

Missa g-moll

für Soli, Chor und Instrumente

1764



Illustration: Erika Meurer

Partitur

Herausgegeben
von Claudia Lubkoll



RIES & ERLER · BERLIN

Johann Gottlieb Naumann
(1741 - 1801)

Missa g-moll

für Soli, Chor und Instrumente

1764

Edition Nr. 20

Partitur

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Vorbemerkung

Die Edition „Denkmäler der Tonkunst in Dresden“ wird in loser Folge Werke – Messen, Oratorien, Kantaten, Lieder, Opern, Singspiele, Sinfonien, Konzerte, Kammermusik, Klavier- und Orgelmusik u. v. a. – aus der Fülle der musikalischen Überlieferung der Dresdner Musikkultur von der Spätrenaissance bis zur Frühromantik in neuen Werkausgaben der Musizierpraxis zugänglich machen. Vollständigkeit ist ebenso wenig beabsichtigt wie in Konkurrenz zu bereits begonnenen Werkausgaben wie z. B. von Johann Adolf Hasse oder Jan Dismas Zelenka zu treten. Vielmehr werden z. T. bereits in der musikalischen Praxis erprobte, aber noch nicht edierte Kompositionen veröffentlicht, des Weiteren

Werke, die im Besonderen die typische Dresdner Hof- und Festkultur widerspiegeln. In der Edition finden außerdem Komponisten Berücksichtigung, die in Dresden wirkten, deren Werke jedoch außerhalb Dresdens überliefert sind. Außerdem werden Werke ausgewählt, die von Komponisten anderer Orte speziell für die Hofkapelle geschrieben wurden sowie Kompositionen aus dem Bestand der Notenbibliothek der ehemaligen Fürstenschule Grimma sowie anderer Provenienzen (Oels, Zittau, Herrnhut u. a.). Schließlich werden auch Aufführungsmaterialien der städtischen Musikpflege in Dresden herangezogen.

Zum Werk

Johann Gottlieb Naumann ist die bedeutendste Persönlichkeit der Dresdner Hofmusik in der zweiten Hälfte des 18. Jahrhunderts. Er wurde am 17. April 1741 in Blasewitz bei Dresden geboren. Nach einer entbehrungsreichen Jugend erhielt er bereits als Sechzehnjähriger in Italien eine gründliche musikalische Ausbildung u.a. bei Giuseppe Tartini und Padre Martini. Nach seiner Rückkehr nach Dresden übertrug die hochgebildete Kurfürstin-Witwe Maria Antonia Walpurgis 1764 dem 23jährigen das verantwortungsvolle Amt eines Kirchen-Compositeurs. Sachsen hatte sehr unter den Einschränkungen nach dem Siebenjährigen Krieg, dem Verlust seiner europäischen politischen Bedeutung und seiner wirtschaftlichen Kraft zu leiden, als der junge Naumann seine Tätigkeit aufnahm. Nach zwei weiteren Italienaufhalten im Auftrag von Maria Antonia Walpurgis (1766 bis 1768 und 1773 bis 1774) wurde er 1776 zum Hofkapellmeister berufen. Im gleichen Jahr erhielt er vom schwedischen König Gustav III. den Auftrag, die Hofmusik in Stockholm zu reorganisieren, was ihm nach seinen erfolgreichen Dresdner Reformversuchungen glänzend gelang.

1782 folgte ein zweiter Stockholm-Aufenthalt; 1785 übertrug ihm König Christian in Kopenhagen die gleiche Aufgabe für die dänische Hofmusik. Danach widmete sich Naumann hauptsächlich seinen umfangreichen Dresdner Obliegenheiten, die auch viele Konzertreisen einschlossen.¹

Hasse sah Naumann als seinen legitimen Nachfolger an, da dieser in der zeitgenössischen italienischen Tradition geschult worden war. Im übrigen hatte er sich vieles als Autodidakt angeeignet. 1763 erhielt er in Venedig die erste *scrittura*, einen Opernauftrag für die Karnevalsstaggione. Naumann fand seinen Stil, indem er die *italienità* in seine Dresdner Kompositionen ebenso übertrug wie in die für Stockholm, Kopenhagen, Berlin, Schwerin oder Ludwigslust entstandenen Werke, für evangelische wie katholische Kirchenmusik oder für sein reiches Opernschaffen. Dazu gehört u.a. die schwedische Nationaloper „Gustav Wasa“, die er ebenfalls

¹ Vgl. Landmann, Ortrun: Naumanns Lebensstationen im Überblick, aus: Dresdner Geschichtsverein (Hrsg.): *Johann Gottlieb Naumann – Komponist in vorromantischer Zeit*, Dresden 2001 (= Dresdner Hefte, Bd. 66), S. 17-25.

aus dem Geist der italienischen Musik seiner Zeit schuf. Doch verfolgte er ebenso aufmerksam die Entwicklung in Frankreich, und von einer deutschen Oper, die er nach einem Text von Schiller in Berlin uraufzuführen gedachte, erwartete er die Einbeziehung der modernsten musikalischen Mittel: das Erhabene der Franzosen sollte mit dem rein Melodischen der Italiener verbunden sein. Naumanns Wunsch nach einer deutschen Oper hat sich allerdings nicht erfüllt.²

Seine Musik sollte sich, wie Gottfried Körner 1787 in einem Brief an Schiller schrieb, durch „Wahrheit und Würde“ auszeichnen, und sie sollte – hier wirkt bereits das Gedankengut des kommenden Zeitalters der Empfindsamkeit – den Weg zum Herzen nicht verfehlen.

Die Voraussetzung für eine Anstellung am Dresdner Hof war u.a. die Vorlage und Aufführung einer Messkomposition, seit Friedrich August I. 1697 zum Katholizismus übergetreten war und die Hofkirche einen großen Bedarf an geistlichen Werken hatte. Sei es, wie es ältere Biografien als wohlfeile Legende verbreiten, dass Naumann eine solche Komposition aus Italien mitbrachte, der dann von Hasse und Giovanni Ferrandini, dem Münchener Lehrer Maria Antonia Walpurgis', die Unbedenklichkeit erteilt wurde, sei es, dass sich die Kurfürstin-Witwe von beiden Komponisten beraten ließ und Hasse guten Gewissens eine Empfehlung für den jungen Komponisten aussprach, den er in Italien schätzen gelernt hatte – Naumann legte ein Probewerk vor, das genau den von Hasse entwickelten Standards entsprach – so dass beider Messkompositionen noch bis ins 19. Jahrhundert ständig im Repertoire der Hofkirchenmusik blieben. Diese Messe wurde am 5. September 1764 in der Hofkirche unter Naumanns Leitung erstmals aufgeführt.³

Allerdings ist die Überlieferung eines verlässlichen Notentextes dieser ersten Messe problematisch. Nach dem Brauch der Zeit hat Naumann seine bereits

komponierten Messteile immer wieder mit neuen Teilen verbunden, welche Praxis auch nach Naumanns Tod fortgesetzt wurde. So fehlen Autographe weitgehend, und die Werke sind ausschließlich in Abschriften überliefert. Katrin Bemann hat in ihrer Dissertation⁴ 2008 den Versuch einer Zuordnung der Ordinariumssätze unternommen und die Messe von 1764 rekonstruiert. Sie hat zwei Abschriften aus dem Besitz der Österreichischen Nationalbibliothek mit den Signaturen A-Wn 19.140 sowie A-Wn HK 319 identifiziert. Beide Abschriften sind um 1800 entstanden. Die erstere dient als Hauptquelle der vorliegenden Edition. Sie enthält das *Kyrie*, *Gloria*, *Sanctus* und *Agnus Dei* sowie ein *Credo* von 1789 und eine zweites *Agnus Dei* von 1776. Nur das *Kyrie* ist als Autograph in einer Umarbeitung von 1771 überliefert. Die Datierung des *Kyrie* der Wiener Abschrift (19.140) mit 1764 ist nicht gesichert. Vervollständigt wird die Rekonstruktion mit einem *Credo*, welches separat im Bestand des Dresdner Tonkünstlervereins⁵ überliefert wurde: D-DI Mus.3480-D-575. Es befindet sich heute in der Sächsischen Landesbibliothek – Staats- und Universitätsbibliothek Dresden (SLUB) und liegt als Partiturabschrift vor. Weiterhin existieren Abschriften dieser Messteile im Mährischen Nationalmuseum in Brno, darunter Partiturabschriften und Stimmen aus dem Augustinerstift in Brno, die jedoch für diese Edition nicht herangezogen wurden, da sie später entstanden sind als die Wiener Abschriften.⁶

Viele Faktoren sprechen nach Katrin Bemann für die Datierung von 1764 und deshalb für eine Rekonstruktion der genannten Einzelsätze zur vollständigen Messe. Hierzu gehört die Tonartendisposition der fünf Ordinariumssätze, wie man sie in Naumanns Messen immer vorfindet, in diesem Fall: g-Moll, D-Dur, C-Dur, D-Dur, g-Moll. Die Unterteilung in Soli, Chöre und Duette spricht für eine Anlage als Nummernmesse, die dem Vorbild Hasses folgt.⁷ Dazu gehören auch die

2 Vgl. Döhring, Sieghart: Naumann und die italienische Oper seiner Zeit, in: Landmann, Ortrun, Ottenberg, Hans-Günter (Hrsg.): *Johann Gottlieb Naumann und die europäische Musikkultur des ausgehenden 18. Jahrhunderts. Bericht über das Internationale Symposium vom 8. bis 10. Juni 2001 im Rahmen der Dresdner Musikfestspiele 2001*, Hildesheim, Zürich, New York 2006 (= *Dresdner Beiträge zur Musikforschung*, Bd. 2), S. 19-34.

3 Vgl. Bemann, Katrin: *Die katholische Kirchenmusik Johann Gottlieb Naumanns (1741-1801). Ein Beitrag zur Überlieferungs- und Rezeptionsgeschichte* (= *Studien zur Musikwissenschaft*, Bd. 13), Hamburg 2008, S. 55-74.

4 Bemann, Katrin: *Die katholische Kirchenmusik Johann Gottlieb Naumanns (1741-1801). Ein Beitrag zur Überlieferungs- und Rezeptionsgeschichte* (= *Studien zur Musikwissenschaft*, Bd. 13), Hamburg 2008.

5 Der Bestand des Vereins ist direkt aus dem Nachlass von Naumann zurückzuführen. Vgl. Bemann, *Die katholische Kirchenmusik Johann Gottlieb Naumanns*, S. 81. Auf S. 148-151 a.a.O. führt Bemann die musikalischen Indizien an, die für ihre Zusammenstellung der Messe gelten.

6 Signaturen und Provenienzen vgl. Bemann a.a.O., S. 150.

7 Bemann zufolge komponierte Naumann nach 1767 nicht mehr in dieser Weise unterteilt in einzelne Nummern, was für dieses *Credo* als frühes Werk spricht. Vgl. Bemann a.a.O., S. 148-151.

teils ausgedehnten Instrumentalritornelle, wie das 28-taktige Eingangsritornell des *Gloria in excelsis Deo* sowie die ersten Takte des *Qui tollis* und *Quoniam tu solus*.

Das rekonstruierte Werk besteht aus insgesamt 19 Sätzen, wobei dem *Gloria* mit seinen sechs Sätzen und insgesamt 615 Takten das größte Gewicht zukommt.

Fugen beschließen jeweils das *Kyrie*, das *Gloria* und das *Credo*. Das *Kyrie II* ist als Doppelfuge angelegt, während die anderen beiden Sätzen über ein Thema entwickelt werden. Das 11-taktige Thema des *Et vitam venturi saeculi* im *Credo* zeugt allein aufgrund seiner Länge und dem geschickten Einsatz der Dissonanzen von der großen Kunstfertigkeit des jungen Komponisten.

Laurie H. Ongley merkt an, dass Naumann häufig die Worte *Dona nobis pacem* wörtlich nahm und einen ruhigeren Ausklang seiner Messen favorisierte – anders als in den pompösen Finalsätzen anderer zeitgenössischer Komponisten wie z.B. Joseph Haydn.⁸ Deshalb setzt Naumann unter den letzten

Takt des *Agnus Dei* die Anweisung: *Kyrie Alla breve da capo* und greift damit für das *Dona nobis pacem* auf die Fuge des *Kyrie II* zurück.

Bemerkenswert ist immerhin, dass dieses Frühwerk Naumanns den Weg nach Wien gefunden hat. Denn hier hatte man in der Kirchenmusik eine große Vorliebe für Posaunen, während sich Naumann der typischen Dresdner Besetzung mit Holzbläsern, vorzugsweise Oboen bedient.

Mein Dank gilt der Österreichischen Nationalbibliothek Wien für die Verwendung und Nutzung des umfangreichen Notenmaterials, ebenso der Sächsischen Landesbibliothek – Staats- und Universitätsbibliothek Dresden für die Bereitstellung und Digitalisierung des *Credo*. Des Weiteren danke ich Frau Dr. Katrin Bemann für ihre Beratung und wertvollen Hinweise.

Claudia Lubkoll

im Dezember 2014

⁸ Vgl. Ongley, Laurie H.: Johann Gottlieb Naumann – Kirchenmusik im Übergang von der Ära Johann Adolf Hasses zum 19. Jahrhundert, Sonderdruck aus: *Die Dresdner Kirchenmusik im 19. und 20. Jahrhundert*, hrsg. von Matthias Herrmann, Laaber 1998 (= Musik in Dresden, Bd. 3), S. 56.

Missa g-Moll

Kyrie eleison

Kyrie I

Johann Gottlieb Naumann
(1741 - 1801)

Allegro moderato

Flauto I

Flauto II

Oboe I

Oboe II

Violino I

Violino II

Viola

Allegro moderato

Soprano

Alto

Tenore

Basso

Allegro moderato

Basso continuo

6

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

11

The musical score consists of several systems. The top system shows two empty staves. The second system contains two vocal staves with lyrics and dynamic markings (*p*, *f*, *tr*). The third system contains two more vocal staves with similar markings. The fourth system features a basso continuo line with figured bass notation and dynamic markings (*unis.*, *p unis.*, *f*). The fifth system contains four vocal staves with lyrics and dynamic markings (*f Tutti*, *p*, *tr*, *f*). The sixth system contains four vocal staves with lyrics and dynamic markings (*f Tutti*, *p*, *tr*, *f*). The seventh system contains four vocal staves with lyrics and dynamic markings (*f Tutti*, *p*, *f*, *p*, *f*). The eighth system contains four vocal staves with lyrics and dynamic markings (*f Tutti*, *p*, *f*, *p*, *f*). The bottom system shows a basso continuo line with figured bass notation and dynamic markings (*p*, *f*, *p*, *f*).

tr

p *f* *p* *f*

tr

p *f* *p* *f*

tr

p *f* *p* *f*

unis. *p unis.* *f* *p unis.* *f*

f Tutti *p* *tr* *f*

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

f Tutti *p* *tr* *f*

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

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

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

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

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

6 # Ripieno *p* *f* *p* *f*

6 5 7 6 5 7 6 5 7 6 5 7 6 5 7 6 5

17

son, e - le - - - i - son, *Solo* Ky - ri - e *Tutti* e - le - i - son, e - le - i -

- - - i - son, e - le - i - son, *f Tutti* Ky - ri - e e - le - i -

- - i - son, e - le - i - son, *Solo* Ky - ri - e *Tutti* e - le - i - son, e - le - - i -

- - i - son, e - le - i - son, *Solo* Ky - ri - e *Tutti* e - le - i - son, e - le - i -

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

Solo Tutti

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

f Tutti

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

Solo Tutti tr

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

Solo Tutti

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

5 6 f 7 6 3 7 6 6 6 7 6

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

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

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

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

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

Violini

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

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

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

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

$\frac{6}{5}$ $\frac{4}{3}$ $\frac{7}{3}$ Ripieno $\frac{6}{5}$ $\frac{5}{5}$ $\frac{6}{5}$ $\frac{5}{5}$ $\frac{6}{5}$ $\frac{6}{5}$

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

44

47

son.

son.

son.

son.

unis.

6 # 6 #

Christe

51 **Andante**

Flauto I *dolce* *f* *p* *f* *p*

Flauto II *dolce* *f* *p* *fp* *p*

Oboe I *dolce* *f* *f*

Oboe II *(dolce)* *f* *f*

Violino I *dolce* *f* *p* *fp* *p*

Violino II *dolce* *f* *p* *fp* *p*

Viola *mf* *f* *p* *fp* *p*

Soprano **Andante**

Alto

Tenore

Basso

Basso continuo **Andante** *mf* *f* *p* *f* *p*

6 4 2 6 6 5 6 6 6 6 6 6 6 6

74

p *f* *tr* *f*

p *f*

f *p*

sim. *f* *p*

fp *p*

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

Solo

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

f *p*

5 6 6 6 6 4^b 6 6 4 2 7 7 7

100

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

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

3 4 5 7 5 6 4 5 3 f 6 p 4^b 6 6 4

113

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

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

6 6 *f* 6 *P* 6 4 6 6

127

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

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

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

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

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

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

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

6 $\frac{6}{5}$ $\frac{4}{2}$ 6 $\frac{6}{5}$ $\frac{4}{2}$ 6 6

138

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

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

6 5 7 5 6 5

145

f

f

f

f

le - i - son.

le - i - son.

f

Kyrie II

152 *Alla breve*

Flauto I

Flauto II

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alla breve

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

Alto

Tenore

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

Basso

Basso continuo

Alla breve

161

Two staves of musical notation, both containing rests for the duration of the system.

Two staves of musical notation. The upper staff contains a vocal line with a trill (tr) in the final measure. The lower staff contains a basso continuo line with a long note in the first measure.

Two staves of musical notation. The upper staff contains a vocal line with a trill (tr) in the final measure. The lower staff contains a basso continuo line with a long note in the first measure.

Two staves of musical notation. The upper staff contains a vocal line with lyrics: "i - son, Ky - ri - e e - le - i - son." The lower staff contains a basso continuo line.

Two staves of musical notation. The upper staff contains a vocal line with lyrics: "Ky - ri - e e - lei - son, e - le -". The lower staff contains a basso continuo line with a trill (tr) in the final measure.

Two staves of musical notation. The upper staff contains a vocal line with lyrics: "i - son, e - le - i - son." The lower staff contains a basso continuo line.

Two staves of musical notation. The upper staff contains a vocal line with lyrics: "E - le - i - son, e - le - i - son, e - le - i - son, e - le -". The lower staff contains a basso continuo line.

4# 6 4# 6 6# 6 4 # 6 6

171

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

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

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

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

6 6 # 6 6 # 6 6 # 6 6 5

182

The musical score consists of several systems. The first system shows two staves with rests. The second system has a vocal line with notes and a piano accompaniment. The third system continues the vocal line with a trill (tr) in the piano part. The fourth system contains the lyrics: "Ky - ri - e e - le - i - son. Ky -". The fifth system continues the lyrics: "e - le - i - son, e - le - i - son, e - le - i - son,". The sixth system continues: "i - son. Ky - ri - e e - le - i - son,". The seventh system continues: "Ky - ri - e e - lei - son, e - le -". The eighth system shows the piano accompaniment with figured bass notation: "# - 6/4 # 6/5 6/5 # 6 7 6#".

Two staves of musical notation, both containing rests for the duration of the system.

Two staves of musical notation. The upper staff contains a series of notes, including a half note followed by eighth notes. The lower staff contains whole notes.

Three staves of musical notation. The top two staves contain eighth notes, with some notes marked with accents. The bottom staff is a bass line with eighth notes and a half note.

Single staff of musical notation with lyrics: *ri - e e - le - i - son, e - le - - - - - - - - - - - - - - - -*

Single staff of musical notation with lyrics: *e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e -*

Single staff of musical notation with lyrics: *Ky - ri - e e - le - i - son, Ky - ri - e e - le - i -*

Single staff of musical notation with lyrics: *- - - - - i - son, e - le - - - - i - son, e - le - - - -*

Single staff of musical notation with lyrics: *- - - - - i - son, e - le - - - - i - son, e - le - - - -*

5/2 6/5 6/5 6/5 4# 6 6/5 6/5

203

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

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

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

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

6 6b # 6 6 7 7 4 3

214

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

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

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

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

6_b 6_b 4 3 6 6 3⁺

225

Two staves of musical notation, both containing rests for the duration of the system.

Two staves of musical notation. The upper staff is a vocal line with a trill (tr) at the end. The lower staff is a piano accompaniment line.

Two staves of musical notation. The upper staff is a vocal line with a fermata at the beginning. The lower staff is a piano accompaniment line.

Two staves of musical notation. The lower staff contains the lyrics: Ky - ri - e e - le - i - son, e - le - i -

Two staves of musical notation. The lower staff contains the lyrics: lei - son, Ky - ri - e e - le - i - son, e - le - i -

Two staves of musical notation. The lower staff contains the lyrics: - i - son, e - le - i - son, e - le - i - son, e - le - i - son,

Two staves of musical notation. The lower staff contains the lyrics: e - le - i - son, e - le - i - son, e - le - i - son, e - le - i -

Two staves of musical notation. The lower staff contains figured bass notation: 4# 6 5 b 6 5 b 6 5 b 4# 6 6b 6 6b 6 6b # 6 6

Two staves of musical notation, both containing rests for the duration of the system.

Two staves of musical notation. The upper staff contains a vocal line with eighth and quarter notes, and the lower staff contains piano accompaniment with quarter and eighth notes.

Three staves of musical notation. The top staff shows piano accompaniment with chords, the middle staff shows a vocal line, and the bottom staff shows piano accompaniment with quarter notes.

Two staves of musical notation. The lower staff includes the lyrics: "son, e - le - i - son, e - le - i - son, e - le - i - son, Ky -".

Two staves of musical notation. The lower staff includes the lyrics: "son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i -".

Two staves of musical notation. The lower staff includes the lyrics: "Ky - ri - e - lei - son, Ky - ri - e e - le -".

Two staves of musical notation. The lower staff includes the lyrics: "son, e - le - i - son, Ky - ri - e e - le -".

Two staves of musical notation, primarily piano accompaniment with quarter and eighth notes.

7 7 4 6 6 6 # 6 4#

247

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

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

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

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

6 4# 6 6 4 3# 6 6 - 6 *tasto solo*

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

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

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

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

265

Two staves of musical notation, both containing rests for the duration of the system.

Two staves of musical notation. The upper staff contains a vocal line with a trill (tr) on a whole note. The lower staff contains piano accompaniment with a whole note chord and a half note.

Three staves of musical notation. The upper two staves contain piano accompaniment with dynamic markings *fp*, *fp*, and *f*. The lower staff contains a bass line with a half note.

Two staves of musical notation. The upper staff contains a vocal line with lyrics: "i - son, e - le - i - son." The lower staff contains piano accompaniment.

Two staves of musical notation. The upper staff contains a vocal line with lyrics: "i - son, e - le - i - son." The lower staff contains piano accompaniment.

Two staves of musical notation. The upper staff contains a vocal line with lyrics: "i - son, e - lei - son." The lower staff contains piano accompaniment.

Two staves of musical notation. The upper staff contains a vocal line with lyrics: "i - son, e - le - i - son." The lower staff contains piano accompaniment.

Two staves of musical notation. The upper staff contains piano accompaniment with a half note. The lower staff contains a bass line with a half note.

6

#

Gloria

Gloria in excelsis Deo

Allegro spiritoso

Flauto I
Flauto II
Oboe I
Oboe II
Fagotto
Corno I in Re
Corno II in Re
Trombe I in Re
Trombe II in Re
Timpani in Re-La
Violino I
Violino II
Viola
Allegro spiritoso
Soprano
Alto
Tenore
Basso
Allegro spiritoso
Basso continuo

6 3 5 3 6 3 5 3

7

22

Musical score system 1, measures 1-8. The system consists of four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and includes trills (tr) in the upper staves.

Musical score system 2, measures 9-16. This system continues the piece with rests in the first two staves and melodic lines in the last two. It includes a long melodic phrase in the upper treble staff.

Musical score system 3, measures 17-24. This system features more complex rhythmic patterns and trills, particularly in the upper staves. The bass line provides a steady accompaniment.

Musical score system 4, measures 25-32. This system marks the beginning of a vocal section. Each of the four staves (two treble, two bass) has a vocal line starting with a forte (*f*) dynamic and the text "Glo-ri-a".

Musical score system 5, measures 33-40. This system shows the figured bass for the basso continuo. The figures are: 7 6, 7 6 5, 9/4 8/3, 6, 7, 5 6, 6 6 5/3 6, 6 6 4, 6 6 6, 6 6 5/3. The word "Ripieno" is written at the end of the system.

30

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

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

38

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

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

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

sis De - o, in ex - cel - sis

sis De - o, in ex - cel - sis

45

o, et in ter-ra pax, in ter-ra pax, pax ho-mi-ni-bus
 De-o, et in ter-ra, in ter-ra pax, pax ho-mi-ni-bus
 De-o, et in ter-ra pax, in ter-ra pax, pax ho-mi-ni-bus
 De-o, in ter-ra pax, in ter-ra pax, pax ho-mi-ni-bus

5 6# 7 5 6# 6#

Musical score for the first system, measures 1-8. The system includes a vocal line with trills and a piano accompaniment with arpeggiated figures.

Musical score for the second system, measures 9-16. It continues the vocal and piano parts from the first system.

Musical score for the third system, measures 17-24. It continues the vocal and piano parts from the first system.

Musical score for the fourth system, measures 25-32. It continues the vocal and piano parts from the first system.

Musical score for the fifth system, measures 33-40. It continues the vocal and piano parts from the first system.

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

Musical score for the sixth system, measures 41-48. It continues the vocal and piano parts from the first system.

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

Musical score for the seventh system, measures 49-56. It continues the vocal and piano parts from the first system.

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

Musical score for the eighth system, measures 57-64. It continues the vocal and piano parts from the first system.

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

Musical score for the ninth system, measures 65-72. It continues the vocal and piano parts from the first system.

♯ 6 9 8 9 8 9 8 6 6 5 6 6 6 5 6 6♯ 5 6 6 4 5

61

Musical score for measures 61-68, first system. The system contains five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The vocal line features a melodic line with trills (tr.) and a lower line. The piano accompaniment includes a right-hand part with sixteenth-note patterns and a left-hand part with a bass line.

Musical score for measures 61-68, second system. Continuation of the vocal and piano parts from the first system. The vocal line continues with melodic phrases and trills. The piano accompaniment maintains its rhythmic patterns.

Musical score for measures 61-68, third system. Continuation of the vocal and piano parts. The vocal line is mostly silent in this system, while the piano accompaniment continues.

Musical score for measures 61-68, fourth system. Continuation of the piano accompaniment part, showing the right-hand and left-hand staves.

Musical score for measures 61-68, fifth system. Continuation of the vocal and piano parts. The vocal line resumes with melodic phrases and trills. The piano accompaniment includes a right-hand part with sixteenth-note patterns and a left-hand part with a bass line. Dynamics markings *p* are present.

Musical score for measures 61-68, sixth system. Soprano Solo part. The vocal line is silent, and the lyrics "Lau -" are written below the staff.

Musical score for measures 61-68, seventh system. Alto Solo part. The vocal line is silent, and the lyrics "Lau -" are written below the staff.

Musical score for measures 61-68, eighth system. Continuation of the piano accompaniment part, showing the right-hand and left-hand staves.

Musical score for measures 61-68, ninth system. Continuation of the piano accompaniment part, showing the right-hand and left-hand staves.

Musical score for measures 61-68, tenth system. Continuation of the piano accompaniment part, showing the right-hand and left-hand staves. Dynamics marking *p* and the instruction *Violoncelli Soli* are present.

69

da - mus, lau - da - mus te, be - ne - di - ci - mus te.

da - mus, lau - da - mus te, be - ne - di - ci - mus te.

Solo *tr*
ad - o - ra - mus te, ad - o - ra - mus

Solo
ad - o - ra - mus te, ad - o - ra - mus

p unis. Organo 6 5 8 7 5 6

80

Tutti

Gra-ti-as,

Solo

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

Tutti

Gra-ti-as,

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

Tutti

Gra-ti-as,

te,

Tutti

Gra-ti-as,

Ripieno

89

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

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

97

pro - pter ma - gnam glo - ri - am

pro - pter ma - gnam glo - ri - am

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

gnam, ma - gnam glo - ri - am glo - ri - am

3 4 6 3 4 6 7 7 7

104

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

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

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

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

6 9 8 6 7 6 6 5 5₄

112

glo - ri - am, glo - ri - am tu - am.
 - ri - am, glo - ri - am tu - am.
 glo - ri - am, glo - ri - am tu - am.
 - - - - - ri - am tu - am.

5 6 6 3 5 6 6 5 6 6 5 6

119

7 $\frac{4}{4}$ 6 6 5 6 6 6 5 6 6

Domine Deus

126 Andante

Flauto I

Flauto II

Oboe I

Oboe II

Fagotto

Corno I

Corno II

Trombe I

Trombe II

Timpani

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso continuo

7 4 3 6 4 5 7 6

131

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

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

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

6 6 6 5 6

136

Soprano Solo

Do - mi-ne De - us

141

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

Rex coe - le - stis, De - us pa - ter o - mni - pot - ens. De - us pa - ter Rex coe - le - stis, De - us pa -

fp *f* *p* *mf* *p* 6 7 6# 4/2 -

147

6

5

7

5^b

5

6

6

5

#

152

- ter o-mni pot-ens.

Solo

Do-mi-ne fi-li u-ni-ge-ni-te Je-su

Solo

Do-mi-ne fi-li u-ni-ge-ni-te Je-su

158

f

f

f

f

f

f

Chri - ste, Je - su Chri - ste,

Chri - ste, Je - su Chri - ste,

7 6 6 6 4 *f* 6 6# 6 6 6# 6

54

163

Soprano Solo *tr*

Do - mi-ne De - us Rex coe - le - stis, De - us pa - ter o - mni - pot - ens.

169

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

Rex coe-le - stis, De - us__ pa - ter o - mni - pot - ens, De - us pa - ter Rex coe - le - stis, De - us__ pa -

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

176

7 7 6 5 $\frac{1}{2}$ $\frac{9}{5\frac{1}{2}}$ 8 6 5 $\frac{1}{2}$ # - - - 6 6 6 $\frac{1}{2}$

182

dolce

tr

f *p*

f *p*

f *p*

mni - pot-ens.

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

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

f *p* 6 6 6 6 6 6 6 5 6#

187

tr tr tr tr

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

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

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

Pa - - - tris.

Pa - - - tris.

tr tr

f *p* *f* *p*

7 6 6 4 5 6 5 6 5 7 8

193

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

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

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

tr *mf* *f* *tr*

6 4 5 6 6 7 6 6 *mf* 6 5 6 *f*

199

Qui tollis

204 Lento

Flauto I

Flauto II

Oboe I

Oboe II

Fagotto

Corno I

Corno II

Trombe I

Trombe II

Timpani

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Basso continuo

Musical score system 1, measures 1-8. The system includes five staves. The top two staves are empty. The third and fourth staves contain melodic lines with dynamics *p* and *f*, and trills (*tr*). The bottom staff contains a bass line with dynamics *p*, *f*, *p*, *f*, *p*, *f*, and *p*. The system concludes with a *sim.* marking.

Musical score system 2, measures 9-16. This system consists of five empty staves.

Musical score system 3, measures 17-24. This system consists of five empty staves.

Musical score system 4, measures 25-32. This system consists of five empty staves.

Musical score system 5, measures 33-40. The system includes five staves. The top two staves contain melodic lines with dynamics *p*, *f*, *p*, *f*, *p*, *f*, and *p*. The bottom staff contains a bass line with dynamics *p*, *fp*, *p*, *f*, *p*, *f*, and *p*. Trills (*tr*) are present in the upper staves.

Musical score system 6, measures 41-48. This system consists of five empty staves.

Musical score system 7, measures 49-56. The system includes five staves. The top staff contains a vocal line starting with the word "Solo" and the lyrics "Qui tol - lis pec - ca - ta, pec - ca - ta". The bottom staff contains a bass line. Trills (*tr*) are present in the vocal line.

Musical score system 8, measures 57-64. The system includes five staves. The top two staves are empty. The bottom staff contains a bass line with dynamics *p*, *f*, *p*, *f*, *p*, *f*, and *p*. The system concludes with a *sim.* marking and figured bass notation: $\frac{6}{4} \frac{5}{4}$, $\frac{4\sharp}{3} 6$, $\frac{4\sharp}{3} 6$, $6 \frac{6}{4} \frac{5}{4}$, $\frac{6}{4} \frac{5}{4}$, and $7 \frac{6}{5}$.

230

6 6# 6 7 6 6 5 7 6 7 5 f p 6# 5# 6 6 6 5/3 f

248

ca - ta mun - di, sus - ci - pe sus - ci - pe de - pre - ca - ti - o - nem no - stram, de - pre - ca - ti - o

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

p 6 7 6 5 3# # 6# 3# 6 6# # 6 *p*

257

System 1: Five staves (treble and bass clefs) with rests.

System 2: Two staves (treble clef) with rests.

System 3: Two staves (treble clef) with rests.

System 4: One staff (bass clef) with rests.

System 5: Three staves with musical notation. The first staff has a *sim.* marking above the third measure. The second staff has a *sim.* marking above the third measure. The third staff has a *sim.* marking above the third measure.

System 6: Two staves (treble clef) with rests.

System 7: Two staves with musical notation. The lyrics "nem_ no - stram," are written below the second staff.

System 8: One staff (bass clef) with musical notation and figured bass symbols: # 6 4 # 6 4 #

265

271

First system of musical notation, measures 1-8. It features a treble clef with a key signature of two sharps (F# and C#). The music includes a melodic line with a trill (tr) and a dynamic marking of *f* (forte). A fermata is placed over the final note of the system.

Second system of musical notation, measures 9-16. This system contains empty staves for the vocal line and the lower strings.

Third system of musical notation, measures 17-24. It features a treble clef with a key signature of two sharps. The music includes a melodic line with a trill (tr) and a dynamic marking of *f* (forte). A fermata is placed over the final note of the system.

Fourth system of musical notation, measures 25-32. It features a treble clef with a key signature of two sharps. The vocal line includes the lyrics: "no - - - stram, de - pre-ca - ti - o - - nem no - stram." The music includes a trill (tr) and a dynamic marking of *f* (forte). A fermata is placed over the final note of the system.

Fifth system of musical notation, measures 33-40. It features a bass clef with a key signature of two sharps. The music includes a dynamic marking of *f* (forte). A fermata is placed over the final note of the system.

Musical score for the first system, measures 1-12. It features a vocal line with trills and a piano accompaniment with dynamic markings 'f' and 'tr'.

Musical score for the second system, measures 13-24. It features a vocal line and piano accompaniment with dynamic markings 'f'.

Musical score for the third system, measures 25-36. It features a vocal line and piano accompaniment.

Musical score for the fourth system, measures 37-48. It features a vocal line and piano accompaniment.

Musical score for the fifth system, measures 49-60. It features a vocal line with lyrics and piano accompaniment with dynamic markings 'p' and 'f'.

Musical score for the sixth system, measures 61-72. It features a vocal line with lyrics and piano accompaniment with dynamic markings 'p' and 'f'.

Musical score for the seventh system, measures 73-84. It features a vocal line with lyrics and piano accompaniment with dynamic markings 'p' and 'f'.

Musical score for the eighth system, measures 85-96. It features a vocal line with lyrics and piano accompaniment with dynamic markings 'f'.

Musical score for the ninth system, measures 97-108. It features a vocal line with lyrics and piano accompaniment with dynamic markings 'f'.

Musical score for the tenth system, measures 109-120. It features a vocal line with lyrics and piano accompaniment with dynamic markings 'p' and 'f'.

$\frac{9}{4}$ $\frac{3}{8}$

6

6

7

6

#

p Violoncelli

f Tutti

5

#

6

 $\frac{7}{3}$

#

6

 $\frac{4}{2}$

6

5^a

306

Musical score system 1, measures 1-12. Treble and bass staves with various notes and rests.

Musical score system 2, measures 13-24. Treble and bass staves with various notes and rests.

Musical score system 3, measures 25-36. Treble and bass staves with various notes and rests.

Musical score system 4, measures 37-48. Bass staff with various notes and rests.

Musical score system 5, measures 49-60. Treble and bass staves with various notes and rests.

Musical score system 6, measures 61-72. Treble staff with lyrics: - se - re - re no - bis, mi - - se - - re - re no - bis, mi - se -

Musical score system 7, measures 73-84. Treble staff with lyrics: mi - se - re - re, mi - se - re - re no - - bis, mi - se -

Musical score system 8, measures 85-96. Treble staff with lyrics: - re no - bis, mi - se - re - - - re no - - bis, mi - se -

Musical score system 9, measures 97-108. Bass staff with lyrics: - re, mi - se - re - - - - - re no - - bis, mi - se -

Musical score system 10, measures 109-120. Bass staff with figured bass notation: 3 4# 6 6# # - - - 6 5 9 8 7 7 7 5 # 6 -

re - re, mi - se - re - re no - - bis, qui se - des, qui se - des

re - re, mi - se - re - re no - - bis, qui se - des, qui se - des

re - re, mi - se - re - re no - - bis, qui se - des, qui se - des

re - re, mi - se - re - re no - - bis, qui se - des, qui se - des

Violini *Tutti*

$\frac{3}{5}$ $\frac{6}{4}$ $\frac{7}{5}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{4}{\#}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{9}{4}$ $\frac{8}{3}$ $\frac{8}{3}$

335

Musical score system 1: Treble clef, key signature of one sharp (F#), and a series of rests.

Musical score system 2: Treble clef, key signature of one sharp (F#), with a melodic line in the upper voice and accompaniment in the lower voice.

Musical score system 3: Treble clef, key signature of one sharp (F#), with a melodic line in the upper voice and accompaniment in the lower voice.

Musical score system 4: Bass clef, key signature of one sharp (F#), with a melodic line in the lower voice and accompaniment in the upper voice.

Musical score system 5: Treble clef, key signature of one sharp (F#), with a melodic line in the upper voice and accompaniment in the lower voice.

Musical score system 6: Treble clef, key signature of one sharp (F#), with a melodic line in the upper voice and accompaniment in the lower voice.

Musical score system 7: Treble clef, key signature of one sharp (F#), with a melodic line in the upper voice and accompaniment in the lower voice.

Musical score system 8: Bass clef, key signature of one sharp (F#), with a melodic line in the lower voice and accompaniment in the upper voice.

ad dex-te-ram pa - tris, qui se - des, ad dex-te-ram ad dex-te-ram pa - tris
 ad dex-te-ram pa - tris, qui se - des, ad dex-te-ram ad dex-te-ram pa - tris mi -
 ad dex-te-ram pa - tris, qui se - des, ad dex-te-ram ad dex-te-ram pa - tris mi -
 ad dex-te-ram pa - tris, qui se - des, qui se - des ad dex-te-ram pa - tris mi -

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

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

5 6 6
 2 4# 6 # 6 4 6^b 6 9 8
 Violoncelli *p*

360

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

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

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

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

f Tutti 7 5 7 4# 6 5 3# 4# 6 6# 9 7# 5

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

6 4 *p* 5 6 4 - - - *f* 7 5 6 5

Quoniam tu solus Sanctus

391 Andante

The musical score is arranged in a standard orchestral format. It includes staves for Flauto I and II (flutes), Oboe I and II (oboes), Fagotto (bassoon), Corno I and II (trumpets), Trombe I and II (trumpets), Timpani (timpani), Violino I and II (violins), Viola (viola), Soprano, Alto, Tenore, Basso (vocal parts), and Basso continuo (bass continuo). The score is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Andante'. The bass continuo part includes figured bass notation: 6, 5 6, 6, 6, 7 7.

Musical score system 1, measures 1-8. It features a grand staff with treble and bass clefs. The music includes various dynamics such as *f* (forte) and *p* (piano), and trills (*tr*). The bass line has a 7th fret marking under the first measure.

Empty musical staff system 2, measures 1-8.

Empty musical staff system 3, measures 1-8.

Empty musical staff system 4, measures 1-8.

Musical score system 5, measures 1-8. It features a grand staff with treble and bass clefs. The music includes various dynamics such as *f* (forte) and *p* (piano), and trills (*tr*). The bass line has a 7th fret marking under the first measure.

Empty musical staff system 6, measures 1-8.

Empty musical staff system 7, measures 1-8.

Musical score system 8, measures 1-8. It features a grand staff with treble and bass clefs. The music includes various dynamics such as *f* (forte) and *p* (piano). The bass line has 7th and 6th fret markings under the first and sixth measures, respectively.

405

System 1: Five staves (treble and bass clefs) with rests.

System 2: Two staves (treble and bass clefs) with rests.

System 3: Two staves (treble and bass clefs) with rests.

System 4: One bass staff with rests.

System 5: Three staves with musical notation, including trills and piano markings.

System 6: One treble staff with rests.

System 7: One treble staff with lyrics and musical notation.

System 8: One treble staff with rests.

System 9: One bass staff with rests.

System 10: One bass staff with musical notation and fingerings.

412

The musical score is divided into five systems. The first four systems are empty staves. The fifth system contains a vocal line and a bass line. The vocal line begins with a trill (tr) and contains the lyrics: "tis - si - mus, tu so - lus Al - tis - si - mus Je - su Chri - ste, tu so - lus. San -". The bass line includes dynamics *f* and *p*. The sixth system is empty. The seventh system contains a vocal line and a bass line. The vocal line continues with the lyrics: "tis - si - mus, tu so - lus Al - tis - si - mus Je - su Chri - ste, tu so - lus. San -". The bass line includes dynamics *f* and *p*, and figured bass notation: 6, 7 6# 5, 6, 6.

420

Musical score system 1, measures 420-427. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include *f* and *p*. A trill is marked in measure 425.

Musical score system 2, measures 428-435. This system contains empty treble and bass staves.

Musical score system 3, measures 436-443. This system contains empty treble and bass staves.

Musical score system 4, measures 444-451. This system contains an empty bass staff.

Musical score system 5, measures 452-459. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include *poco f*, *f*, and *p*. A trill is marked in measure 457.

Musical score system 6, measures 460-467. This system contains an empty treble staff.

Vocal line, measures 468-475. The lyrics are: ctus, tu so - lus, tu Do-mi-nus, tu so - lus Al-

Musical score system 7, measures 476-483. This system contains an empty treble staff.

Musical score system 8, measures 484-491. This system contains an empty bass staff.

Bass line with figured bass notation, measures 492-499. The figures are: #, 6/4, 7, 6/4, 7[#]/4, 6, *f*, *p*, 6.

First system of musical notation, measures 1-7. It features a treble clef with a key signature of one sharp (F#). The music includes a melodic line with trills (tr) and dynamic markings of *f* and *p*. The bass line consists of a steady eighth-note accompaniment with dynamic markings of *f* and *p*.

Second system of musical notation, measures 8-14. This system contains empty staves for the upper voices.

Third system of musical notation, measures 15-21. This system contains empty staves for the upper voices.

Fourth system of musical notation, measures 22-28. This system contains empty staves for the upper voices.

Fifth system of musical notation, measures 29-35. It features a treble clef with a key signature of one sharp (F#). The music includes a melodic line with trills (tr) and dynamic markings of *f* and *p*. The bass line consists of a steady eighth-note accompaniment with dynamic markings of *f* and *p*.

Sixth system of musical notation, measures 36-42. This system contains empty staves for the upper voices.

Seventh system of musical notation, measures 43-49. It features a treble clef with a key signature of one sharp (F#). The vocal line includes the lyrics: *-tis - si - mus Je - su, Je - - - su Chri - ste,*. The system ends with a trill (tr) over the final note.

Eighth system of musical notation, measures 50-56. This system contains empty staves for the upper voices.

Ninth system of musical notation, measures 57-63. This system contains empty staves for the upper voices.

Tenth system of musical notation, measures 64-70. It features a bass clef with a key signature of one sharp (F#). The music includes a melodic line with dynamic markings of *f* and *p*. The bass line consists of a steady eighth-note accompaniment with dynamic markings of *f* and *p*.

435

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

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

443

451

System 1: Five staves. The top two staves are empty. The third staff contains a melodic line starting in the fifth measure with a *p* dynamic. The fourth staff contains a rhythmic accompaniment starting in the fifth measure with a *p* dynamic and trills (*tr*) in the sixth and seventh measures. The fifth staff contains a bass line starting in the fifth measure with a *p* dynamic.

System 2: Two empty staves.

System 3: Two empty staves.

System 4: One empty bass staff.

System 5: Three staves. The top staff has a melodic line with trills (*tr*) in the sixth and seventh measures. The middle staff has a rhythmic accompaniment with trills (*tr*) in the sixth and seventh measures. The bottom staff has a bass line with a *p* dynamic.

System 6: One empty staff.

System 7: Two staves. The top staff contains a vocal line starting with the word "San" in the first measure. The bottom staff is empty.

System 8: One empty staff.

System 9: One empty bass staff.

System 10: One bass staff with a complex rhythmic accompaniment. Fingerings are indicated below the staff: [5], [7], [6], *p* [3 3 3 3], [6], [6], [3 3 3 3], [6], [6], [6], [6].

460

- ctus, tu so - lus, tu_ Do-mi-nus, tu so - lus Al - tis - si - mus Je - su, Je - - - - su Chri -

[2 6 6] [7] p [7] f p 6 6 6 6 6 6 6 5

468

ste, tu so - lus San - ctus.

Cum Sancto Spiritu

477 Adagio

Flauto I

Flauto II

Oboe I

Oboe II

Fagotto

Corno I in Re

Corno II in Re

Trombe I in Re

Trombe II in Re

Timpani in Re-La

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Basso continuo

Adagio

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

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

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

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

Adagio

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

483 **Allegro**

Allegro

men.

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

men. Cum San - cto Spi - ri - tu in glo -

men.

Allegro

5 6#

Tasto solo

Violoncelli

494

Musical score system 1, measures 1-12. Treble and bass staves with musical notation. The key signature has two sharps (F# and C#).

Musical score system 2, measures 13-24. Treble and bass staves with musical notation.

Musical score system 3, measures 25-36. Treble and bass staves with musical notation.

Musical score system 4, measures 37-48. Bass staff with musical notation.

Musical score system 5, measures 49-60. Treble and bass staves with musical notation. Trills (tr) are indicated in the bass staff.

Musical score system 6, measures 61-72. Treble staff with lyrics: in glo - - ri-a De - i Pa - tris, a - - - - - men,

Musical score system 7, measures 73-84. Treble staff with lyrics: in glo - ri-a De - i Pa - tris, a - - - - - men,

Musical score system 8, measures 85-96. Treble staff with lyrics: men, in glo - - ri-a

Musical score system 9, measures 97-108. Bass staff with lyrics: men, a - - - - - men, in glo - ri - a De - i Pa - tris, a - - - - -

Musical score system 10, measures 109-120. Bass staff with lyrics and figured bass notation: 3 6 3, 4 2 6, 5 3, 6, 6, 6, 6, 6, # 6, 6, 4 3 6, 3 6

517

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

a - - - men, a - - -

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

men,

Violoncelli

2 4# 6

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

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

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

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

Tutti
7 6# 6 6 # 6/5 # 6 6# 2 4 6 6/5 6/5

540

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

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

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

- - - - - men,

5 # 6 6# 5 2 6

Musical score system 1, measures 1-12. Treble and bass staves with musical notation.

Musical score system 2, measures 13-24. Treble and bass staves with musical notation.

Musical score system 3, measures 25-36. Treble and bass staves with musical notation.

Musical score system 4, measures 37-48. Treble and bass staves with musical notation.

Musical score system 5, measures 49-60. Treble and bass staves with musical notation.

Musical score system 6, measures 61-72. Treble and bass staves with lyrics and musical notation. Includes a trill (tr) marking.

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

Musical score system 7, measures 73-84. Treble and bass staves with lyrics and musical notation.

men, a - - - - - men, cum San - cto Spi - ri - tu in glo - ri - a

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

Musical score system 8, measures 85-96. Treble and bass staves with lyrics and musical notation.

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

Musical score system 9, measures 85-96. Bass staff with figured bass notation.

Tutti 7 6# 6 6/4 6 6/5 # # 7 5 2 4# 6 5/4 5/4

564

577

589

5 6 4 6 4 6 4 6 4 6 4 6 6 6

System 1: Treble clef, key signature of two sharps (F# and C#). The first two staves are empty. The third staff contains a melodic line with a half note, a quarter note, and a quarter note, followed by eighth notes. The fourth staff contains a similar melodic line. The fifth staff is empty.

System 2: Treble clef. The first two staves are empty. The third staff contains a melodic line with quarter notes and rests. The fourth staff contains a similar melodic line. The fifth staff is empty.

System 3: Treble clef. The first two staves are empty. The third staff contains a melodic line with quarter notes and rests. The fourth staff contains a similar melodic line. The fifth staff is empty.

System 4: Bass clef. The first two staves are empty. The third staff contains a melodic line with quarter notes and rests. The fourth staff contains a similar melodic line. The fifth staff is empty.

System 5: Treble clef, key signature of two sharps. The first two staves contain melodic lines with half notes and quarter notes. The third staff contains a melodic line with quarter notes and eighth notes. The fourth staff contains a similar melodic line. The fifth staff is empty.

System 6: Treble clef, key signature of two sharps. The first two staves contain melodic lines with half notes and quarter notes. The third staff contains a melodic line with quarter notes and eighth notes. The fourth staff contains a similar melodic line. The fifth staff is empty.

System 7: Treble clef, key signature of two sharps. The first two staves contain melodic lines with half notes and quarter notes. The third staff contains a melodic line with quarter notes and eighth notes. The fourth staff contains a similar melodic line. The fifth staff is empty.

System 8: Treble clef, key signature of two sharps. The first two staves are empty. The third staff contains a melodic line with half notes and quarter notes. The fourth staff contains a similar melodic line. The fifth staff is empty.

System 9: Bass clef, key signature of two sharps. The first two staves contain melodic lines with quarter notes and eighth notes. The third staff contains a melodic line with quarter notes and eighth notes. The fourth staff contains a similar melodic line. The fifth staff is empty.

System 10: Bass clef, key signature of two sharps. The first two staves contain melodic lines with quarter notes and eighth notes. The third staff contains a melodic line with quarter notes and eighth notes. The fourth staff contains a similar melodic line. The fifth staff is empty.

5

5

5

Tasto solo

607

men, a - men, a - men.

7 5

Credo

Credo in unum Deum

Andante con moto

Oboe I

Oboe II

Fagotti

Trombe I in Do

Trombe II in Do

Timpani in Do-Sol

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Basso continuo

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

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

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

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

6 6 7 *p* 6 *f* 6 7 *p* 6 *f* 4/3 6

9
p *f* *p* *f* *p*
p *f* *p* *f* *p*
p *f* *p* *f* *p*

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

f *p*

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

cre - do, Pa-trem, Pa-trem o - mni - pot - en - tem, fa - cto - rem coe - li et ter - rae, vi - si - bi -

cre - do, Pa-trem, Pa-trem o - mni - pot - en - tem, fa - cto - rem coe - li et ter - rae, vi - si - bi -

cre - do, Pa-trem, Pa-trem o - mni - pot - en - tem, fa - cto - rem coe - li et ter - rae, vi - si - bi -

in u - num De - um, Pa-trem, Pa-trem o - mni - pot - en - tem, fa - cto - rem coe - li et ter - rae, vi - si - bi -

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

20

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

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

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

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

6 5₄ 4 3 *f* 3 - - 6 3 6 6 4 3# *Violini* 3 6 4 5_{3#} 5 3 - - 3 6 5 #

30

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

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

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

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

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

Solo *Tutti*

Et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex patre

Solo *Tutti*

Filium Dei unigenitum, et ex patre

Tutti

Et ex patre

Tutti

Et ex patre

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

3 3# 3 3 - - 3 3# 3 6 5 3 7^b 3 *f* *p* 3 6 7 5 6 7 3 7 *f* 6 *p*

41

f

f

f

f

f

f

na - tum an - te o - mni-a sac - - cu - la, De - um de

na - tum an - te o - mni-a sac - - cu - la, De - um de

na - tum an - te o - mni-a sac - - cu - la, De - um de De - o,

na - tum an - te o - mni-a sac - - cu - la, De - um de De - o,

f 6 3 3# 4 3# 6# 3# 5# 3# 5 7b

50

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

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

De - o, lu - men de lu - mi-ne, De - um ve - rum de De - o ve-ro, ge - ni - tum non fa -

De - o, lu - men de lu - mi-ne, De - um ve - rum de De - o ve-ro, ge - ni - tum non fa -

lu - men de lu - mi-ne, De - um ve - rum de De - o ve-ro, ge - ni - tum non fa -

lu - men de lu - mi-ne, De - um ve - rum de De - o ve-ro, ge - ni - tum non fa -

3 6# 3b *p* 6 6/5 *f* 3b - - 6# 5b 6 5b 3# 6 4b 7b 5 9 4 3 6b 5b 5 6b 5b

60

ctum, con - sub stan - ti - a - - - - lem Pa - tri, per quem o - mni - a, per quem o - mni - a fa - cta

ctum, con - sub stan - ti - a - lem Pa - tri, per quem o - - - mni - a fa - cta

ctum, con - sub stan - ti - a - - lem Pa - tri, per quem o - - - mni - a, per quem o - mni - a fa - cta

ctum, con - sub stan - ti - a - - lem Pa - tri, per quem o - mni - a fa - cta

3 p 3 f 5b 7b 4 2 3a p 3b 6 4a 6 3b 6 7b - - f 6 3b p 6 3b 6 5 3a

70

sunt, *Tutti*
qui_ pro - pter nos_ ho - mi - nes

sunt, *Tutti*
qui pro - pter nos ho - mi - nes et pro - pter

sunt, *Tutti*
qui_ pro - pter nos_ ho - mi - nes

sunt,

f *Violini* 6 34 3b - - 6b 3 6 5b 3 6 4b 5 3 - 3 8 7b 3 7b 3 *p*

81

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

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

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

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

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

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

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

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

f *p* *f* *tasto solo* *f* *3b* *6*

5 7 \flat 3 6 7 \flat 6 5 3 \flat 6

88

scen - dit de__ coe - lis, de - scen - - dit, de - scen - dit de coe - - lis.

scen - dit de coe - lis, de - scen - - dit, de - scen - dit de coe - - lis.

scen - dit de__ coe - lis, de - scen - - dit, de - scen - dit de coe - - lis.

coe - lis, de - scen - dit__ de__ coe - - lis, de - scen - dit__ de__ coe - - lis.

3 6^b - 7^b
3[#] 3 6^b 5 3[#] 3^b

109

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

3 7^b_{3^a} 7^b_{3^a} 3^a 6^b_{3^a} 3 6^a 6₃ 6^a 3 3^b 3 3 6^b₅ 7_{3^a} 3^a 6^a 6

114

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

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

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

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

7^b/₃ 3 3^b 6/4 5/3 3^a

124

et a - scen - - dit in coe - - lum, se - det ad dex - te - ram

et a - scen - - dit in coe - - lum, se - det ad dex - te - ram

et a - scen - - dit in coe - - lum, se - det ad dex - te - ram

et a - scen - - dit in coe - - lum, se - det ad dex - te - ram

6 f p f 5 6 f p 5 6 f 5 6 3 6

131

Pa - - tris. Et i - te-rum ven - tu - rus_

Pa - - tris. Et i - te-rum ven

Pa - - tris. Et i - te-rum ven

Pa - - tris. Et i - te-rum ven - tu - rus_

f *Violini*

6 5 \sharp 3 6 \sharp 6 3 6 \sharp 6 6 6 4 \sharp 3 3 3 3

139

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

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

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

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

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

est cum glo - ri - a, ju - di - ca - re vi - vos et mor - tu - os, cu - jus re - gni non
 tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos et mor - tu - os, cu - jus re - gni non
 tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos et mor - tu - os, cu - jus
 est cum glo - ri - a, ju - di - ca - re vi - vos et mor - tu - os, cu - jus

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

3 5 p f 3# 7/5 p 3# 6 6# 3 6 5/3 7/3# f

148

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

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

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

re - gni non e - - rit fi - nis, non e - - -

re - gni non e - - rit fi - nis, non e - - -

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

3 $\frac{6}{4\#}$ 6 6# 3 3 *f* 6# $\frac{6}{5}$ 3 *p* 3 *f* 6

154

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

f *f*

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

- rit fi - nis, et in Spi - ri-tum

- - rit fi - nis, et in Spi - ri-tum

8 - rit fi - nis, et in Spi - ri-tum

- rit fi - nis, et in Spi - ri-tum

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

Violini

6 3 *p* 6 4 5 3 *f* 7 \flat 3 6 \sharp 6 3 6 6 \sharp 6 6 4 5 3 *p* 3 6 \sharp 6

162

Soli *Tutti*

San - ctum Do - mi-num et vi-vi-fi - can-tem, qui ex Pa - tre Fi - li - o - que pro - ce - dit, qui cum Pa - tre, qui cum

San - ctum Do - mi-num et vi-vi-fi - can-tem, qui cum Pa -

Soli *Tutti*

San - ctum Do - mi-num et vi-vi-fi - can-tem, qui ex Pa - tre Fi - li - o - que pro - ce - dit, qui cum

San - ctum Do - mi-num, et vi-vi-fi - can-tem, qui cum Pa-tre et Fi-li-o, qui cum

Tasto solo

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

184

f p f p f *tr tr tr*

f p f p f *tr tr tr*

f p f p f

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

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

f p f p f *p*

p

tur, et con - glo - ri - fi - ca - - tur, qui lo - cu - tus est

p

tur, et con - glo - ri - fi - ca - - tur, qui lo - cu - tus est

p

tur, et con - glo - ri - fi - ca - - tur, qui lo - cu - tus est

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

f p f p f *p* *p Violincelli soli*

3 3 6 *p* 6 6 6 3 6

195

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

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

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

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

f Tutti 6 6# 3# 3 6# 3 6 3 3 - - 5 3# 3 Violini 6#

205

tr *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

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

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

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

tr *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

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

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

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

235

o - rum.

o - rum.

o - rum. Et vi - tam ven -

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

Tasto solo

8 3

249

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

2 3 6 2 3 6 2 3 6 5 3 2 3 3 5 9 8 3

Musical score system 1, measures 1-10. Treble and bass staves with notes and rests.

Musical score system 2, measures 11-20. Treble and bass staves with notes and rests.

Musical score system 3, measures 21-30. Bass staff with notes and rests.

Musical score system 4, measures 31-40. Treble and bass staves with notes and rests.

Musical score system 5, measures 41-50. Treble staff with notes and rests.

Et vi - tam ven - tu - ri - sac -

Musical score system 6, measures 51-60. Treble staff with notes and rests.

cu - li, a - men, a -

Musical score system 7, measures 61-70. Treble staff with notes and rests.

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

Musical score system 8, measures 71-80. Bass staff with notes and rests.

men, a -

Musical score system 9, measures 81-90. Bass staff with notes and rests.

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

271

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

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

men, a - men, a - men,

men, a - - - -

men, a - - - -

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

281

The musical score consists of several systems. The first system has three staves (treble, alto, and bass clefs). The second system has two empty staves. The third system has three staves. The fourth system has three staves with lyrics: "a - men, a - - men, et vi - tam ven - tu - ri - sae -". The fifth system has three staves with lyrics: "men,". The sixth system has three staves with lyrics: "a - men, a - - men, a - - -". The seventh system has three staves with lyrics: "men, a - men, a -". The eighth system has three staves with figured bass notation: "- 5 9/3# 8/3 - - 5 9/4 7/5 3# 6 6/3 3 3 4/2 3 6".

291

cu - li, a - - - - -
 et vi - tam ven - tu - ri - - - - - sac - - - - -
 men, a - men, a - men,
 - men, a - men, a - - - - - men, a - - - - -

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

302

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

3 - 9_{5#} 8 3 - - 7 6 5 5₄ 3 8 3 6 7₃ 6 7 6

313

- men, a - - - - men, et vi - tam ven - tu - ri_ sac - -

a - men, a - men, et vi - tam ven - tu - ri_ sac - - - - - cu - li,

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

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

7 6 7 6# 7 3 4/2 3 3 3# 3 3 4/2# 6 3# 4/2 3

336

et vi - tam ven - tu - ri_ sac - - - - -

vi - tam ven - tu - ri_ sac - - - cu_ li, a - men, a - men, a - men,

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

346

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

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

men, a - - - - - men.

men, a - - - - - men.

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

Sanctus

Sanctus

Largo

The score is arranged in systems. The first system includes Oboe I, Oboe II, and Fagotto. The second system includes Corno I in Re, Corno II in Re, Trombe I in Re, and Trombe II in Re. The third system includes Timpani in Re-La. The fourth system includes Violino I, Violino II, and Viola. The fifth system includes Soprano, Alto, Tenore, and Basso. The sixth system includes Basso continuo e Fagotti.

Woodwinds: Oboe I and II play a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic. The Bassoon (Fagotto) is silent.

Brass: Horns I and II play sustained notes. Trumpets I and II are silent. Timpani is silent.

Strings: Violins I and II play a complex rhythmic pattern with dynamics ranging from *f* to *fp*. Viola plays a simpler pattern with a forte (*f*) dynamic.

Vocals: Soprano, Alto, Tenor, and Bass sing the Latin text: "San - ctus, San - ctus, San - ctus Do - mi - nus De - us Sa - ba -".

Basso continuo e Fagotti: The basso continuo part includes figured bass notation: *f*, $\frac{6}{4}$, $\frac{7}{5}$, 3 4# 6 $\frac{6}{5}$, *f p*, 6 7.

7

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

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

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

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

f 6 4 7 6 6 6 6 5 6 4 5 3

Pleni sunt coeli

14 Allegro

Oboe I

Oboe II

Fagotti

Corno I in Re

Corno II in Re

Trombe I in Re

Trombe II in Re

Timpani in Re-La

Violino I

Violino II

Viola

sim.

unis.

unis.

Allegro

Soprano

Ple - ni, ple-ni sunt coe - li, sunt coe-li et ter - ra, ple - ni sunt

Alto

Ple - ni, ple-ni sunt coe - li, sunt coe-li et ter - ra, ple - ni sunt

Tenore

Ple - ni, ple-ni sunt coe - li, sunt coe-li et ter - ra, ple - ni sunt

Basso

Ple - ni, ple-ni sunt coe - li, ple - ni sunt coe - li, ple - ni sunt

Allegro

Basso continuo e Fagotti

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

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

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

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

33

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

6 6# 6 7 7 7 7 7 5 6

43

tu - a, glo - ri - a tu - a,
 tu - a, glo - ri - a tu - a,
 tu - a, glo - ri - a tu - a,
 tu - a, glo - ri - a tu - a,

6 4 5 7 7 7 7 7 f 5 6 5 4 5 7 5 6 5 6 5

52

Solo Tutti

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

Solo Tutti

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

Solo Tutti

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

Solo Tutti

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

6 6 6 6 6 6 4 5

Fagotti Soli Tutti

75

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

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

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

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

6 6 6 6 # 6#

86

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

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

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

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

6 5 8/5 5 8/5 5 8/5 6 6 6 6 6 6

96

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

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

Benedictus

105 *Andante*

Oboe I

Oboe II

Fagotto

Corno I

Corno II

Trombe I

Trombe II

Timpani

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Basso continuo

p

p

p

Andante

Andante

Be - ne - di - ctus qui ve - nit in no -

6 5 6 6 9 8 9 8 *p* 6 5 6 6 6

118

133

fp

fp

f

fp

p

p

p

tr

tr

tr

tr

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

7 5 *f* 6 6#6 # *p*

148

163

The musical score consists of several systems of staves. The first system shows the beginning of the piece at measure 163, with dynamics *f* and *p* indicated. The second system continues the instrumental accompaniment. The third system features a vocal line with the lyrics: "mi - ne Do - mi - ni, be - ne - di - ctus qui". The vocal line includes a trill (tr) and is accompanied by instruments. Dynamics *f* and *p* are used throughout. The fourth system shows the continuation of the instrumental parts, with some fingerings (7, 5, 7) and dynamics (*f*, *p*) indicated.

172

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

Osanna

182 **Andante**

Oboe I

Oboe II

Fagotto

Corno I in Re

Corno II in Re

Trombe I in Re

Trombe II in Re

Timpani in Re-La

Violino I

Violino II

Viola

Andante

Soprano

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

Alto

Solo Tutti Solo Tutti

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

Tenore

Solo Tutti Solo Tutti

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

Basso

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

Andante

Basso continuo

p *f* *p* *f* *sim.* *p* *f* *unis.*

192

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

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

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

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

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

6

6

6

6 6

6 6

6 6

6 6

202

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

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

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

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

6 5 8/5 5 8/5 5 8/5 6 8/5 6

214

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

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

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

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

220

in ex - cel - - - sis.

6 6 6 4 5 3

Agnus Dei

Agnus Dei

Andante ma poco

Oboe I
Oboe II
Violino I
Violino II
Viola
Soprano
Alto
Tenore
Basso
Basso continuo

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

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

Solo *Tutti* *Tutti* *Tutti*

mi - se -
A - gnus De - i, qui tol - lis, qui tol - lis pec - ca - - - ta mun - di mi - se -
mi - se -
A - gnus De - i, qui tol - lis, qui tol - lis pec - ca - - - - - ta mun - di mi - se -

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

Ripieno
6
5

18

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

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

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

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

Violini 6

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

27

A - gnus De - i qui tol - lis, qui tol - lis pec - ca - ta mun - di, mi - se - re - re,

A - gnus De - i qui tol - lis, qui tol - lis, qui tol - lis pec - ca - ta mun - di, mi - se - re - re,

Ripieno

6 4 3 6 6 4 6 3 6 4 6

37

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

Violini 6 5 6 $\frac{b}{4}$ 3 6 4# 6 5 4 #

45

p
p
p
p

Solo *tr*
 A - gnus De - i qui tol - lis, qui tol - lis pec - ca - - ta mun - di.

Solo
 A - gnus De - i qui tol - lis, qui tol - lis qui tol - lis pec - ca - ta mun - di.

p 6# 6 6 7 # 6 5 6 # 7 6#

Kyrie Alla breve da capo

Dona nobis pacem

54 **Alla breve**

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Basso continuo

Alla breve

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

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

Alla breve

63

pa - - - cem, no - bis pa - - - - - cem,

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

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

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

4# 2 6 4# 2 6 6# 6 4 # 6 6 #

74

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

6 6 # 6 6 # 6 6 # 6 6 5 # -

85

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

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

160

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

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

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

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

7/8 5

167

-na no - - - bis pa - - - cem.

- na no - bis pa - - - cem.

bis, no - bis pa - - - cem.

no - - - bis, no - bis pa - - - cem.

6/5 #

Kritischer Bericht

Quelle A-Wn 19.140 (A)

Die autographe Partitur ist verschollen; die Ausgabe folgt der Partiturabschrift A-Wn 19.140 im Besitz der Österreichischen Nationalbibliothek. Es existiert eine weitere Wiener Abschrift A-Wn HK 319, die jedoch später entstand und deshalb nicht zum Vergleich herangezogen wurde.¹ Der Umfang der Partitur im Querformat beträgt 297 unpaginierte Seiten. Die Seiten 1, 53, 169, 215, 258 und 270 sind rastriert und tragen die Titel der einzelnen Messsätze sowie den Komponistennamen: *Kyrie*. | *Gmol* | *Del Sign: Nauman*. (ebenso *Gloria*, *Credo*, *Sanctus* und *Agnus Dei*). Beim 1789 entstandenen *Credo* handelt es sich um eine Abschrift der autographen Partitur D-DI mus.3480-D-65. In dieser Edition bleibt daher das *Credo* unberücksichtigt. Ein zusätzliches *Agnus Dei*, deren Partitur nach dem hier verwendeten *Agnus Dei* angeheftet ist, stammt von 1776 und ist für diese Edition ebenfalls nicht relevant.

Kyrie und *Agnus Dei* sind zehnzeilig, *Gloria* und *Sanctus* zwölfzeilig, das zusätzliche *Agnus Dei* 16-zeilig rastriert.

Die Abschrift entstand um 1800 in Wien, jedoch besteht über die Provenienz keine Sicherheit. Aufgrund des engen Verhältnisses des Dresdner und Wiener Hofes ist das gegenseitige Kopieren von Musikalien eine gängige Praxis. Laut Katrin Bemann vermutet Ortrun Landmann den Schreiber aus dem Umfeld der Kopierwerkstatt von Wenzel Sukowaty²

Sehr häufig ist eine andere (spätere?) Handschrift in der Partitur zu finden, die Legatobögen und Generalbassbezeichnung ergänzt hat. Bisher konnte nicht herausgefunden werden, um welchen Schreiber es sich handelt bzw. wann diese Eintragungen erfolgt sind. Die wichtigsten Anmerkungen zum Vorkommen dieser Eintragungen stehen in den Einzelanmerkungen.

Quelle D-DI mus.3480-D-575 (B)

Die autographe Partitur ist verschollen. Die Ausgabe folgt der Partiturabschrift im Querformat. Gegenwärtig ist keine weitere Abschrift des *Credo* bekannt.³ Der Umfang beträgt 70 Seiten, die von der

besitzenden Bibliothek D-DI paginiert worden sind, S. 70 ist nur rastriert. Das Format misst 24x31,5 cm und das gesamte *Credo* ist durchgängig zwölfzeilig rastriert.

Die Abschrift stammt aus dem Nachlass von Johann Gottlieb Naumann, den seine Enkel Emil und Ernst 1787 dem Tonkünstlerverein als Schenkung überließen.⁴ Schreiber ist Johann Christoph Beck.⁵

Die einzelnen Seiten werden mit einer Fadenbindung zusammengehalten, die erste Seite ist gleichzeitig das Deckblatt. Auf dem Deckblatt steht: *Credo: | a 4tro concerto | coi Stromenti | di G: A: Nauman[n]*, des weiteren finden sich ein Stempel des Tonkünstlervereins und alte Signaturen sowie oben links „Dupl.“ auf der Seite.

Laut RISM wird die Entstehung der Abschrift zwischen 1790 und 1801 vermutet.⁶

Zur Edition

Ergänzte Legato- und Bindebögen sind gestrichelt gesetzt, ergänzte dynamische Zeichen erscheinen in einem kleineren Schriftgrad. Dynamische Bezeichnungen, wie *pian*, *p*, *pia* erfolgen in der heute gebräuchlichen Schreibung **p**. Im Kleinstich erscheinen ebenfalls ergänzte Vorzeichen. Alle verbalen Hinweise sind kursiv notiert. Abkürzungen wurden in der Edition ausgeschrieben und sind nicht extra vermerkt. Zu der Zeit übliche redundante Auflösungszeichen wurden kommentarlos gestrichen. Die Dynamik wurde in beiden Abschriften häufig flüchtig gesetzt und ist korrigiert worden. Vorschläge hat die Herausgeberin nach der Vorlage belassen. Außerdem wurde die rhythmische Gestaltung von Spielfiguren in Parallelstellen vereinheitlicht, wenn es sich vermutlich um Flüchtigkeitsfehler des Schreibers handelte. Die Abkürzung *R* bedeutet Ripieno. Das *V:V:* heißt Violini, welches eine Anweisung für den Continuo-Spieler ist, wenn beispielsweise nur die Holzbläser und Streicher spielen. Beides wurde in der Partitur ausgeschrieben. Alle Kopfzeichen Ø stammen von anderer/späterer Hand. In der Wiener Abschrift wurde oft nur eine Stimme textiert, wenn es sich um denselben rhythmischen Verlauf handelt. Die Viola-Stimme wechselt in dieser Quelle häufig

1 Vgl. Bemann, Katrin: *Die katholische Kirchenmusik Johann Gottlieb Naumanns (1741-1801). Ein Beitrag zur Überlieferungs- und Rezeptionsgeschichte* (= Studien zur Musikwissenschaft, Bd. 13), Hamburg 2008, S. 149.

2 Vgl. Bemann, S. 148f.

3 Vgl. Bemann, S. 401.

4 Vgl. Bemann, S. 81f.

5 Vgl. Bemann, S. 149.

6 Vgl. RISM A/II 211011766 (letzter Zugriff am 27. September 2014)

<i>12. Et resurrexit</i>				<i>15. Benedictus</i>			
117		S.	B notiert <i>Tutti</i>	105-111	B.c.	A notiert Legatobögen von anderer/späterer Hand	
128	1	VI.I, B.c.	B notiert wiederholtes <i>f</i>			A notiert punktierte Achtel a'	
151	1	VI.I, B.c.	B notiert wiederholtes <i>p</i>	118	1	A.	
164	1+	B.	B notiert Achtel f	119	2	A.	A notiert punktierte Achtel g'
165	3	S., T.	B notiert <i>Soli</i>	128-139		B.c.	A notiert Legatobögen von anderer/späterer Hand
192	1	B.c.	B notiert Tenorschlüssel und <i>Violoncelli soli</i>	133	2	VI.I	A notiert Achtel e''
213	1	Tr. I, II	B notiert <i>f</i>	146-151		B.c.	A notiert Legatobögen von anderer/späterer Hand
215	1	VI., Tr.	B notiert wiederholtes <i>f</i>	147	2	VI.I	A notiert punktierte Sechzehntel c'''
287	1	B.c.	B notiert halbe Note	153-154		B.c.	A notiert Legatobögen von anderer/späterer Hand
287	1	S.	In B fehlt „et“	157-165		B.c.	A notiert Legatobögen von anderer/späterer Hand
321	3	B.c.	B notiert Tenorschlüssel	167-169		B.c.	A notiert Legatobögen von anderer/späterer Hand
355	1	alle	B notiert Brevis	169	1	Va., B.c.	A notiert <i>p</i>
<i>13. Sanctus</i>				<i>16. Osanna</i>			
5	1	Ob.I	A notiert punktierte Halbe	177-178		B.c.	A notiert Legatobögen von anderer/späterer Hand
7	4	VI.I	A notiert Sechzehntel und Zweiunddreißigstel				
<i>14. Pleni sunt coeli</i>				<i>17. Agnus Dei</i>			
15/16		Cor.I/II	A ohne Staccato-Punkte	52	1	VI.I, B.c.	A notiert <i>p</i>
18/19		Ob.I/II	A ohne Staccato-Punkte	<i>18. Dona nobis pacem</i>			
44	1	Ob.I/II	A notiert <i>p</i>	54-64		B.c.	A notiert Tenorschlüssel
44	1	VI.I, Va., B.c.	A notiert <i>p</i>	76/77		T.	A notiert Bindebogen über beiden d'
47	1	VI.I/II	A notiert <i>f</i>	83	2	VI.I	A notiert d'''
47	1	S., A., B.c.	A notiert <i>f</i>	100		A.	Textanpassung durch die Herausgeberin, 2 Halbe zu Ganze
58	2	B.c.	A notiert zusätzlich doppelt gestielte Viertel A	105		A.	Textanpassung durch die Herausgeberin, 2 Halbe zu Ganze