, wie Dvořák es selbst ausdrückte, Simrock ihn mit der Messe sitzengelassen hatte¹², fand sich in der Firma Novello & Company London ein Verleger, der Interesse an dieser Messe zeigte. Für den Druck allerdings stellte Novello die Bedingung, den Orgelpart der ursprünglichen Fassung durch eine eigenständige Orchesterbegleitung zu ersetzen. Offensichtlich rechnete der Verleger

damit, daß die Messe in dieser Gestalt eher in den Konzertsaal und damit an die breite Öffentlichkeit gelangen könnte. Am 24. 3. 1892 begann Dvořák mit der Orchestrierung des Werkes. Am 12. 4. war das *Kyrie* beendet, am 1. 6. die Orchestrierung bis zum *Credo* vorangeschritten. Das *Sanctus* folgte am 4. 6., das *Benedictus* am 8. 6. 1892. Mit dem *Agnus Dei* beschloß der Komponist dann am 15. 6. 1892 die gesamte Umarbeitung, bei der nur geringfügig in die ursprüngliche musikalische Substanz eingegriffen wurde und die zumindest in den Orgelsoli des *Gloria* und des *Benedictus* einen kleinen Rest jener Ausgangsidee der bescheidenen Mittel wahrte.¹³ Anfang 1893 erschienen bei Novello die gedruckten Chor- und Orchesterstimmen sowie ein von Berthold Tours nach dem Orchestermanuskript eigens angefertigter Klavierauszug des Opus 86, der lange Zeit als Partiturersatz benutzt werden mußte.¹⁴

In der Orchesterfassung hat sich die D-Dur-Messe rasch durchgesetzt und eine ähnliche Rezeption in anderen großen geistlichen Kompositionen erfahren. Die Uraufführung am 11. 3. 1893 im Londoner Albert Hall unter der Leitung August Manns folgte von zahlreichen Komponisten zahlreiche Aufführungen, vor allem in Amerika. Und in der Konsequenz dieses Werkes, in dem die Messe als Vorbild Schuberts, jenseits der romantischen Überbetonung des Chores und der übertriebenen dramatischen Handlung des Chores und der für Dvořák so charakteristischen Melodizität der Melodik auch heute noch häufig anzutreffen ist.

Frei nach Klaus Döge

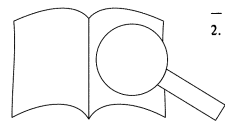
¹⁰ Brief an Simrock vom 7. 7. 1889, zitiert nach: W. Altmann, *Antonín Dvořák im Verkehr mit Fritz Simrock*, N. Simrock Jahrbuch II, Berlin, S. 130.

¹¹ Brief Simrocks an Dvořák, Anfang Juli 1889, zitiert nach Altmann, a. a. O., S. 130.

¹² So Dvořák im Brief vom 3. 1. 1892.

¹³ Darauf dürfte auch die Streichlichung noch für Orchester gesetzt.

¹⁴ Von Novello wurde die Partitur die erste gedruckte Partitur der samt Ausgabe der Werke Dvořáks.



Introduction

Church music had a place in the artistic development of Antonín Dvořák (1841–1904) throughout the whole of his creative career, which spanned almost 50 years, even though his sacred compositions are generally of less importance than his large body of symphonic and chamber works, and his major operas.

At Nelahozeves and Zlonice, where Dvořák spent his childhood and youth, apart from folk dancing and other everyday music making it was above all the church which gave the budding composer his first musical impressions. “During the annual church festivals”, Dvořák later recalled, “Masses by Cherubini, Haydn and also Mozart were heard. Ah, those annual performances! Today they might raise a smile, but at that time they were always wonderful to me, and they aroused my desire to become a real musician.”

From 1857 until 1859 Dvořák attended the Organ School in Prague. There he received sound training in theory (thoroughbass, harmony and counterpoint) and practice (playing the organ, piano and viola), and he came into contact with works by Beethoven, Mendelssohn, Schumann, Liszt and Wagner. At the same time there were still signs in Prague of the influence which church music had exercised on the young Dvořák: in addition to little dances, preludes and fugues, the student essays which he wrote at the beginning of his creative career included two Masses, in B flat major and F minor, both of which are lost².

Towards the end of the 1870s Dvořák returned to the composition of church music. During the intervening years he had composed his Symphonies Nos. 1–5, and had also made several ventures into the sphere of opera. In 1873 his patriotic Hymn “The Heirs of the White Mountain” (Op. 30) had given him his first great national success, and with the support of Johannes Brahms and the Berlin publisher Fritz Simrock he had become known as a composer beyond the borders of his native Bohemia.

At the end of this decade of his first successes Dvořák composed four short sacred pieces which owe their existence to his acquaintance with Alois Göbl, an enthusiastic amateur from Sychrov³. He also produced the *Stabat Mater* (Op. 58) which has been considered the outstanding achievement of his sacred music. Dvořák’s vocal works written up to that time⁴. He composed in 1876/77 as an expression of his feelings following the death of his daughter Josefa; this work laid the foundations of Dvořák’s international reputation as a composer of church music. His music abroad, especially in America, was first heard in the Requiem, Op. 89, was written in 1878–79, and in the Mass, Op. 103, for New York⁵.

The Mass in D major (Op. 86) is the only Mass of Dvořák’s which has survived. It was composed by Josef Hlávka, the founder and director of the Prague Conservatory of Music, the Arts, and Crafts, and was dedicated to Dvořák in 1871. It is a small church Mass, but it is not to be considered as a limited musical work for the church. Dvořák composed this Mass for the accompaniment between the organ and the choir in 1871. Full of enthusiasm, he dedicated it to Josef Hlávka on the 11th March 1872.

Dear Mr. Hlávka, my dear friend and dear Friend: I have the pleasure to inform you that I have successfully completed the Mass in D major (Op. 86), and that I am very pleased with it. I hope that the work which will fulfil its purpose. It could be considered as a gift which has enabled me to complete this Mass successfully in praise of the All Highest and in honour of our art. Do not be surprised that I am so pious –

an artist who is not cannot achieve anything of this nature. Have we not examples in Beethoven, Bach, Raphael and many others? Finally my thanks are due to you for giving me the impulse to write a work of this kind, for otherwise I would probably not have thought of doing so; hitherto I have written works in this class only on a grand scale for large numbers of performers. On this occasion I have written for a small ensemble, yet I venture to assert that my work has been successful⁶.”

However, the composer’s hope “to have successes with this work in England like those of the *Stabat Mater*”¹⁰ was not to be fulfilled. For several years the Mass in D was only to make its mark purely locally. The world première, given under Dvořák’s direction at Lužany on the 11th September 1887, was followed by only three further performances: the first in the 1880s: at Pilsen on the 15th April 1888, and at Prague on the 25th March and 16th April 1889.

It was not, however, any failing in the work itself which was the cause of its failure. Dvořák offered the Mass to Fritz Simrock in 1889, but received no answer. He was not to receive any longer anything to be done with the reduction of the material. The costs could not be covered, and the few societies which had accepted a Mass, and the few societies which had accepted a Mass, considered the work as insignificant in their programmes.

Not until 1892 did the Mass in D find a publisher. It was first published in London by Novello & Company in 1892, replacing the original organ part with a full orchestra. Obviously the Mass would be more successful if it were performed in the concert hall, where it could be heard on the 24th March 1892 Dvořák began to work on the *Kyrie* was ready on the 12th April, and was complete as far as the *Credo* on the 1st June and *Benedictus* on the 4th and 8th June 1892. On the 15th June 1892 the composer completed the revision of the *Agnus Dei*, and thus the revision of the work, whose musical substance was altered in only a few details apart from the orchestration. Organ solo passages in the *Gloria* and *Benedictus* are reminders of the original concept of a work for performance by a small ensemble¹¹. At the beginning of 1893 Novello published the printed choral and orchestral parts, together with a vocal score containing a piano reduction made by Berthold Tours from the orchestral manuscript; for many years this vocal score had to be used by conductors, because Novello did not issue a full score¹².

In its orchestral version Dvořák’s Mass in D major quickly made its mark. The first performance with orchestra, given under the direction of August Mann at the Crystal Palace, London, on the 11th March 1893, was followed during the composer’s lifetime by numerous performances in Europe, and above all in America. The compositional simplicity of this work, in which the influence of the classics and especially the model of Schubert are always discernible, its restrained use of the chorus and orchestra, avoiding all blatantly dramatic effects, and finally the folklike character of its melodies, so characteristic of Dvořák, are all factors which have made this Mass is frequently to be heard in the concert hall.

For footnotes and critical Freiburg, September 1981

Translation: John Coombes



Le domaine de la musique religieuse a toujours joué un certain rôle dans l'épanouissement artistique d'Antonín Dvořák (1841 – 1904) et dans son activité compositionnelle de près de 50 ans, même si les compositions religieuses paraissent occuper une place plutôt marginale par rapport à son immense œuvre symphonique, ses nombreuses compositions de musique de chambre et ses grands opéras.

A Nelahozeves et Zlonice où Dvořák passa son enfance et son adolescence, les danses paysannes et la musique du quotidien, mais également l'église, marquèrent la sensibilité musicale du compositeur. »Au cours des fêtes de l'année liturgique« se souvient Dvořák plus tard¹, »résonnaient les messes de Cherubini, de Haydn et aussi de Mozart. Ah! ces concerts annuels! Aujourd'hui il me font sourire, mais autrefois ils me semblaient si beaux et éveillaient en moi le besoin impérieux de devenir un véritable musicien.«

De 1857 à 1859, Dvořák suivit des cours d'orgue à Prague; il y compléta ses connaissances à la fois dans le domaine de la théorie (basse continue, harmonie, contrepoint) et celui de la pratique (orgue, piano et violoncelle) et se familiarisa ainsi avec la musique de Beethoven, Mendelssohn, Schumann, Liszt et Wagner. Et cependant, les années pragoises demeuraient encore marquées par les impressions que le jeune Dvořák avaient reçues au contact de l'église: au seuil de son activité créatrice, parmi quelques petites danses et des préludes et fugue, on trouve en effet deux messes, en Si bémol majeur et Fa mineur, aujourd'hui perdues².

Vers la fin des années 1870, Dvořák se tourna à nouveau vers la musique d'église. Au cours de la période précédente, il avait composé cinq symphonies et avait tenté divers essais dans le domaine de l'opéra. En 1873, il obtient un premier grand succès national avec son hymne »Die Erben des Weissen Berges« (Les Héritiers de la Montagne blanche) (op. 30); enfin, ses relations avec Johannes Brahms et l'éditeur berlinois Fritz Simrock lui permirent d'être connu au-delà d frontières du pays.

A la fin de cette décennie marquée par les premières compositions de caractère religieux. Ces œuvres ont été écrites à la relation de Dvořák avec Alois Göbl, un mélomane et compositeur de Sychrov³. Il composa en outre le »Messe« généralement considéré comme le son de Dvořák à cette époque⁴. Il l'avait marqué par la mort de sa fille Josefa, une musique de Dvořák une notamment en Angleterre penser au *Requiem* op. 89 et op. 103 composé pour N

La Messe en Ré mineur est la seule messe de l'année 1887, que des Science en prévis sacrifi met com Au début de l'Académie tchèque de Lužany. Dvořák imitées que l'endroit effectifs au minimum. Il ar mixte avec accompagnement et le 17 juin 1887. Le 17 juin ait d'achever l'œuvre, il écrit à meines d'enthousiasme:

vous annoncer que je viens de terminer la Messe en Ré majeur) et que j'y prends une pense que cette œuvre remplira sa fonction. O. dire: foi, espoir et amour en Dieu le Tout Puissant. oute soit sa grande bonté de m'avoir permis de terminer cette œuvre à la louange du Très-Haut et à la

gloire de notre art. Ne vous étonnez pas que je sois aussi croyant – mais un artiste qui ne l'est pas, ne peut rien créer de tel. Beethoven, Bach, Raffael et bien d'autres, n'en sont-ils pas des exemples? Enfin, comment ne pas vous remercier de m'avoir ainsi donné l'occasion d'écrire une œuvre de cette forme, car autrement je n'y aurais guère songé; jusqu'à présent je n'ai écrit de telles œuvres qu'en grandes dimensions et avec de grands moyens. Cette fois-ci je n'ai écrit qu'avec des moyens modestes et cependant j'ose affirmer que le travail est réussi⁵.

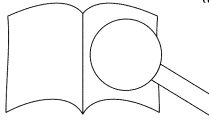
Le compositeur espérait »remporter avec cette œuvre en Angleterre autant de succès qu'avec le *Stabat Mater*⁶; mais ses espoirs ne se réalisèrent pas. Pendant longtemps la Messe en Ré majeur ne donna lieu qu'à des auditions de création de l'œuvre le 12 septembre 1887 à la participation de Dvořák, ne fut suivie que de jusqu'à la fin des années 1880: le 15 avril 19 mars et 16 avril 1889 à Prague.

Il semble que l'œuvre avait souffert de la qualité de la composition que pr En effet, lorsque Dvořák proposa d'imprimer la Messe en Ré mineur, on ne fait plus d'affaires de nos jours. L'importance du matériel est si importante qu'il est impossible. Personne n'achète une messe sans qu'on compte tenu des frais⁷.

Après le décès de Dvořák lui-même, ce n'est que par l'intermédiaire de Novello et Company que cette messe fut publiée. Novello avait soumis cette messe que la partie d'orgue de l'œuvre fut exécutée par un accompagnement d'orgue. On espérait apparemment que, sous la direction de Dvořák, elle pourrait être exécutée en salle de concert accessible à un public plus large. Dvořák avait achevé, au 1^{er} juin, l'orchestration était au *Credo*. Le 4 et le 8 juin 1892 le *Sancus* et le *Gloria* furent orchestrés. L'arrangement de l'œuvre était achevé le 15 juin 1892 avec l'achèvement de l'*Agnus Dei*. Les modifications apportées à la substance musicale originale furent minimes; l'idée de départ d'utiliser des moyens limités s'abstint encore en partie dans les soli d'orgue du *Gloria* et du *Benedictus*⁸. Au début de l'année 1893 paraissaient chez Novello les parties de chœur et d'orchestre ainsi qu'une réduction pour piano que Berthold Tours avait réalisée à partir du manuscrit de la partition d'orchestre. Cette réduction remplacera pendant longtemps la partition d'orchestre que Novello n'avait pas éditée⁹.

La Messe en Ré majeur s'est rapidement imposée sous sa forme orchestrée. La création eut lieu le 11 mars 1893 au Crystal Palace à Londres sous la direction d'August Mann. De nombreuses exécutions eurent lieu du vivant du compositeur en Europe, mais surtout aux Etats Unis. La simplicité de la composition où transparaît un certain classicisme, en particulier à l'image de Schubert, le traitement décent du chœur et de l'orchestre évitant quasiment tout effet de virtuosité, enfin l'originalité des mélodies inscrites dans les lignes, sont les raisons pour lesquelles cette œuvre a été exécutée dans nos églises.

Pour les notes et l'appareil Freiburg, Septembre 1986 Traduction: Christian Meyer



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Abbildungen

Für die freundliche Überlassung eines Mikrofilmes von Dvořák's autographen Partitur der Messe D-Dur, die unter der Signatur *Loan 69.3* in der British Library aufbewahrt wird, sowie für die Abbildungserlaubnis sei an dieser Stelle der British Library, Department of Manuscripts, London, und dem Musikverlag Novello & Company Ltd. ausdrücklich gedankt.

Missa
pro Choro solo et orchestra

compos. aut.
by
Antonin Dvořák
op. 86.

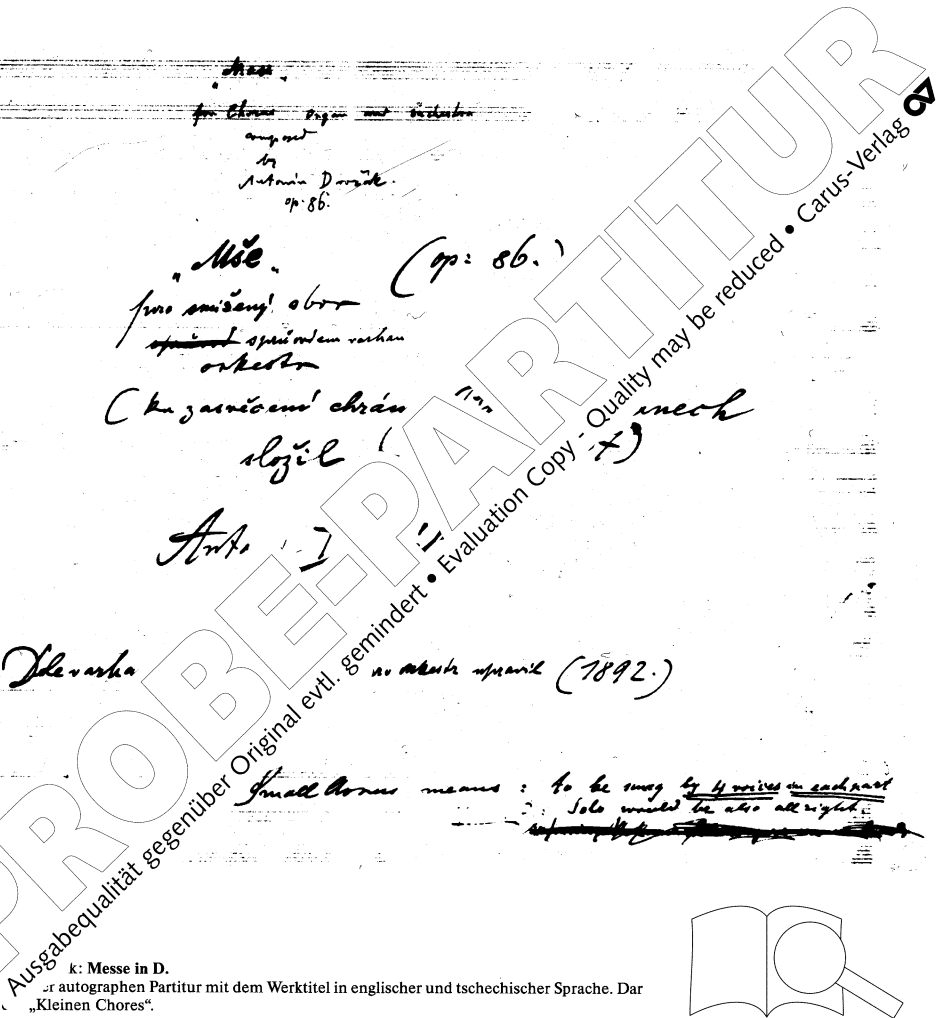
Missa (op. 86.)
pro solis, alto
operním spíváním v katedrále

(k zasněnému chrámu *11.12.1892*
sloužil *mech*

Archa

Idelvarsha *no akust. spravit (1892.)*

Small chorus means: to be sung by 4 voices in each part
Solo would be also all right



A. k: Messe in D.
Titel: autographen Partitur mit dem Werktitel in englischer und tschechischer Sprache. Dar
rung: „Kleinen Chores“.

1872

21

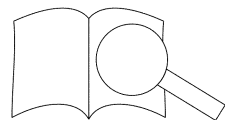
e lina

Andante con moto 1 = 120

Allegro

Allegro

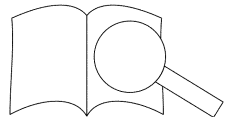
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3. und 4. Violinen
very ugly sounding 5ths

Handwritten musical score for page 40. The score consists of multiple staves, likely for strings and woodwinds. It features various musical notations including notes, rests, and dynamic markings. There are several handwritten annotations in black ink, including the number '40.' at the top left, and a note on the left side that reads '3. und 4. Violinen very ugly sounding 5ths'. The score is overlaid with a large, semi-transparent watermark that reads 'PROBE-PARTITUR' and 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag'.

Auto... e Partitur Seite 40 (Credo, T. 28-39). Oben bei Takt 33/34 die kuriose Anmerkung von „2nd Violins & 1st Flute [richtig: Oboe] /very ugly sounding 5ths.“ (II. Violinen und I. Flöte/sehr h



72.

123

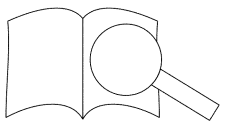
Benedictus

Organo Solo

A page of handwritten musical notation for organ. The score is written on multiple staves. The notation includes various rhythmic values, stems, and beams. There are several clefs used, including treble clefs and a bass clef. The handwriting is dense and somewhat obscured by a large watermark. At the top left, there is a handwritten '72.' and '123'. The title 'Benedictus' is written across the top. On the left side, there are handwritten annotations: 'Organo Solo' and 'Organo Solo' written vertically. At the bottom left, there are some markings that appear to be 'V. I.' and 'V. II.'.

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Autogr. Partitur Seite 72, Beginn des **Benedictus**, von Dvořák hier noch für Orgel und Streicher con System der VI. I Dvořáks nachträgliche Berichtigung: „Organo Solo (no strings)“.



748

747

Handwritten musical score for the end of the Agnus Dei. The score consists of multiple staves with notes, rests, and dynamic markings such as *p* and *pp*. There are also some handwritten annotations and a large bracket at the bottom of the staves.

Handwritten signature and date: *Handwritten signature*
 15.6.1892

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Autographe Partitur Seite 90 (Schlußakte Agnus Dei) mit dem Enddatum „Vysoká 15. 6. 1892“.

Messe in D

Opus 86, 1887/1892

Antonin Dvorak

1841-1904

Kyrie

1. Kyrie I

Andante con moto $\text{♩} = 40$

The musical score is arranged in a standard orchestral format. It includes staves for Oboe, Bassoon, three Horns in D, three Trombones in D, Timpani in D, Soprano, Alto, Tenor, and Bass voices (labeled as 'Coro'), Violini I and V, and Contrabass. The tempo is 'Andante con moto' with a metronome marking of quarter note = 40. The score features a prominent watermark 'PROBE-PARTITUR' diagonally across the page. The lyrics 'son, e - lei' and 'Ky - ri - e e - lei' are written under the vocal staves. Performance markings include 'pp' (pianissimo) and 'div.' (divisi). A magnifying glass icon is located in the bottom right corner of the score area.

Auführungsdauer / Duration: ca. 42 min.

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edited by Klaus Döge

7 a2 10 12

7 10 p

pp son, Ky son, e -

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

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

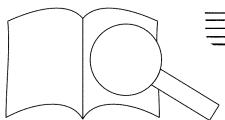
son, e - lei - son, e - lei -

cresc.

cresc.

p cresc.

fz



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14 *a2* *ff* *f* *dim.* 17 *p* *pp*

dim. *p*

14 *ff* *dim.* 17 *pp*

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

ff *dim.* *p* *pp*

dim. *p* *pp*

dim. *p* *pp*

dim. *p* *pp*

dim. *p* *pp*

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Musical staff system 1, measures 20-23. Treble clef, key signature of one sharp (F#). Measure 20 is a whole rest. Measure 21 is a whole rest. Measure 22 is a whole rest. Measure 23 begins with a piano (p) dynamic marking and contains a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).

Musical staff system 2, measures 20-23. Treble clef, key signature of one sharp (F#). Measures 20-23 are whole rests.

Musical staff system 3, measures 20-23. Bass clef, key signature of one sharp (F#). Measures 20-23 are whole rests.

Musical staff system 4, measures 20-23. Treble clef, key signature of one sharp (F#). Measure 20: p, Ky - ri - e e - lei - son, ei. Measure 21: Ky - ri - e e - lei. Measure 22: e - lei - son, ei. Measure 23: p, Ky - ri - e e - lei. A fermata is placed over the final note of measure 23.

Musical staff system 5, measures 20-23. Treble clef, key signature of one sharp (F#). Measure 20: p, Ky - ri - e e - lei - son, ei. Measure 21: p, Ky - ri - e e - lei. Measure 22: p, e - lei - son, ei. Measure 23: p, Ky - ri - e e - lei. Crescendos (cresc.) are marked above the notes in measures 21, 22, and 23.



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33

36

a2

a2

f

33

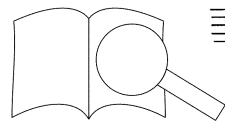
36

son, e - lei

son, Ky - ri - e e - lei - son, e - 1 Ky - ri - e e -

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

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



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40

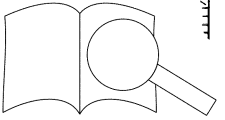
43

40

43

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

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46 *ff* Ky - ri - e e - lei - son, e 49

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

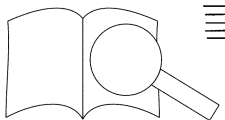
8 son, e - lei *ff* Ky - ri - e e - lei

- lei *ff* Ky - ri - e e -

4to *ff*

marcato *fz* *ff*

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52 55 *lunga pausa*

52 *ff* 55 *ff* *lunga pausa*

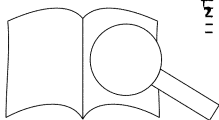
Ky - ri - e e - lei - son, e - lei - son, son.

Ky - ri - e e - lei son.

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

lei - son, son, e - lei son.

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2. Christe

62

59 * Solo oder Kleiner Chor
pp sotto voce

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

* Solo oder Kleiner Chor p

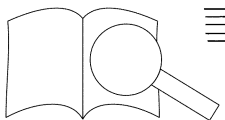
son, e - lei -

* Solo oder Kleiner Chor p

Chri-ste, Chri-ste e - lei

cresc.

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*Anmerkung Dvořáks auf dem Titelblatt: "Kleiner Chor bedeutet: es wird mit 4 Sängern je

65 *dim.* 68 *p*

f *dim.* *p* *pp*

f *dim.* *p* *pp*

mf *dim.* *pp* *dim.* *pp*

cresc. *mf* *dim.* *pp dim*

65 *f* *pp*

ste e - lei - son, Chri - s^t son, Chri-ste, Chri-ste e -

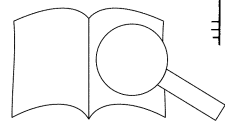
son, Chri-ste, Chri-ste e - lei-son,

Solo *mf* oder Kleiner Chor *f*

Chri-ste, Chri-ste e - lei

son, e lei - son,

Empty musical staves for accompaniment instruments.



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70

73

musical notation for piano and bass, including dynamics *cresc. molto*

musical notation for multiple instruments, including dynamics *pp* and *cresc.*

70
 lei - - son,
 Chri - ste
 Chri - ste, Chri - ste e - lei -
 Tutti *mf*
 Chri - ste, Chri - ste e - lei -
 Tutti *mf*
 Chri - ste, Chri - ste e - lei - son,
 Chri - ste, Chri - ste e - lei - son, e -

pizz.
 pizz. *p* *cresc. molto*
 pizz. *p* *cresc. molto*
 pizz. *p* *cresc.*
 pizz. *p* *cresc.*
 pizz. *p* *cresc.*



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75 *f* *dim.* 77 *p*

f *dim.* *p*

fz *pp* *pp*

fz

75 *dim.* 77 *p*

Chri - ste e - lei son,

son, e - lei ste, Christe e - lei

f *dim.* *f* *p*

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

f *dim.* *p*

dim. *p*

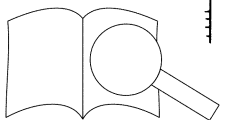
dim. *p*

dim. *p*

dim. *p*

f *dim.* *p*

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80

poco accel.

82

Musical score for piano and strings, measures 80-82. The piano part features a melodic line with dynamics *p*, *f*, and *ff*. The strings provide harmonic support with various textures.

80

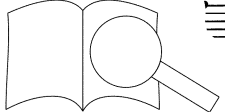
poco accel.
mp cresc.

82

Musical score for vocal parts, measures 80-82. The lyrics are "Chri-ste, Chri-ste, son, lei Chri-ste, Chri-ste e-lei". Dynamics include *p*, *mp*, *cresc.*, *f*, and *ff*.

Musical score for strings, measures 80-82. The section is marked "arco" and includes dynamics *p*, *f*, and *ff*. A "cresc. molto" instruction is present.

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Musical score for measures 84-87, first system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 4/4. The music features chords and single notes in both hands.

Musical score for measures 84-87, second system. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with chords and single notes.

Musical score for measures 84-87, third system. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with chords and single notes.

Musical score for measures 84-87, fourth system. It consists of four staves: two treble clef staves and two bass clef staves. The lyrics are written below the staves. Dynamics include *ff* and *pp*. The lyrics are:

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

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

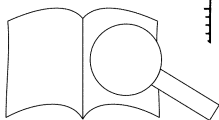
son, Chri - ste, Chri - son, e - lei

Chri - e - lei - son, e - lei

Musical score for measures 84-87, fifth system. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with chords and single notes.

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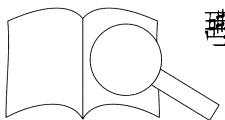


90

90

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3. Kyrie II

96 **Tempo I** ♩. = 40

99

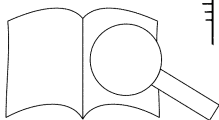
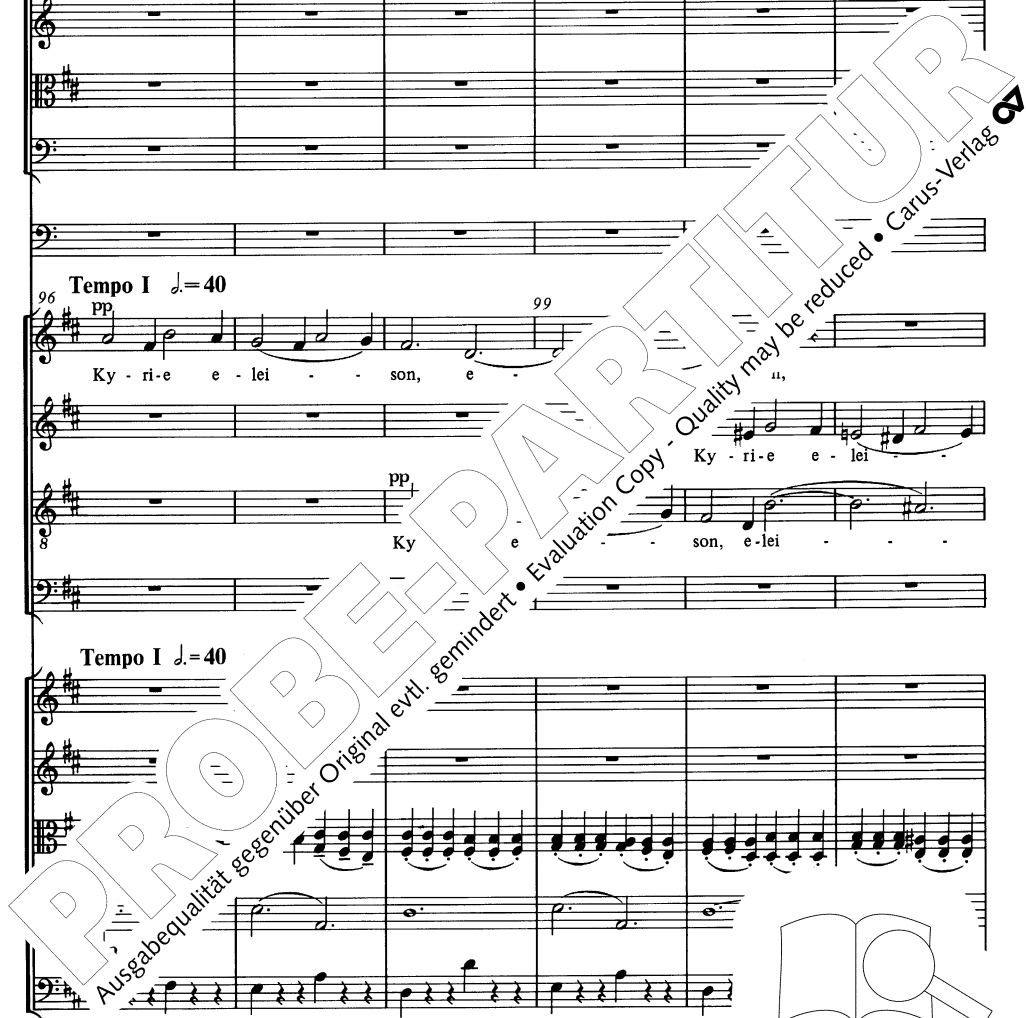
96 **Tempo I** ♩. = 40

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

pp Ky e son, e - lei

Tempo I ♩. = 40

pp



102

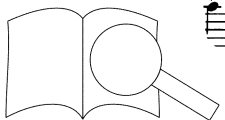
105

p *cresc.* *f* *cresc.* *ff*
 p *cresc.* *f* *cresc.* *ff*
 in D
 p *cresc.* *f* *cresc.* *ff*
 p *cresc.* *f* *cresc.* *ff*
f

102

105

mf *f* *ff*
 Ky - ri - e e - lei e - lei
cresc. *ff*
 son, Ky - ri - e e - lei ri - e e - lei
mf *cresc.* *ff*
 8 son, e - lei - sc - ri - e, Ky - ri - e e - lei
 p *cresc.* *f* *ff*
 Ky - ri - e e - lei - son, Ky - ri - e e - lei
molto *f* *ff*
cresc. molto *f* *ff*
cresc. molto *f* *ff*
 p *cresc. molto* *f*



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108 110

108 110

son, e - lei son, e

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

son, Ky - ri - e e son.

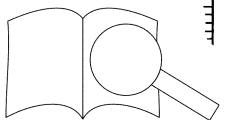
son, Ky - ri - e lei son, e

son. Chri - ste, Chri - ste e -

108 110

arco

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113

115 *dim.*

Musical score for the first system, measures 113-115. It features a vocal line with lyrics and piano accompaniment. Dynamics include *p*, *pp*, and *ff*.

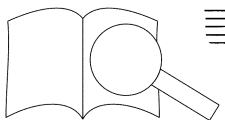
113

115

Musical score for the second system, measures 113-115. It features a vocal line with lyrics and piano accompaniment. Dynamics include *pp*, *p*, and *ff*.

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

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5 7

5 7

ff glo - ri - a, glo - ri - a, *f* a - cel - sis, in ex -

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

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

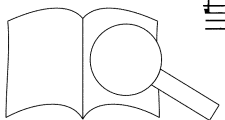
ff glo - ri - a. *f* glo - ri - a in ex - cel - sis,

ff

ff

ff

ff



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9

cel - sis, in ex - cel - sis De - o, glo - ri - el - glo - ri - a in ex -
cel - sis, in ex - cel - sis De - o, g as De - o, glo - ri - a in ex -
in ex - cel - sis, in ex - ce, De - o, in ex - cel - sis, in ex -
in ex - cel - sis, ex .s De - o, glo - ri - a in ex - cel - sis, in ex -

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14

16

cel - sis De - o, glo - ri - a.

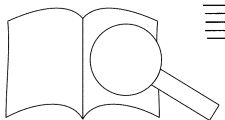
cel - sis De - o, glo - - ri - a.

cel - sis De - o, glo - - ri - a.

cel - sis - ri - a, glo - - ri - a.

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5. Et in terra pax

22

Musical notation for measures 19 and 22, showing a grand staff with treble and bass clefs.

Musical notation for measures 19 and 22, showing a grand staff with treble and bass clefs.

Musical notation for measures 19 and 22, showing a grand staff with treble and bass clefs.

Vocal line with lyrics: Et in ter - ra pax mi - ni - bus bo - nae vo - lun -

Musical notation for measures 19 and 22, showing a grand staff with treble and bass clefs.

Musical notation for measures 19 and 22, showing a grand staff with treble and bass clefs.

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25 *f* mi - ni - bus *p* bo - nae vo *27 dim.* tis.
f ta - tis, *p* bo - nae *dim.* tis.
f ta - tis, *p* bo - nae *pp* ta - tis.
fz ta - tis, *pp* lun - ta - tis.



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30 *a2* *mf* *mf* *a2* 32

mf *a2* *fz* *fz*

in E Solo *p legato sempre* *cresc.*

30 *mf* *mf* *mf* *mf* *mf* 32 *sc.* *cresc.* *cresc.*

Lau - da - mus t be - ne - di - ci - mus
 Lau - da be - ne - di - ci - mus
 Lau - da be - ne - di - ci - mus
 Lau - da be - ne - di - ci - mus te,

fz *fz* *fz*

34

36

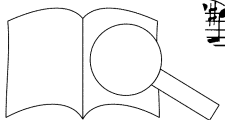
Musical score for piano and strings, measures 34-36. The piano part features a melodic line with dynamics *f* and *mf*. The strings provide harmonic support with sustained notes.

Vocal score for four voices (Soprano, Alto, Tenor, Bass) with German lyrics. Dynamics include *f*, *cresc.*, and *mf*.

te, ad-o-ra-mus glo-ri-fi-ca-mus
 te, ad-o-ra mus glo-ri-fi-ca-mus
 te, ad-o-ra-mus lau-da-mus
 ad-o-ra ad-o-ra-mus te,

Piano accompaniment for the vocal section, measures 34-36. It features intricate triplet patterns in the right hand and a steady bass line. Dynamics include *f*, *cresc.*, and *esc.*

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42

44

42

44

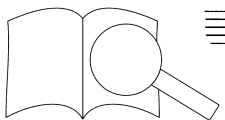
te, ad - o - ra - - mus da - mus, lau -

te, lau - da - mus te, ad - o - ra da - mus te, lau -

te, ad - o - ra - mu, lau - da - mus, lau -

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

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46 48

da - mus te,

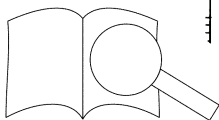
da - mus te,

da - mus te, ad-o-ra - mus te, glo - ri - fi -

da - mus glo - ri - fi - ca - mus te, ad-o - ra - mus

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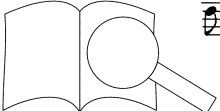
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ad - o - ra - mus te, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus

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

te, glo - ri - fi - ca - mus te, ad - o - ra - mus



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56

58

56

58

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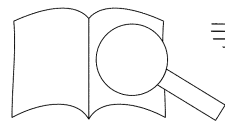
60

63

ff
ff a2
ff a2
ff
f
f

ca - mus te, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus
te, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus ad - o - ra - mus
ca - mus te, ad - o - ra - mus ca - mus te,
glo - ri - fi - ca - mus te, ad - o -

ff
ff
ff
ff



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Musical notation for measures 65-67, top system. Treble and bass staves with chords and a melodic line.

Musical notation for measures 65-67, middle system. Treble and bass staves with chords and a melodic line.

Musical notation for measures 65-67, vocal line with lyrics. Includes dynamics like *ff.* and accents.

te, glo - ri - fi - ca - - mus ri ca - mus
 te, ad - o - ra - mus te, ri - fi - ca - mus
 ad - .us glo - ri - fi - ca - mus
 ra - - mus .us te, glo - ri - fi - ca - mus

Musical notation for measures 65-67, bottom system. Treble and bass staves with chords and a melodic line.

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69

ritard.

71

Musical score for strings, measures 69-71. Treble and bass clefs. Dynamics include *ff*.

ff +III. Corno

a2

Musical score for woodwinds and strings, measures 69-71. Treble and bass clefs. Dynamics include *ff*.

69

ritard.

71

Vocal score with lyrics, measures 69-71. Treble and bass clefs. Dynamics include *ff*.

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

ff

fff

Musical score for strings, measures 69-71. Treble and bass clefs. Dynamics include *ff* and *fff*.



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6. Gratias agimus tibi

Andante con moto ♩ = 84

73 4 Soli pp 76

Coro

4 Soli pp

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

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

Andante con moto

73 Organo 76

pp sempre legato



79 81 pp 83

ri - am tu a,

ri - am tu pp

4 Soli pp

Gra - ti - as a - gi - mus ti - .

4 Soli pp

Gra - ti - as a - gi - mus ti - .

79 81 83

pp



85 87 *ritard.*

pp

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

pp

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

85 87 *ritard.*

in tempo

90 Tutti pp 92 *f*

Do - mi - ne De - - us, - le - stis, Pa - ter o -

Tutti pp *f*

Do - mi - ne De - - us, Rex - coe - le - stis, De - us Pa - ter o -

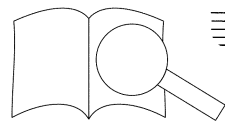
8 *mf* *f*

am. ni - ne De - - us, Rex coe - le - stis, Pa - ter

8 *mf* *f*

am. Do - mi - ne De - - us, Rex coe - le - stis, Pa - ter o -

90 92 94



96

Solo (oder 4 Soli)

99 pp

mni - pot - ens. Do - mi - ne Fi - li u - ni - ge - ni - te,

mni - pot - ens.

8 o - mni - pot - ens. Do - mi - ne

mni - pot - ens.

Solo (oder 4 Soli)

pp

96

99

dim. *pp*

102

pp

Je - su Chri - ste, r

Do - mi - ne Fi - li

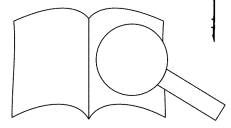
8 Fi - li u - ni Je - su Chri - ste, Do - mi - ne De - us,

Solo (oder 4 Soli)

pp

102

105



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Tutti pp

Do - mi - ne

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

Tutti pp

Do - mi - ne

Solo (oder 4 Soli) mp

Tutti pp

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

ritard. pp

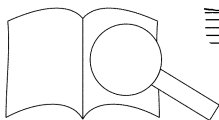
De - us, A - gnus Fi - lius Pa -

De - us, i, Fi - lius Pa

De - i, Fi - lius Pa -

Do - gnus De - i, Fi - lius Pa - tris. Qui

ritard.



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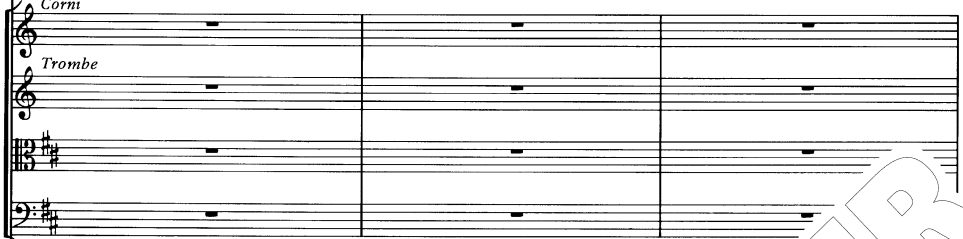
7. Qui tollis peccata mundi

119 *Meno mosso* ♩=72

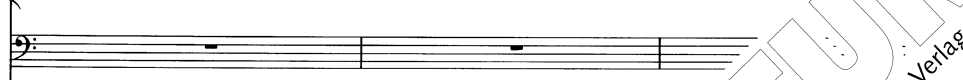
pp *cresc.*



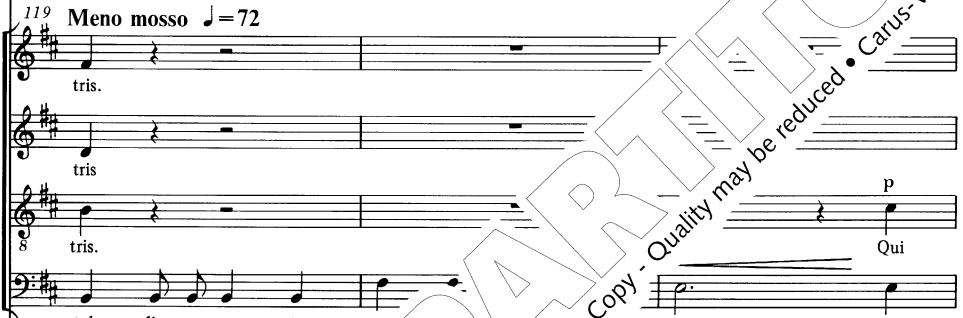
Corni
Trombe



119 *Meno mosso* ♩=72



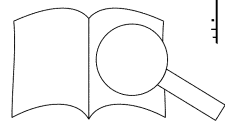
tris.
tris.
8 tris.
p
Qui
tol - lis pec - ca - ta m^o se - re - re



Meno mosso
pp *cresc.*



pp *pizz.*



122

122

no - bis, tol - lis pec - ca - ta - re - re no - bis, mi - se - re - re

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125

p

a2

pp

a2

pp

pp

muta H, Fis

pp

pp

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

mi - se - re - re no - bis,

pp

mi - se - re - re no - bis,

pp

ca - ta

p

pp

ppp

ppp

pp

ppp

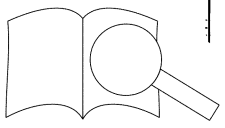
ppp

arco

p

pp

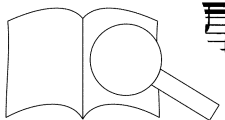
ppp



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131

poco

mun - di, mi - se - re - re no - bis, r
 su - sci - pe de - pre - ca - ti -
 bis, su - sci - pe de - pre - ca - ti -

poco a poco accel.

dim. pp

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135 *f* o - nem no - stram. Qui se - des, qui... *ff* 138 *ff* a - m - Pa - tris, qui

f o - nem no - stram. Qui se - des, *ff* de - xte - ram Pa - tris, qui *ff*

8 *f* o - nem no - stram. *f* qui se - des ad de - xte - ram Pa - tris, qui *ff*

f o - nem no - stram. *f* qui se - des ad de - xte - ram Pa - tris, qui *ff*



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141

Meno mosso poco ritard.

141

se - des ad de - xte - ram Pa - tris, mi - se - re re no - bis.

144

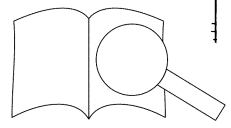
Mer - it

se - des ad de - xte - ram Pa - tris, . . . se - re re no - -

se - des ad de - xte - ram Pa - mi - se - re - re no - bis.

se - des ad de - . . . mi - se - re - re no - -

Meno mosso poco ritard.



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8. Quoniam tu solus Sanctus

Tempo I
Allegro vivo ♩ = 138

148 a2 pp f a2 150

pp f a2 fz a2 fz

muta D, A

148 ppp 150 f

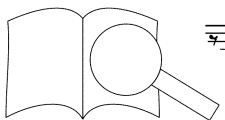
Tempo I
Allegro vivo ♩ = 138

Qu. San - ctus,
- lus San - ctus,
Quo tu so - lus
bis. - lus San - ctus, quo - ni - am tu so - lus

T A.

ppp bis. ppp f ppp f ff

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quo - ni - am tu so - lus Do - mi - nus, - am tu
 quo - ni - am tu so - lus Do - mi - nus - ni - am tu
 8 San - ctus, tu Do - mi - nus, tu
 Do - minus, - am tu so - lus Al - tis - simus,



Piano introduction musical notation for measures 155-157. The score is in G major (one sharp) and 4/4 time. It features a treble and bass staff. The bass line consists of a steady quarter-note accompaniment. The treble line has a melodic line with a fermata over the first two measures.

Piano accompaniment musical notation for measures 155-157. It includes a grand staff with treble and bass clefs. The right hand has a melodic line with a fermata and a triplet of eighth notes. The left hand provides harmonic support with chords and a bass line. Dynamics include *fz* and *ff*.

Vocal parts musical notation for measures 155-157. It shows four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics in German. The lyrics are: "so - lus Al - tis - si - mus, Chri - ste, so - lus Al - tis - si - mus Chri - ste, so - lus Al - tis - si - mus Je - su Chri - ste, quo - ni - am tu se - des ad dex - teram Pa - tris Je - su Chri - ste,". Dynamics include *ff*.

Piano accompaniment musical notation for measures 155-157. It includes a grand staff with treble and bass clefs. The right hand has a melodic line with a fermata and a triplet of eighth notes. The left hand provides harmonic support with chords and a bass line. Dynamics include *ff*.

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Musical notation for measures 159-161, first system. It consists of a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody in the treble staff begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass staff provides a rhythmic accompaniment with quarter and eighth notes.

Musical notation for measures 159-161, second system. It continues the musical notation from the first system, showing the continuation of the melody and accompaniment across the treble and bass staves.

Musical notation for measures 159-161, third system. This system shows the continuation of the musical notation, with the treble staff having rests and the bass staff continuing the accompaniment.

Musical notation for measures 159-161, fourth system. This system includes lyrics for the vocal parts. The lyrics are: "Je - su Chri - ste, Je - su Chri - ste." The notation includes dynamic markings such as *f* and *ff*. The lyrics continue in the following system: "Je - su Chri - ste, Je - su Chri - ste. Cum San - cto".

Musical notation for measures 159-161, fifth system. This system shows the continuation of the musical notation, including the final measures of the piece. It features a treble and bass staff with various rhythmic patterns and chordal structures.

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164 166

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

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Musical notation for measures 169-171, top system. It consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The notes are mostly rests.

Musical notation for measures 169-171, middle system. It consists of two staves (treble and bass clef). The treble staff has a note with 'a2' above it and 'f' below it. The bass staff has notes with 'ff' below them.

Musical notation for measures 169-171, bottom system. It consists of two staves (treble and bass clef). The bass staff has a note with 'f' below it.

169 *ff* Cum San-cto Spi - ri - tu, in glo - ri - a De a 171 glo - ri - a De - i

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

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

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

Musical notation for measures 169-171, piano accompaniment. It consists of two staves (treble and bass clef). The treble staff has notes with 'ff' below them.

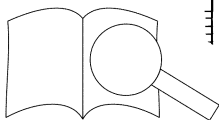
Musical notation for measures 169-171, piano accompaniment. It consists of two staves (treble and bass clef). The treble staff has notes with 'ff' below them.

Musical notation for measures 169-171, piano accompaniment. It consists of two staves (treble and bass clef). The treble staff has notes with 'ff' below them.

Musical notation for measures 169-171, piano accompaniment. It consists of two staves (treble and bass clef). The treble staff has notes with 'ff' below them.

Musical notation for measures 169-171, piano accompaniment. It consists of two staves (treble and bass clef). The treble staff has notes with 'ff' below them.

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Musical notation for measures 174-176, top system. It consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature (C). The notes are mostly rests.

Musical notation for measures 174-176, middle system. It consists of three staves (treble, alto, and bass clef). The alto staff contains a melodic line with dynamics *ff* and *v*. The other staves contain accompaniment.

Musical notation for measures 174-176, vocal line with lyrics. It consists of four staves (treble, alto, tenor, and bass clef). The lyrics are:

Pa - tris, cum San - cto Spi - ri - tu, Pa - tris.

Pa - tris, cum San - cto Spi - ri - a De - i Pa - tris.

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

Pa - tris.

Musical notation for measures 174-176, piano accompaniment. It consists of four staves (treble, alto, tenor, and bass clef). The piano part features chords and arpeggiated figures, with dynamics *fz* and *v*.

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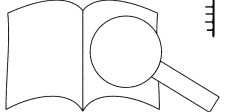
Musical score for measures 179-182, top system. Treble and bass clefs. Dynamics: ff, f.

Musical score for measures 179-182, middle system. Treble and bass clefs. Dynamics: ff, a2, f.

Vocal score for measures 179-182. Lyrics: A - men, a - men, a - men, a - men, a - men, a - men, a - men, a - men, a - men, a - men.

Musical score for measures 179-182, bottom system. Treble and bass clefs. Dynamics: ff.

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185

187

Maestoso

190A

ff

ff

ff

185 ff

187

men. _____

ff

men. _____

a - men. _____

ff

men, a - men. _____

ff

men, a - men. _____

Maestoso

ff

ff

ff

ff

ff

ff

ff

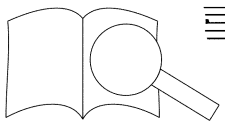
ff

ff

ff

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Credo

9. Credo in unum Deum Allegro moderato ♩ = 132

Oboi

Fagotti

Corni in F

Trombe in F

I
II
Tromboni

III

Timpani in B, F

Allegro moderato ♩ = 132

Soprano

Alto

Tenore

Basso

Coro

4 Soli
p mezza voce

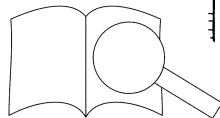
Cre-do in u - num - trem o-mni-pot - en - tem,

dim. pp

I
II
Violini

V:

Contral



9

12

15

p

9 Tutti f

12

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

rae, 4 Soli mp

vi - si -

Tutti f

8 Cre-do in u - num De

um coe - li et ter - rae,

Tutti f

Cre-do in u - um fa - cto-rem coe-li et ter - rae,



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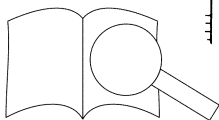
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Musical score for measures 17-23, piano section. The score is written for two staves (treble and bass clef). Measure 17 starts with a piano (p) dynamic. The music features a melodic line in the treble clef and a supporting bass line in the bass clef.

Musical score for measures 20-23, forte section. The score is written for three staves (treble, alto, and bass clef). Measure 20 starts with a forte (f) dynamic. The music features a melodic line in the treble clef and a supporting bass line in the bass clef.

Musical score for measures 17-23, vocal section. The score is written for three staves (treble, alto, and bass clef). Measure 17 starts with a piano (p) dynamic. Measure 20 starts with a **Tutti f** dynamic. The lyrics are: *bi - li - um om - ni - um et in - vi - si - bi - li - um o - m - ni - um et in - vi - si - bi - li - um. Et in vi - si - bi - li - um o - m - ni - um et in - vi - si - bi - li - um.* Measure 23 is marked **4 Soli p**.

Empty musical staves for rehearsal or practice, consisting of three staves (treble, alto, and bass clef).



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25

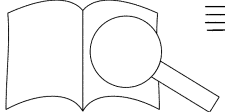
28

30 *dim.*

25

28

u - num Do - mi-num Je - sum Chr. Je - i u - ni - ge - ni - tum.



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33 *f* *fz* *f* *fz* *p* *p*

f *fz*

f

33 *Tutti f* *fz* *f* *fz* *p* *p*

Cre-do in u - num Do - mi-num, Fi - ge - ni - tum.

4 Soli *p*

Et ex

Tutti f *f* *fz* *f* *fz* *p* *p*

8 Cre-do in u - num Do - Fi - De - i u - ni - ge - ni - tum.

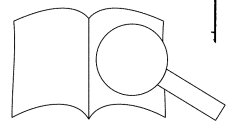
Tutti f *f* *fz* *f* *fz* *p* *p*

Cre-do in u - Fi - li-um De - i u - ni - ge - ni - tum.

f *fz* *f* *fz* *p* *p*

f pizz.

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42

45

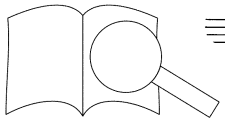
48

Musical score for measures 42-48. The top staff is a piano part with dynamic markings *p*, *pp*, and *dim.*. The bottom staff is a string part with dynamic markings *p*, *dim.*, and *pp*. The music is in a minor key and features flowing melodic lines.

Musical score for measures 42-48 for woodwinds and brass. The woodwind part (flute, oboe, clarinet) has a dynamic marking of *p*. The brass part (trumpets, trombones) is mostly silent in this section.

Vocal score for measures 42-48. The lyrics are: Pa - tre na - tum ar - e - cu - la. The score includes dynamic markings *p*, *Tutti f*, and *Et ex*. The vocal line is in a minor key and features a melodic phrase.

Musical score for measures 42-48 for piano and strings. The piano part has a dynamic marking of *p*. The string part is mostly silent in this section.



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50 *a2* *ff* *p* 53 *p* 56

f *a2* *f*

50 *53* *mp*

Pa - tre na - tum an - te o - mni - a cu
De - um de De - o,

8 Pa - - tre na - tum a - - cu - la.

Pa - tre na - - mni - a sae - cu - la.

ff

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String section score for measures 59-65. Treble and bass staves. Dynamics include *p* and *ff*.

Woodwind and brass section score for measures 59-65. Treble and bass staves. Dynamics include *ff* and *a2*.

Percussion section score for measures 59-65. Bass staff. Dynamics include *ff*.

Vocal line with lyrics for measures 59-65. Treble staff. Dynamics include *ff*. Lyrics: De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum.

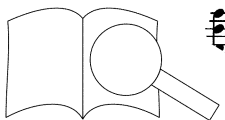
Vocal line with lyrics for measures 59-65. Treble staff. Dynamics include *ff*. Lyrics: De - um de De - o, lu - men de lu - mi - ne, De - um.

Vocal line with lyrics for measures 59-65. Treble staff. Dynamics include *ff*. Lyrics: De - um de De - o, lu - men de lu - mi - ne, De - um.

Vocal line with lyrics for measures 59-65. Bass staff. Dynamics include *ff*. Lyrics: De - um de De - o, lu - men de lu - mi - ne, De - um.

Piano accompaniment for measures 59-65. Treble and bass staves. Dynamics include *ff*.

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pp pp p

ff ff ff ff ff ff

tr

68 71 ff

ve - rum de De-o ve - r

pp de De-o ve - ro, P. non fa-ctum,

8 ve - rum ve - ro Ge - ni - tum, ff Ge - ni - tum,

ve - rum ve - ro Ge - ni - tum,

ff ff ff ff ff ff



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77

80

a2

84

77 80

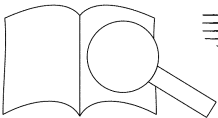
non fa - ctum, 1-su- lem Pa - tri:

pp

con-sub-stan-ti - a - l.

8 non fa - ctum, con-sub-stan-ti - a - lem Pa - tri:

non fa - ctum. con-sub-stan-ti - a - lem Pa - tri:



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87 90 93

pp ff

pp ff f ff

87 90 f

per quem o-mni-a fa-cta sunt. Tutti f Qui

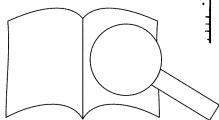
o-mni-a fa-cta sunt.

per quem o-mni-a fa-cta sunt.

ff

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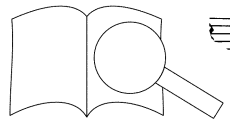
Piano accompaniment for measures 95-100, featuring a grand staff with treble and bass clefs. The music consists of chords and arpeggiated figures.

Piano accompaniment for measures 95-100, featuring a grand staff with treble and bass clefs. The music consists of chords and arpeggiated figures.

Piano accompaniment for measures 95-100, featuring a grand staff with treble and bass clefs. The music consists of chords and arpeggiated figures.

Vocal line with lyrics for measures 95-100. The lyrics are: "Qui pro-pter nos ho-mir et pro-pter pro-pter nos ho-mines, pter no-stram sa-lu- Qui pro-pter et pro-pter Qui pro-n ho-mines, et pro-pter". Dynamics include *f*, *ff*, and *ff*. Performance markings include accents (*^*) and slurs.

Piano accompaniment for measures 95-100, featuring a grand staff with treble and bass clefs. The music consists of chords and arpeggiated figures.



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102 105

a2 108

102 105

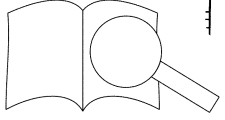
no-stram sa - lu - tem . . . de - scen -

tem de - scen - dit, de - scen -

no-stram sa - lu - tem de - scen - dit, de - scen -

no-stram sa - lu - dit, de - scen-dit, de - scen -

f *ff*



110

113

116

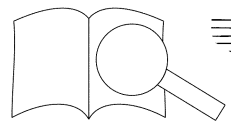
Musical notation for measures 110-116, piano part. The score is in G major (one sharp) and 4/4 time. It features a bass line with chords and single notes. Dynamic markings include *fz* (forzando) and *ff* (fortissimo).

Musical notation for measures 110-116, vocal part. The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics. Dynamic markings include *fz* and *ff*.

Musical notation for measures 110-116, piano part. The score is in G major (one sharp) and 4/4 time. It features a bass line with chords and single notes. Dynamic markings include *f* and *ff*.

Musical notation for measures 110-116, vocal part with lyrics. The score is in G major (one sharp) and 4/4 time. The lyrics are: "dit de coe - - lis, de coe - - lis." Dynamic markings include *fz* and *ff*.

Musical notation for measures 110-116, piano part. The score is in G major (one sharp) and 4/4 time. It features a bass line with chords and single notes. Dynamic markings include *fz* and *ff*.



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10. Et incarnatus est

119 122 125

4 Soli p

Coro

Et in - car - na - tus est de Spi - ri - tu San - cto,

119 con sord. 122 125

con sord. pp con sord. pp con sord. pp

Archi

127 130

f fz

ex Ma - ri - a Vir - ginis et in - car - na - tus est,

8

4 Soli mp

Et in - car - na - tus est de

127 134

pp pp pp pp pp pp pp pp

fz fz pp pp

et in - car - na - tus est, et in - car - na

Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne,

fz *dim.*

fz *pp*

146 Ob. *p*

Fag. *pp*

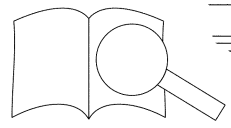
4 Soli *pp*

Et in - car Spi - ri - tu San - cto

- - tus est de ex Ma - ri - a

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

149 152



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155 157 160

p
p

Timp. muta G

155 157 160

ex Ma - ri - a Vir - gi - ne: Et

Vir - gi - ne: Et

et in - car - na - tus est.

Vc. Cb.

pp *Tutti pp* *pp* *pp*

162 164 167

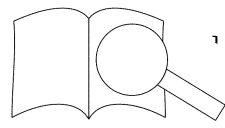
162 167

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

st, et ho - mo fa - ctus est,

tus est de Spi - ri - tu San - cto

fa - ctus est, et ho - mo



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169

172

169 et ho - mo fa - ctus est, 172 *morendo*

et ho - mo fa - ctus *morendo* est,

8 ex Ma - ri - a Vir *morendo*

et ho - mo fa - ctus

fz *dim.* *p*

175 178 181

175 *pp* et *pp* *ppp* *ppp* 181

et et ctus est. *ppp* *ppp*

mo fa - ctus, fa - ctus est.

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

pp *pp*



11. Crucifixus

183 **Piu mosso** 186 189

Fiat di legno

Fiat di orrone

Timp.

183 **Piu mosso** 186 189

Coro

Cru - ci - fi - xus et - i - am pro
Cru - ci - fi - xus et - i - am pro
Cru - ci - fi - xus et - i - am pro
Cru - ci - fi - xus et - i - am pro

Piu mosso
senza sord.

ff senza

pp

pp

193

197

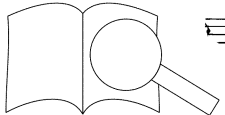
200

Musical score for measures 193-200. The score includes piano and bass staves. Dynamic markings include *ff* and *a2*. The music features sustained chords and melodic lines.

muta in E

Musical score with vocal lines and piano accompaniment. The lyrics are:
 no - bis: ... o Pi - la - to
 no - bis: ... Pon - ti - o Pi - la - to
 8 no - bis: sub Pon - ti - o Pi - la - to
 no - bis: sub Pon - ti - o Pi - la - to
 Dynamic markings include *ff*.

Musical score for piano accompaniment. It includes piano and bass staves with dynamic markings *pp* and *ff*. The music consists of arpeggiated chords and rhythmic patterns.



203

207

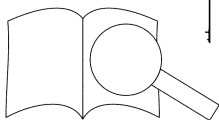
Muta E in D

203

207

sus, pas - sus
 pas - sus
 sus, pas - sus
 pas - sus, pas - sus

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Coro

et se - pul - tus est, et se - pul - tus est, et se - pul - tus

et se - pul - tus est, et se - pul - tus est, et se - pul - tus

et se - pul - tus est, se - pul - tus est, se - pul - tus

Archi

ppp pp dim. pp dim. pp dim.

ppp pp dim. pp dim. pp dim.

ppp pp dim. pp dim. pp dim.

legato

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

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

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

est, et se - pul - tus est, pas

Empty musical staves for the lower section of the page.

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225 *Oboi* *p* 228 231

Fagotti *p* *pp*

Corni

Timpani

225 228 231

Coro

pp pas - sus et

pp pas - sus

233 236

pp

pp

pp

233 239

ppp *ppp* *ppp* *ppp*

tus est, se - pul - tus est.

pul - tus est, se - pul - tus est.

se pul - tus est, se - pu

dim. *ppp* *ppp*

et se - pul - tus est, se - pul - tus est, se - pu.

sol

12. Et resurrexit

Tempo I ♩ = 132

242 245 248

242 Tempo I ♩ = 132 245 248 ff

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

250 253

Corn in F

Tr. in Es A

Tromboni I+II

Trb. III

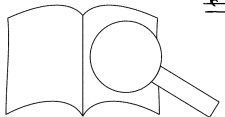
250 253 257

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

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

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

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



260 263 266

mp *Fag. II* *mp*

260 263 266 *ff*

f 4 *Soli*

8 Et a - scen-dit in coe - lum: se-det ad dex - te-ram Pr

scen-dit in

at a - scen-dit in

270 273

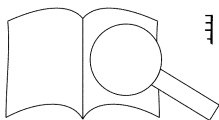
270 276

at ad de - xte-ram Pa - tris.

se - det ad de - xte-ram Pa - tris.

lum: se - det ad de - xte-ram Pa - tris.

coe - lum: se - det ad de - xte-ram Pa - tris.



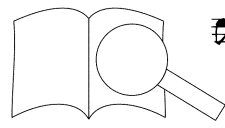
Musical score for measures 279-282, top system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The music is mostly rests in these measures.

Musical score for measures 279-282, middle system. It consists of three staves: two treble clef staves and one bass clef staff. The music is mostly rests in these measures.

Musical score for measures 279-282, bottom system. It includes vocal lines with lyrics. The lyrics are: "Et i - te-r er n glo - ri - a, et i - te-rum ven - tu - rus". The music includes dynamic markings like *f* and *ff*.

Musical score for measures 279-282, bottom system. It includes vocal lines with lyrics: "i - te-rum ven - tu - rus est cum". The music includes dynamic markings like *f* and *ff*.

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287 290 f 293

Coro

Et i - te-rum ven - tu - rus est - cum
 Et i - te-rum ven - tu - rus est - cum glo - ri - a, cum glo
 glo ri - a, cum glo - ri - a, cum
 est - cum glo ri - a,

287 290 293

Archi

f

295 298 301 f

glo - ri - a, cum glo-ri-a, ju-di-
 ri - a, ju-di - ca re os, et mor - tu - os: cu-jus re
 glo - ri - a, vi - vos, ju-di - ca - re vi - vos et
 ju-di- os ju - di - ca - re - vi - vos et mor - tu -

295 298 301

ff

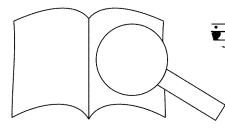
303

306

309

in F
a2

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311 314 a2

311 314

fi - nis, cu - jus re - i e - rit fi -

fi - nis, c non e - rit fi -

8 fi - nis, s gni non e - rit fi -

fi re - gni non e - rit fi -

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dim. pp

dim. pp

dim. pp

dim. pp

dim. pp

dim. pp

pp

pp

pp

pp

nis.

nis.

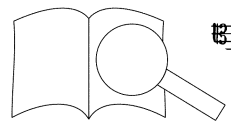
nis.

nis.

rit.

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13. Credo in Spiritum Sanctum

328 **Tempo I** ♩ = 132

331

334

mp
mp
pp

328 **Tempo I** ♩ = 132

331

334

4 Soli
mp
Cre-do in Spi-ri-tum San-ctum, I
8
Tutti f
Cre-do in
Tutti f
Cre-do in

Tempo I ♩ = 132

ppp
dim.
dim.



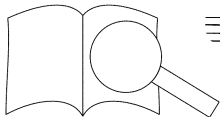
Musical staff system 1, measures 337-343. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The lower staff contains a dynamic marking 'p' at the end of the system.

Musical staff system 2, measures 337-343. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The lower staff contains a dynamic marking 'p' at the end of the system.

Musical staff system 3, measures 337-343. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The lower staff contains a dynamic marking 'p' at the end of the system. Lyrics are written below the staves.

Spi - ri - tum San - ctum, Do - mi - num, et ca -
 qui ex Pa - tre Fi - li -
 Spi - ri - tum San - ctum, . . . fi - can - tem:
 Spi - ri - tum San - ctum, et vi - vi - fi - can - tem:

Musical staff system 4, measures 337-343. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The lower staff contains a dynamic marking 'p' at the end of the system.



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pp

pp

pp

346 *f* qui ex Pa - tre Fi - li - o - o - dit.

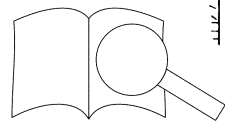
o - que pro - ce - dit.

349 *f* qui ex Pa - tre o - o - ce - dit.

qui ex Pa - tre et Fi -

qui ex Pa - tre o - o - ce - dit.

qui ex Pa - tre o - o - ce - dit.



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355

358

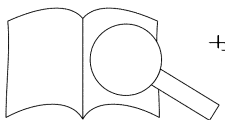
361

in Es

355

358

361



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364 367 370

p *p* *a2* *p*

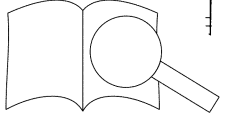
364 367 370

si - mul ad - o - ra - tur,

4 Soli *mezz.*

ca - tur: qui lo - cu - tus

8 si - mul ad - o - ra - tur,



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373

dim.

376

a2

379

pp

a2

ff

373

376

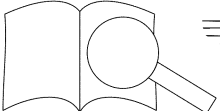
et con - glo - ri - a - tu - rus qui lo - cu - tus est - per Pro-

est - per Pro - phe - tas.

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

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

ff



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391

394

397

391

394

sto - li - cam Ec - cle - si - am, cre - do, cre

sto - li - cam Ec - cle - si - am, in u - nam san - ctam ca - tho - licam

8 u - nam san - ctam ca - tho - li - cam - li - cam Ec - cle - si - am, cre - do,

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



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408

411

414

in F

a2

408

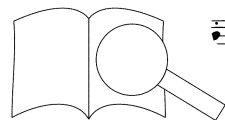
411

ff

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

re - mis - si - o - nem pec - ca - to

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



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417 420 423

f

f

ff

a2

417 420

mor - tu - o - rum. Et vi - tam,

mor - tu - o - rum. .am ven - tu - ri, vi - tam,

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

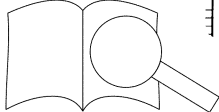
mor - tu - o Et vi - tam,

ff

f

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425

a2

427

425

427

vi - tam ven - tu - ri sae - cu

vi - tam ven - tu - ri

vi - tam ven - tu -

vi - tam

cu - li. A



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430

432

a2

men, a me

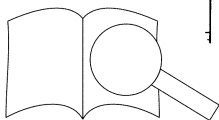
men, ~n,

men, men,

men,

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435

438 a2

435 438

a - - - men, men,

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

a - - - m. ff > a - - - men,

a - - - ff > a - - - men,



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442 444 446

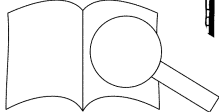
442 444 446

a men. —

a men, a

8 a men, a nt

a .en. —



Sanctus

14. Sanctus

Allegro maestoso $\text{♩} = 72$

Oboi f $2f$ 5

Fagotti f

Corni in D f

Trombe in D

I

II

Tromboni

III

Timpani in D, A

Allegro maestoso $\text{♩} = 72$

Soprano $2f$ San - ctus, Sa. Je - us Sa - ba - oth.

Alto f San - ctus, San - ctus - mi - nus De - us Sa - ba - oth.

Tenore f - ctus Do - mi - nus De - us Sa - ba - oth.

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

Coro

I

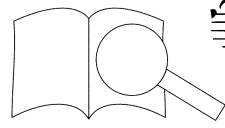
Violini f pizz.

f pizz.

f pizz.

f pizz.

Cont. Jasso f pizz.



9 *p* 12 *pp* 15 *pp*

pp *pp*

9 *pp* 12 *dim.*

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

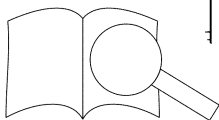
pp

San - ctus, San - ctus Do - ... oth. _____

8 *pp*

San - ctus Do ... Sa - ba - oth. _____

pp *pp* *pp* *pp*



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18

a2

21

24

18

pp

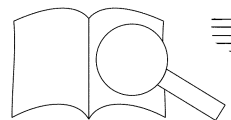
21

San - ctus, San - ctus, San - ctus L. - ba - oth, _____

San - ctus, San - ctus, Sa. - us Sa - ba - oth, _____

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

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



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28 31 34

28 31

is - te - us Sa - ba - oth.

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

8 San - ctus Do - mi - nus De - us Sa - ba - oth.

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

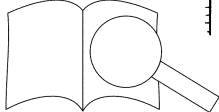
pizz. arco

arco ff

arco ff

arco ff

arco ff



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37

40

43

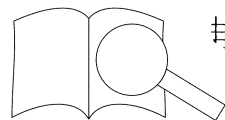
Piano accompaniment for measures 37-43. The right hand plays chords and moving lines, while the left hand provides a steady bass line. Measure 43 features a fermata over a sustained chord.

Piano accompaniment for measures 37-43. The right hand features a melodic line with a fermata at the end, marked with a hairpin crescendo from *f* to *ff*. The left hand continues with a steady bass line.

Vocal staves with lyrics for measures 37-43. The lyrics are: "San - ctus, San - ctus Do - mi - nus De - us Sa - San - ctus, San - ctus Do - mi - nus De - ja - oth. San - ctus, San - ctus Do - mi - nu - ba - oth. San - ctus, San - ctus Sa - ba - oth." The music is marked *ff* throughout.

Piano accompaniment for measures 37-43. The right hand plays chords and moving lines, while the left hand provides a steady bass line. Measure 43 features a fermata over a sustained chord.

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15. Pleni sunt coeli

45 Più mosso

48

51

45 Più mosso

48

ff

nt ter - ra glo - ri - a

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

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

Più mosso

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



Musical notation for measures 54-56, top system (piano accompaniment).

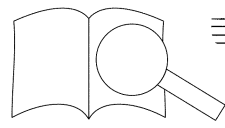
Musical notation for measures 54-56, middle system (piano accompaniment). Includes dynamic markings *f* and *a2*.

Musical notation for measures 54-56, bottom system (piano accompaniment).

Vocal line musical notation for measures 54-56 with lyrics. Includes dynamic markings *f* and *ff*.

tu a, ple ni sunt
 tu a, ple li et ter ra,
 tu a, ple ni sunt coe li et
 tu a, ple ni sunt coe li et

Piano accompaniment musical notation for measures 54-56. Includes dynamic markings *f* and *ff*.



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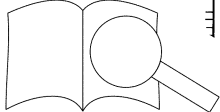
59 61

coe - li et ter - ra glo - ri - a an - na in ex -

coe - li et ter - ra glo .. Ho -

8 ter - ra glo tu - a.

ter - ra gl .. a tu - a. Ho -



Piano introduction for measures 64-66. The score shows a grand staff with treble and bass clefs. Measure 64 is mostly rests. Measure 65 has a bass note with a forte (ff) dynamic. Measure 66 has a treble note with a forte (ff) dynamic and a second octave (a2) marking. The bass line continues with a steady eighth-note pattern.

Piano accompaniment for measures 64-66. The right hand features chords and moving lines, with dynamics ranging from forte (f) to fortissimo (ff). The left hand provides a rhythmic accompaniment with eighth notes and chords.

Vocal line with lyrics for measures 64-66. The lyrics are: "cel - sis, ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho - san - na, ho - san - na, ho - san - na, ho - san - na in ex - cel - sis, ho - san - na". The melody is written in a single staff with a treble clef and a key signature of one sharp (F#).

Piano accompaniment for measures 64-66. The right hand features a complex, rhythmic pattern with many sixteenth notes. The left hand provides a steady accompaniment with eighth notes and chords. Dynamics include forte (f) and fortissimo (ff).

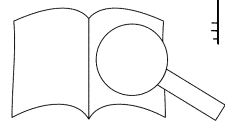
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69 *fz* *fz* 71

69 71[^]

cel - sis, ho - san - na in ex - cel - sis, san - na
 san - na, ho - san - na, ho - sar ho - san - na
 8 san - na, ho - san - na, ho -
 san - na, in ex - ho - san - na, ho -



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in ex - cel

cel

san - na, ho - san

na, ho - san

san - na

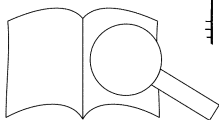
in ex - cel



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

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83

83 85

fz fz ff

86 88

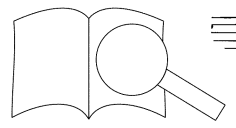
f ff fz ffz fz fz p

89 90

p

83 86

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



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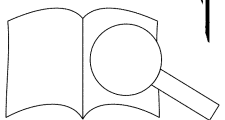
93 **Molto maestoso**

Piano accompaniment for measures 93-96. The score is in G major (one sharp) and 4/4 time. It features a grand staff with treble and bass clefs. The right hand plays chords and moving lines, while the left hand provides a steady bass line. Dynamics include *ff* (fortissimo) and *fz* (forzando). Measure 96 includes a trill in the bass line.

Vocal lines for measures 93-96. The lyrics are: "ho - san - na in - ex - cel - sis." The score is in G major and 4/4 time. It features a grand staff with treble and bass clefs. The right hand has a melodic line with lyrics, and the left hand has a bass line. Dynamics include *ff* (fortissimo). Measure 96 includes a trill in the bass line.

Piano accompaniment for measures 97-100. The score is in G major (one sharp) and 4/4 time. It features a grand staff with treble and bass clefs. The right hand plays chords and moving lines, while the left hand provides a steady bass line. Dynamics include *ff* (fortissimo).

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Benedictus

16. Benedictus

Lento ♩ = 66

Organo

pp

4

pp

6

8

pp

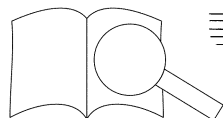
11

pp

16

19

pp



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21 *pp* 24 26

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

Be - ne - di - ctus qui

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

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

21 *Organo* 24

con sord. *pp* *cresc.*

con sord. *pp* *cresc.*

con sord. *pp* *cresc.*

pp *cresc.*

Archii

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28 *mf* *30 p* *32 pp*

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

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

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

ve - nit in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni, *pp*

Coro

28 *30 p* *32 pp*

dim. *pp*

dim. *pp*

dim. *pp*

dim. *pp*

dim. *pp*

Archi

34 *pp* *36 mf* *pp*

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

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

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

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

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

34 *38 pp*

dim. *p* *dim.* *pp*

dim. *p* *dim.* *pp*

dim. *p* *dim.* *pp*

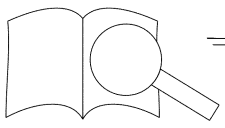
dim. *p* *dim.* *pp*

dim. *p* *dim.* *pp*

dim. *p* *dim.* *pp*

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40 *pp* 42 44

Do - mi - ni, be-ne-di - ctus, qui ve - nit,

p cresc.

Do - mi - ni, be-ne-di -

8 Do - mi - ni, be-ne-di - ctus qui ve - nit, qui

40 Do - mi - ni, 42 44 be-ne - di - ctus qui

46 *p* 48 *f*

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

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

8 ve - nit, qui ve - nit in no - mi - ni, qui ve-nit, qui

cresc. *f* *dim.* *dim.*

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

46 48

51

p dim. *pp* *pp* *cresc.*

ni, in no-mi-ne Do mi-ni, be-ne-di-ctus qui

p dim. *pp* *pp* *cresc.*

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

p dim. *pp* *pp* *cresc.*

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

p dim. *pp* *pp* *cresc.*

no-mi-ne Do-mi-ni, be-ne-di-ctus, be-ne-di-ctus qui

51

p dim. *pp* *pp*

p dim. *pp*

p dim. *pp*

p *pp*

p *pp*

56

f *pp* *pp*

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

f *pp* *pp*

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

f *pp* *pp*

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

f *pp* *pp*

ve-nit, qu no-mi-ne, in no-mi-ne Do-mi-

56

f *p dim.* *pp*

p dim. *pp*

p dim. *pp*

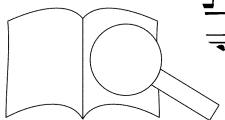
p dim. *pp*

f *p dim.*

p dim.

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61 *pp* 64 67

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

pp ni, be - ne - di - ctus qui ve - nit, *pp* qui

ni, *pp* be - ne - di - ctus, *mf*

ni, *pp* be - ne - di - ctus qui ve -

61 *Organo* *ppp* 64

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17. Hosanna

Vivace

69 *pp* 72 *ppp* 75

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

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

pp *ppp* *ff*

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

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

69 72 *v*

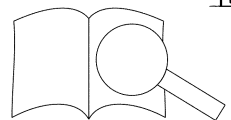
senza sord. *f*

senza sord. *f*

senza sord. *f*

senza sord. *f*

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ff

in F a2
f

in C a2
f

f

D, G

77

ff

80

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

in ex - cel - sis, ho -

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

ff

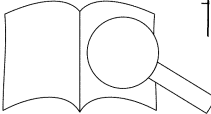
Ho - san - na in ex - cel - sis, ho - san - na in ex -

ff

ff

ff

ff



83

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

86

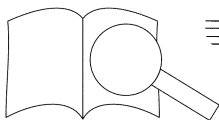
san - na in ex - cel - sis, ho - san - na,

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

cel - sis, ho - sar. el ho - san - na, ho - san - na, ho -

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Musical score for measures 89-91, top system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music features a melodic line in the treble and a more rhythmic, accompanimental line in the bass.

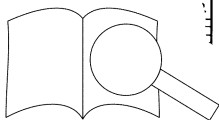
Musical score for measures 89-91, middle system. It consists of four staves: two treble clef staves and two bass clef staves. The music continues from the previous system, showing more complex harmonic textures with multiple voices.

Musical score for measures 89-91, bottom system. It consists of two staves: a treble clef staff and a bass clef staff. The music concludes the section with sustained notes and a final cadence.

Vocal part of the musical score for measures 89-91. It includes lyrics and dynamic markings. The lyrics are: "san ho - san na, ho - na, ho - ho - ho -". Dynamic markings include *ff* and *f*. There are also performance instructions like "91A" and "h".

Piano accompaniment for measures 89-91. It features a complex rhythmic pattern with many sixteenth notes. Dynamic markings include *ff* and *fz*. The score is written for both treble and bass clefs.

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93

95

san - na in ex - cel

sis,

san - na in ex -

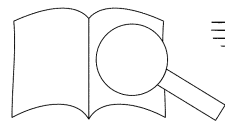
sis, ho -

san - na

sis,

san - na

sis,



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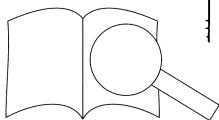
Empty musical staff system 1, consisting of a treble and bass clef staff.

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

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

Musical staff system 4 with lyrics. It includes a vocal line and two piano accompaniment lines. The lyrics are: "san - na, ho - san - na, ho - san - na in ex - cel sis, ho - san - na, ho - san - na in ex - cel - sis, ex - cel - sis, in ex - cel - sis,". Performance markings include *ff* and *f*. A watermark "PROBEPARTITUR" is overlaid diagonally across the system.

Empty musical staff system 5, consisting of a treble and bass clef staff.



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107 **Maestoso**

107 **Maestoso** *ff* 110

ff

ff

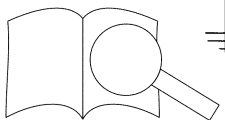
ff

ff

Maestoso

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Agnus Dei

18. Agnus Dei

Andante ♩ = 69

3

Oboi

Fagotti

Corni in D

Trombe in D

I
II
Tromboni

III

Timpani in H, Fis

Soprano

Alto

Coro
Tenore

Basso

I
Violini

Contrabasso

*Solo oder 4 Soli
mezza voce*

A - gnus
tol - lis pec - ca - ta mun - di: mi - se -

p

pp

p

p

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5

7

5

7

Solo oder 4 Soli
mezza voce

A - gnus

re - re no - bis,

re no - bis. A - gnus



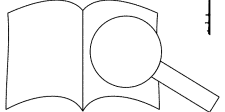
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10 12

10 12

De - i, qui tol - lis pec-ca - mi - se - re - re

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



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14 16

p

14 16

f

no - bis, mi - se - re - re

mun - di: mi - se - re - re,

De - i, qui

s. A - gnus De - i, qui

bis. A - gnus De - i, qui

p dolce

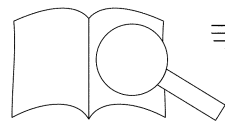
p dolce

p

p

pizz.

p



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23 *dim.* 25

mp³ 3 3 3 3

fz mp³ 3 3 3 3

23 25

mi - se - re - re no De - i, qui
 no - bis, mi - se - re - re no gnus, A - gnus
 8 mi - se - re - re, mi - se - re - re no

v. s.
 Solo oder 4 Soli
mezza voce

A - gnus De - i, qui

dim. mp
dim. mp
 mp marc.
 mp
 mp

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27

29

First system of musical notation, featuring treble and bass staves. Dynamics include *f* and *mp*.

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

27
tol - lis pec - ca - ta, qui tol - lis pec - ca - ta re

De - i, qui tol - lis pec - ca - ta re - re re no

29
tol - lis pec - ca - ta re - re re no - bis,

Third system of musical notation with lyrics. Dynamics include *f*.

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

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Un poco più animato

$\text{♩} = 76$

31 *a2* *cresc.* 33 *f* *fz* *f*

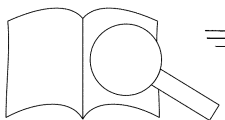
31 33 *f*

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

Un poco più animato

$\text{♩} = 76$

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



J⁶

J²

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35 *dim.* 37

f *fz* *dim.* *mp* *dim.* *p*

35 37

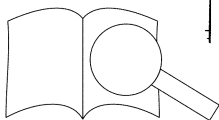
re re, mi - se - re bis,

Tutti *f*

mi - se -

ff *dim.* *dim.*

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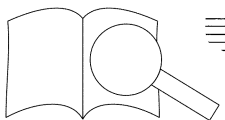
Musical notation for measures 39-41, top system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). Measure 39 starts with a fortissimo (ff) dynamic. The music features chords and melodic lines in both hands.

Musical notation for measures 39-41, middle system. It consists of three staves: a treble clef staff, a middle staff, and a bass clef staff. The middle staff has a fortissimo (ff) dynamic and a 'pizz' (pizzicato) marking. The bass staff has a 'pizz f' marking. The music continues with chords and melodic lines.

Musical notation for measures 39-41, empty staves. This section contains several empty staves, likely for a second voice part or a different instrument that is not present in this excerpt.

Vocal line with lyrics: re - re, m. . . ni - se - re - re, mi - se - re - re, mi - se -

Musical notation for measures 39-41, bottom system. It consists of two staves: a treble clef staff and a bass clef staff. The music features chords and melodic lines. Dynamics include fortissimo (ff) and fortissimo mezzo (fz).



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43 *dim.* *45 a2*

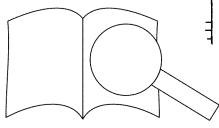
fz *p*

43 *45 Tutti f*

- re - re, mi-se-

dim. *p* *fz* *fz*

re re n



19. Dona nobis pacem

Meno (Tempo I)

48

50

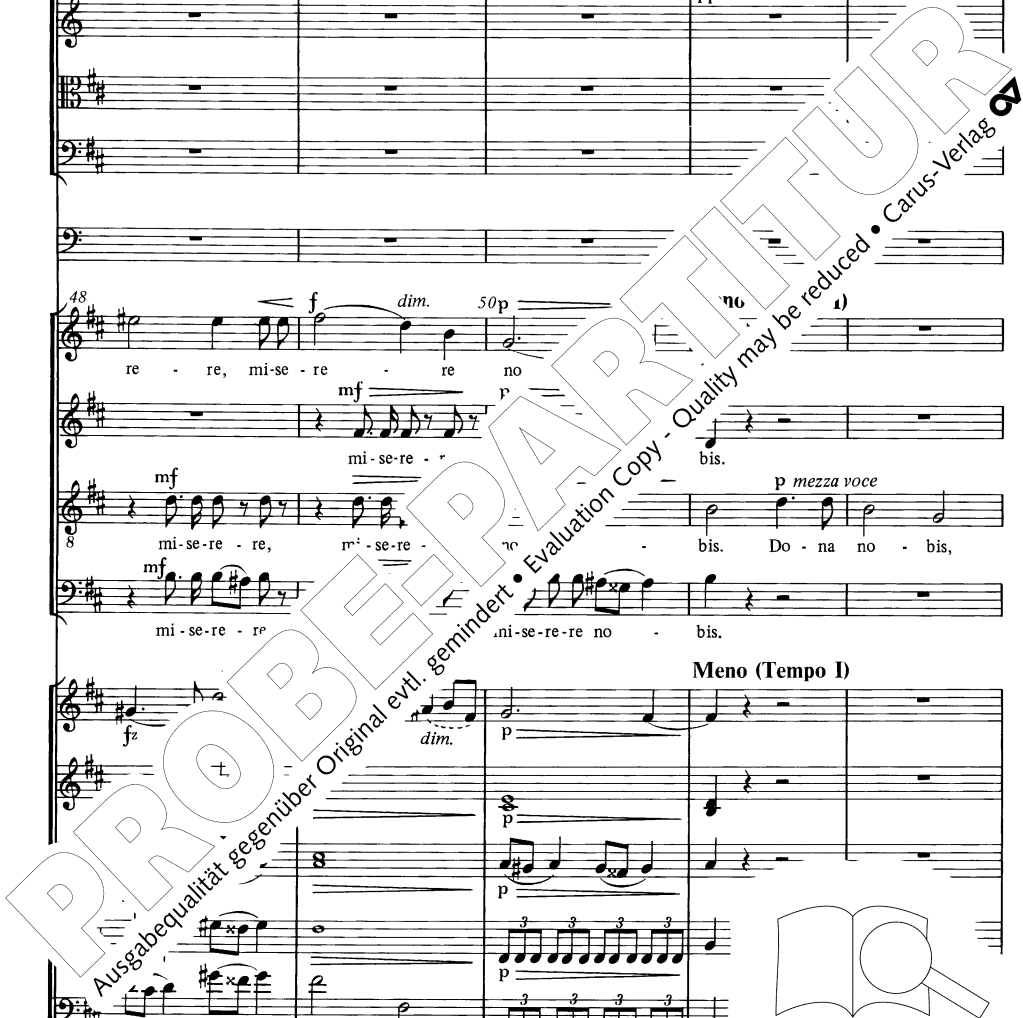
Solo

The first system of the piano accompaniment consists of five staves. The top staff is the right-hand treble clef, and the bottom staff is the left-hand bass clef. The music is in G major and 4/4 time. It begins with a forte (*fz*) dynamic. The right hand plays a melodic line with some grace notes, while the left hand provides a harmonic accompaniment. The dynamics transition from *fz* to *p* and then to *pp* (pianissimo) as the system progresses.

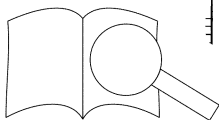
The vocal line for the first system is written on three staves. The lyrics are: "re - re, mi-se-re re no mi-se-re - re, mi-se-re - re, mi-se-re - re no bis. Do - na no - bis, mi-se-re-re re no bis." The dynamics include *f* (forte), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). There are also markings for *dim.* (diminuendo) and *mezza voce*. The tempo is marked *Meno (Tempo I)*.

The second system of the piano accompaniment consists of five staves. It continues the accompaniment from the first system. The dynamics are *fz*, *dim.*, and *p*. The right hand has a melodic line with grace notes, and the left hand has a rhythmic accompaniment. The system ends with a *pp* dynamic.

Meno (Tempo I)



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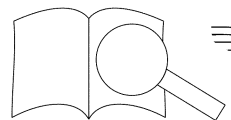
57

59

Musical score for instruments, measures 57-59. The score includes piano (pp) and pianissimo (ppp) markings. The music is in G major and 4/4 time. The upper staves feature melodic lines with slurs and ties, while the lower staves provide harmonic support with chords and moving bass lines.

Musical score with vocal parts and lyrics, measures 57-59. The lyrics are: "cem, do - na no - - bis, no - bis" and "Do - na no - bis pa do - na no - - bis". The score includes lyrics and piano (pp) and pianissimo (ppp) markings. The vocal parts are written in treble clef, and the piano accompaniment is in bass clef. The lyrics are printed below the vocal staves.

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ppp

ppp

con sord.

ppp

con sord.

a2

ppp

ppp

61

64

ppp perden

pa - cem, _____ pa - cem, _____ m. _____

pa - cem, _____ pa - cem, _____ cem. _____

pa - cem, _____ pa - cem. _____ cem. _____

_____ pa _____ cem. _____

con sord.

pp

con sor

rit.

pizz.

ppp

pizz.

ppp

pizz.

con sord.

pp

con sord.

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

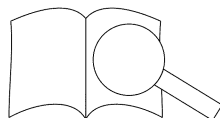
ppp

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Einzelmerkungen

Verzeichnet sind die abweichenden Stellen des edierten Textes zur autographen Partitur mit Hinweisen auf die Quellen: NV = Novello, OF = Orgelfassung.
 Abkürzungen: A = Alto, B = Basso, Cb = Contrabbasso, Cor = Corno, Fag = Fagotto, Ob = Oboe, Org (I, II, III) = Organo (oberes Manual, unteres Manual, Pedal), S = Soprano, T = Tenore, Timp = Timpani, Tr = Tromba, Trb = Trombone, Va = Viola, Vc = Violoncello, Vl = Violino.

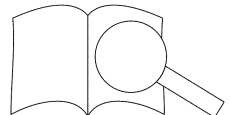
KYRIE

Takt. Note	Stimme	Bemerkung
1		Über dem System der Oboe Metronomangabe $\text{♩} = 120$, über den Streichern allerdings $\text{♩} = 40$; letztere anscheinend die gültige, da NV ebenfalls $\text{♩} = 40$. pp fehlt; NV: pp.
5.1	T	ohne crescendo; NV im Widerspruch zu S,A,B
10	B	ohne crescendo; NV im Widerspruch zu S,A,B
12	A,T	crescendo fehlt; NV: mit crescendo.
14.1	A	ohne Akzent; NV: mit Akzent.
16. 1-6	T	Akzente fehlen; NV: stets mit Akzent.
18. 3-4	T	ohne Haltebogen; NV: mit Haltebogen.
27.2	A	mf fehlt; NV: mf.
29	T	Akzent nur auf der 3. Note, ohne crescendo und decrescendo; NV: mit crescendo und decrescendo.
30.3	S	ohne Akzent; NV: >
40	T,B	crescendo fehlt; NV: crescendo.
44	T	ohne Akzent; NV mit Akzent.
46	B	die Silbe <i>lei</i> bereits auf der angebundnen 1. Note; NV: <i>lei</i> auf der 2. Note.
48.1	Tr	f.
53.1 - 54.1	B	ohne Akzente; NV: mit Akzente.
55.1	T	ohne Akzent; NV: >
65.1	T	mf fehlt; NV: mf.
65/66	Cor I/II	gebunden.
69/70	Ob/Fag	Bindebogen bei Seitenwec
71.1	T	mf fehlt; NV: mit mf.
73.1	B	mf vergessen; NV: mf.
78.1	A	ohne pp; NV:
88.1	S,A,T,B	p fehlt; NV:
96		Metrosch'
103.1	S	
104/105. 1-3	VI I	
110/111	S,A,T	akt III; NV: p
114		en Aufführungen?).
nach 118		
119		NV: f
120		tzliches ff.
121		ohne Akzent; NV: mit Akzent.
122		
123		Akzent fehlt; NV: mit Akzent.
124	S,B	durchgehendes decrescendo; NV: > p >
125	VI II, Va	ganzer Takt gebunden, in VI II jedoch gestrichen.

35	A	crescendo fehlt; NV: crescendo.
37.1	Vc	versehentlich fz.
39.3	A	Akzent fehlt; NV: mit Akzent.
41.1	A,T	ohne Akzent; NV: mit Akzent.
41.1	B	ff-Angabe bereits hier; NV: ff auf der 3. Note Takt 40; OF: ff Takt 41 auf Note 2.
45	Trb III	zwei Töne: (Entscheidung nach Fag, Cb und B).
78-82	Org I	ohne Phrasierungsbogen; NV: mit Phrasierungsbogen.
85.1	T,B	pp fehlt; NV: pp.
91/92	S	Text lautet: <i>Jesu</i> ; NV und OF: <i>Deus</i> .
94/95	A	pa-ter o-mni- NV und OF: wie edir
96.2	A	NV und f.
100-104	Org I	ungebunden
115. 1-2	B	Takt.
118/119,3-9	B	18.3.
123	T	mu. re-re
	Nv.	mi-se-re-re
		mun-di mi-se-re-re
		über System der VI erneute accelerando-Angabe.
		über System der VII hier bereits rit.
		ohne Akzent; NV: mit Akzent.
		Fermate auf Viertelpause.
	Cor, Tr, Streicher	nach der 1. Note Achtelpause vergessen.
	B	ohne Akzent; NV: mit Akzent.
178.1	A	De - NV: De - OF: De -
180.2	Va	f.
181.2	Vc	unklar, lesbar als bzw.:
185	A	ohne Akzent; NV: mit Akzent.
185	B	ff fehlt; NV: ff.
187/188	Vc	jede Halbe mit Akzent; NV: ohne Akzente.
190-192	B	A - - - men

NV:

OI



CREDO

5-8 A versehentlich falscher Text: *factorem coeli et terrae*; NV und OF: *patrem omnipotentem*.

9-13 Trb I/II im Tenorschlüssel notiert.
17 A decrescendo fehlt; NV:

24-28 A
Cre-do in u - num Do - mi-num
NV und OF: wie edierter Text.

39-41 VI I Bindung:
VI II dagegen:
NV: wie VI II.

49 S,T,B Tuttiangabe fehlt; NV: tutti.

56/57 VI II
(ungestrichenes Ende einer ersten Version, die von Takt 54 an die VI II eine Oktave höher verlangte, jedoch in Takt 54 und 55 in die Setzung um eine Oktave tiefer berichtigt wurde).

74 Trb III wohl versehentlich

98 A *qui*; NV und OF: *et*.

100 S,T,B *qui*; NV und OF: *et*.

105 Cb
NV in Baßlinie an dieser Stelle:

106/07 T crescendo fehlt; NV:

140.3 VI I a'; as' nach NV; OF: a'.

160/161.2-1 A pp erst auf Note 1 Takt 161; NV und OF: pp auf Note 2 in Takt 160.

171 B fz; NV: f (wie die anderen Stimmen).

179 T ppp fehlt; NV: ppp.

nach 182 attacca; NV: ohne diese Angabe.

291 S f fehlt; NV: f.

295.1 S ohne Akzent; NV: Akzent auf N

314/315 A,T,B Akzente fehlen; NV un' OF stets r

320 T pp fehlt; NV: mit r

324-327 Ob II unter einem Br *...ex* /65

328 A NV: tradi'

OF: r

334-336 Va F

336 S,T,J
et in
edierter Text.

349 NV:

(Die erste Note scheint jedoch Rest einer ersten Version zu sein, die mit den beiden Pausen überschrieben wurde).
ff fehlt; NV: ff.

386 NV: traditioneller Messtext et in

OF: wie Autograph und edierter Text.

394 Trb III wohl versehentlich fz.

398 Timp System leer.

401 VI I Bindung: NV:

412-420 S,A,B

Con-fi - te - or unum baptisma in re-mis-si - o - nem peccato - - - rum
Con-fi - te - or unum baptisma in re-mis-si - o - nem peccato - - - rum
Con-fi - te - or unum baptisma in re-mis-si - o - nem peccato - - - rum
et vi -

NV und OF wie edierter Text.

421 A f fehlt; NV: f.

427.1 A,T,B ohne Akzent; NV: stets mit A'

440/441 A,T,B Akzente fehlen; NV und C Akzent.

444 S
NV un'

nach 448

SANCTUS

29.1 r feh.

31

37

ndung:

NV:

6 Ve wohl versehentlich

A ff fehlt; NV: ff.

B ohne Akzente; NV: mit Akzenten.

T ohne Akzent; NV: mit Akzent.

72. 1-2 B ohne Akzent; NV: mit Akzent.

94.1 A,T,B ohne Akzent; NV: alle mit Akzent.

BENEDICTUS

1-9 Streicher con sordino und Orgel; dazwischen allerdings der Vermerk: "Organo solo (no strings)".

1/2 Org I Phrasierung nicht vorhanden; NV und OF: mit Phrasierung.

3/4 Org I ohne Phrasierungsbögen über beide Takte; NV und OF

5/6 Org I großer mit B

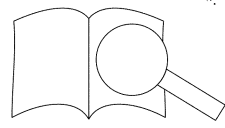
7/8 Org I ohne




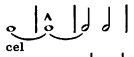
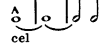





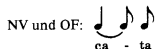


27 T cresc

31.3 A ohne

36 A,T mf fe

48. 1-2 A faufl



58.1	A	ohne p; NV: p.	6	VI I	mf erst auf Note 3.
64/65. 2-1	Org I	mit Bindung vor Seitenwechsel; NV: ungebunden.	9	A	<i>sotto voce</i> ; NV und OF: <i>mezza voce</i> .
76	Bläser, Org I, Streicher	Fermate auf Viertelpause.	22. 1-2	A	mf bereits auf Note 1; NV: mf auf Note 2.
95	A,T,B	ohne Akzent; NV: mit Akzent.	25	S,B	<i>mezza voce</i> -Angabe fehlt; NV: <i>mezza voce</i> .
97.1	Timp	erste Note und Pausen vergessen.	30.3	S	 NV:  OF: 
103/104	A	Akzentsetzung:  NV: wie Autograph; OF: 	32	T	 NV und OF wie edierter Text.
111/112	Cor I/II, Trb I/II/III	Bindebogen vergessen.	34	Ob II	Bindung:  (vgl. jedoch VI I/II).
			39/40.6-3	VI I/II	Bindung:  NV: 
AGNUS DEI			41	Cb	statt fz die Angabe <i>piu f.</i>
3. 4-6	T	 NV und OF:  ca - ta ca - ta	44	Ob I	p erst auf Note 4.
4/5	VI II	Bindung:  NV: 	50	Ob I/II	am Ende des <i>decre</i> nur p. <i>lich</i>
			57.1	A,T,B	pp; NV: ppp.
			65.1	A	ppp fehlt; NV: .

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