

J. HAYDN

Missa in Tempore Belli

Mass in Time of War

»Paukenmesse«

Hob. XXII:9

Klavierauszug
nach dem Urtext der Joseph Haydn-Gesamtausgabe von
Piano Reduction
based on the Urtext of the Joseph Haydn Complete Edition by

Heinz Moehn



Bärenreiter Kassel · Basel · London · New York · Praha

BA11318-90

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BESETZUNG / ENSEMBLE

Soli: Soprano, Alto, Tenore, Basso

Coro: Soprano, Alto, Tenore, Basso

Oboe I, II, Clarinetto I, II, Fagotto I, II;

Corno I, II, Clarino I, II; Timpani;

Archi; Organo

Aufführungsdauer / Duration: ca. 40 min.

Neben vorliegendem Klavierauszug sind die Dirigierpartitur (BA11318), das komplette Aufführungsmaterial (BA11318) und eine Chorpartitur (BA11318-91) erhältlich.

Besides this vocal score, the full score (BA11318), the orchestral parts (BA11318) and a choral score (BA11318-91) are also available.

Ergänzende Ausgabe zu: *Joseph Haydn, Werke*, herausgegeben vom Joseph Haydn-Institut Köln, G. Henle-Verlag, München, Reihe XXIII, Band 2: *Messen Nr. 5–8*, revidierte Neuausgabe, vorgelegt von Andreas Friesenhagen.

Supplementary edition based on: *Joseph Haydn, Werke*, issued by the *Joseph Haydn-Institut Köln*, published by G. Henle-Verlag Munich, Series XXIII, Vol. 2: *Messen Nr. 5–8*, revised new edition, edited by Andreas Friesenhagen.

VORWORT

Die *Missa in Tempore Belli* Hob. XXII:9 ist in Haydns Autograph mit 1796 datiert, wie auch die *Missa Sancti Bernardi von Offida* Hob. XXII:10. Aus diesem Grund war die Reihenfolge der beiden Messen in der Haydn-Forschung lange Zeit strittig.¹ Nach Indizien darf man jedoch davon ausgehen, dass die *Missa in Tempore Belli* nach dem Schwesterwerk komponiert wurde. Haydn begann die Arbeit wahrscheinlich im Sommer 1796 in Eisenstadt, wo er sich von Mai bis mindestens Ende September aufhielt. Er dürfte die Arbeit anschließend in Wien, seinem Wohnsitz seit 1790, fortgesetzt haben.

Haydn schrieb die Messe zunächst nicht für eine Aufführung am Esterházy'schen Hof, wo hingegen Hob. XXII:10 anlässlich des Namenstags der Fürstin Maria Josepha Haydn gelegentlich im September 1796 erstmals erklang. Die erste nachweisbare Aufführung von Hob. XXII:9 fand vielmehr am 29. September 1797 in Wien anlässlich dem Fest des heiligen Stephanus in der Kirche Maria Treu statt (die erste öffentliche Aufführung der Messe in Wien).² Der Komponist war zu diesem Zeitpunkt in Wien als Kapellmeister von Joseph Haydn im Auftrag des Hofkapellmeisters Johann Michael Süssmayr tätig. Das Autograph ist zwar nicht erhalten, doch gehen die Indizien darauf hin, dass Haydn die Messe im Auftrag komponierte. Einem zeitgenössischen Bericht zufolge war die Messfeier so gut besucht, dass Eintrittskarten ausgegeben werden mussten.²

Haydn führte die *Missa in Tempore Belli* im nächsten Jahr in Eisenstadt auf, allerdings nicht zum Namenstag der Fürstin, sondern am 29. September 1797, zum Fest des Erzengels Michael, der als

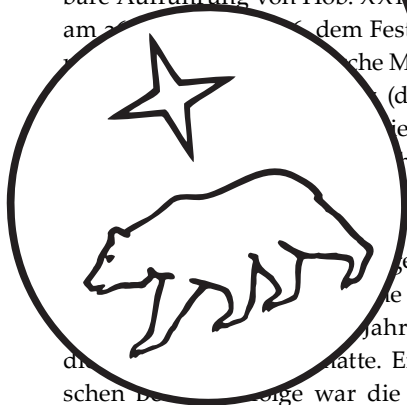
„Princeps militiae angelorum“ Schutzpatron der Soldaten war. Da Haydns Messe durch das Paukensolo und die Fanfare der Bläser zu Beginn des „Dona nobis pacem“ auf Topoi der „Kriegsmusik“ zurückgreift und daher in diesen martialischen Kontext passt, ist davon auszugehen, dass sie mit Bedacht für den Michaelstag vorgesehen wurde. Der ungewöhnliche Einsatz der Pauken hat dem Werk später den Beinamen „Paukenmesse“ eingebracht, der aber kaum vor Mitte des 19. Jahrhunderts in Gebrauch gekommen ist.

Im Autograph der Messe fällt auf, dass Haydn die von ihm üblicherweise nur einmal, und zwar an den Schluss eines Werkes gesetzte Dankesformel „Laudus Dei“ sowohl am Ende des Credo als auch am Ende des Agnus Dei setzte. Für die auf das Credo folgenden Sätze „Sanctus“, „Benedictus“ und „Agnus Dei“ benutzte Haydn zudem anderes Papier als für die vorhergehenden Sätze. Dies deutet darauf hin, dass die ersten drei Sätze und die letzten drei zu unterschiedlichen Zeiten komponiert wurden. Haydn begann zwar die Arbeit im Sommer 1796, setzte sie aber möglicherweise mit „Sanctus“, „Benedictus“ und „Agnus Dei“ erst im Hinblick auf die Eisenstädter Aufführung im September 1797 fort. Da Haydn Ende 1796 mit der Arbeit an dem Oratorium *Die Schöpfung* begann und zudem während des Herbstes mit mehreren anderen Werken beschäftigt war, wäre es nicht überraschend, wenn er keine Zeit zur Vollendung der Messe gefunden hätte. In diesem Fall wären am Stephanustag 1796 in Wien nur Kyrie, Gloria und Credo zur Aufführung gelangt.

Andreas Friesenhagen
Bergisch Gladbach, im August 2024

1 Vgl. hierzu die ausführliche Diskussion im Vorwort des Gesamtausgabenbands: *Joseph Haydn. Messen Nr. 5–8*. Revidierte Neuausgabe, hrsg. von Andreas Friesenhagen, München 2021 (Joseph Haydn Werke, Reihe XXIII, Band 2, S. XIIff.)

2 *Briefe eines Eipeldauers an seinen Herrn Vetter in Karan, über d'Wienstadt. Aufgefangen und mit Noten herausgegeben von einem Wiener*, 32. Heft, Wien 1797, S. 39.



Bärenreiter
Leseprobe
Sample page

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Missa in Tempore Belli

„Paukenmesse“

Kyrie

Joseph Haydn
1796

Largo **Tutti** *p*

Soprano*)
Alto*)
Tenore*)
Basso*)


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

Largo *p* Archi *f* Org.

Oboi, Clarineti,
Fagotti, Clarini,
Timpani, Archi,
Organo

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

+ Clar.**) *f*



Bärenreiter
Leseprobe
Sample page

*) In Abweichung von der kritischen Ausgabe der Partitur wurden im vorliegenden Klavierauszug in den Gesangsstimmen die Bögen zu mehreren, auf einer Silbe zu singenden Noten in allen Fällen gesetzt. / In the present vocal score a departure has been made from the practice followed in the critical edition of the full score: in the vocal parts slurs have been supplied in all cases in which more than one note is to be sung to a single syllable.

**) Clar. = Clarineti, Cl. = Clarini

f Ky - - ri - e, *pp* Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e -

f Ky - - ri - e, *pp* Ky - ri - e e - lei - son, e - lei - son,

f Ky - - ri - e, *pp* e - lei - son, e -

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

f + Cl. *p* Arr. Ob. 8va



Bärenreiter
Leseprobe
Sample page

f e - lei - - - son.

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

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

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

f + Fag. *f* + Cl. Clar.

Allegro moderato

11

Solo

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

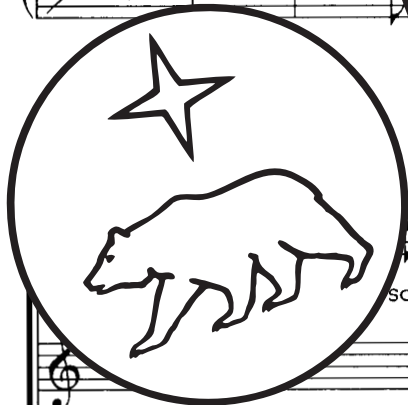
Allegro moderato

cantabile

p Archi

Vcl., Basso

Bärenreiter
Leseprobe
Sample page



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

Ob.
Fag.

-Ob.

Vcl., Basso

Fag.

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21

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

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

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

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

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

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

Ob. Clar. Ob. Chi.

+ Fag.

n, e - lei - - - - son.

Ky - ri - e e -

f Ky - ri - e

f Ky - ri - e e -

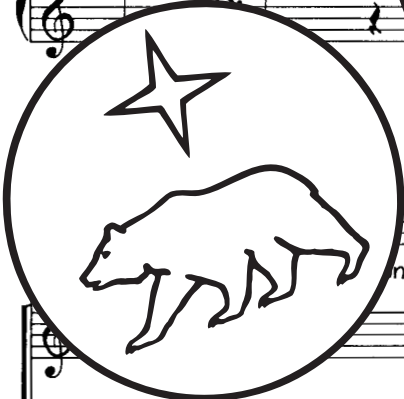
f Ky - ri - e e -

f Ky - ri - e e -

f Ky - ri - e e -

f Tutti

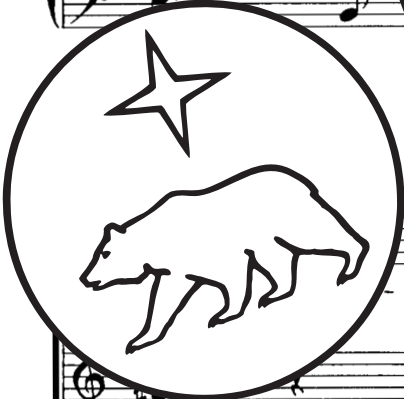
f Tutti



Bärenreiter
Leseprobe
Sample page

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

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



Bärenreiter
Leseprobe
Sample page

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

Ob.
 Clar.
 Musical notation for woodwinds and piano accompaniment.

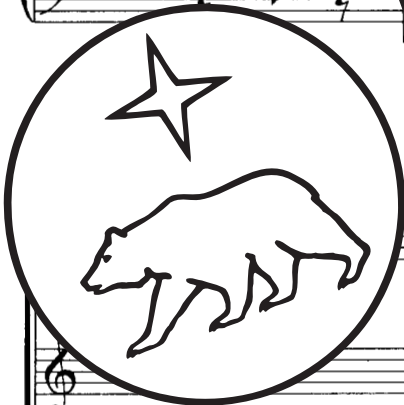
37

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

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

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

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



Bärenreiter
Leseprobe
Sample page

- - - - - son, e - -

- - - - - son, e - -

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

- - - - - son.

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39

Solo

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

Solo

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

Solo

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

Solo

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

Viol.

p - Cl., Fo



Bärenreiter
Leseprobe
Sample page

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

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

Tutti

8 - son. Ky - ri - e, Ky - ri - e e - -

Tutti

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

Ob., Clar.

fz + Fag.

fz + Cl.

43

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

Viol. Solo Tutti
 Fag.



Bärenreiter
 Leseprobe
 Sample page

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

Ob., Clar. Solo Tutti
 Cl. *fz*

47

- son, e - lei - - - son.

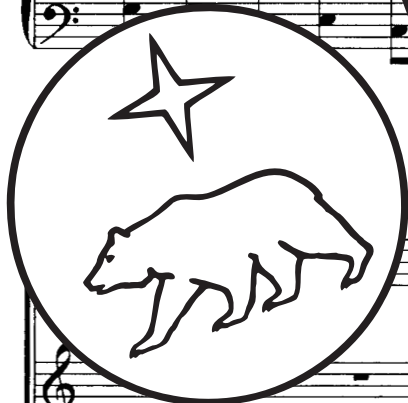
- son, e - lei - - - son.

- son, e - lei - - - son.

- son, e - lei - - - son.

Viol

Via., Vcl., Bass



Bärenreiter
Leseprobe
Sample page

Ob., Clar.
Cl.
Fag.

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57

Tutti

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

Tutti

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

Tutti

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

Tutti

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

Tutti

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

Viol.

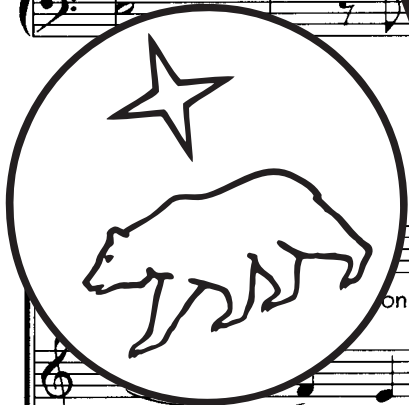
Ob.

Via.

Vcl.

Basso

+ Fag.



Bärenreiter
Leseprobe
Sample page

on, e - lei - - -

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

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

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

7

7

+ Fag.

62

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



Bärenreiter
Leseprobe
Sample page

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

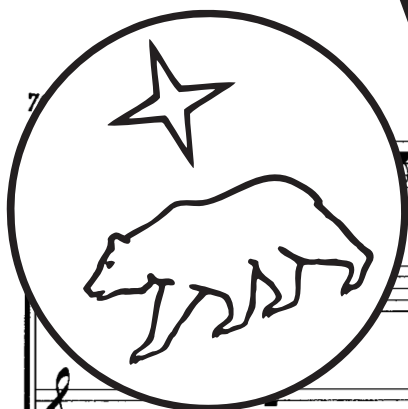
67 Solo

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

p Archi

Vc B♭

Bärenreiter
 Leseprobe
 Sample page



7

Ky - ri - e e - lei - son,

p

Ky - ri - e e - lei - son,

p

Ky - ri - e e - lei - son,

p

Ky - ri - e e - lei - son,

Ob.

Archi

+ Fag.

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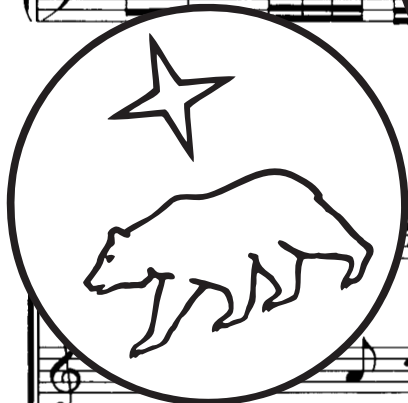
- lei - - - son, e - lei - - -

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

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

- lei - - - son, e lei - -

Arch.



Bärenreiter
Leseprobe
Sample page

- i son, e - lei - - -

- son, e - le - i - son,

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

- son, e - le - i - son,

Viol. I

Clar.

+ Cl., Timp.

Viol. II + Ob.

87

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

e - lei - - - -



Bärenreiter
Leseprobe
Sample page

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

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

85

Musical score for voice and piano. The score includes vocal lines with lyrics and piano accompaniment. The lyrics are: "- son, e - lei - - son. Ky - - ri - e, Ky - - ri -".

Performance markings include **Solo** and **Tutti** for both voice and piano parts.

Instrumentation includes Violin (Viol.), Clarinet (Cl.), and Oboe/Clarinet (+ Ob., Clar.).

Dynamic markings include *p* (piano) and *fx* (fortissimo).

Additional markings include "(Clar. 8va)" for the clarinet part.



Bärenreiter
Leseprobe
Sample page

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Gloria

Vivace

Soprano
Alto
Tenore
Basso

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

Vivace

Flauto
Oboi, Clarinetti,
Fagotti, Clarini,
Corni, Timpani,
Archi, Organo

Tutti (senza Flauto, Corni)



Bärenreiter
Leseprobe
Sample page

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.

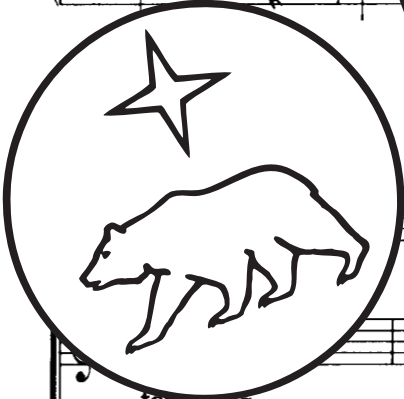
Clar.
Viol. *p*

9

p Et in

p Et in

p Ob. Fl. div.



Bärenreiter
Leseprobe
Sample page

pax ho - mi - - ni - bus bo - -

fer - ra pax ho - mi - - ni - bus, et in

p Et in

p Et in

p Ob. Fag.

78

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

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

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

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

Ob.

-Fag.



Bärenreiter
Leseprobe
Sample page

a - - - tis, bo - - - nae

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

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

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

+ Fag.

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34

Be - ne - di - ci - mus te. —

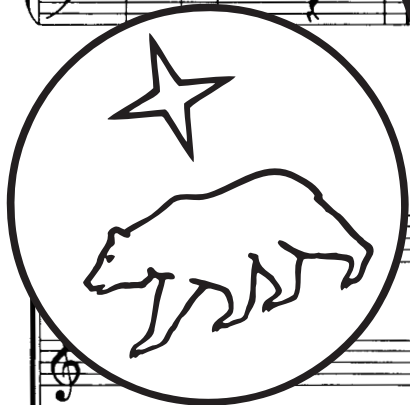
Be - ne - di - ci - mus te.

Be - ne - di - ci - mus te. —

Be - ne - di - ci - mus te.

-ci.

-ci.



Bärenreiter
Leseprobe
Sample page

A - do - ra - mus te.

A - do - ra - mus te.

A - do - ra - mus te.

A - do - ra - mus te.

-ci.

+ci.

41

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



Bärenreiter
Leseprobe
Sample page

- - - - - mus
 Glo - ri - fi - ca - - - - - mus
 Glo - ri - fi - ca - - - - - mus
 Glo - ri - fi - ca - - - - - mus

te. Gra - - - - -

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

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

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

Bärenreiter
Leseprobe
Sample page

a - - - gi - mus ti - - - bi

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

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

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

-ci.

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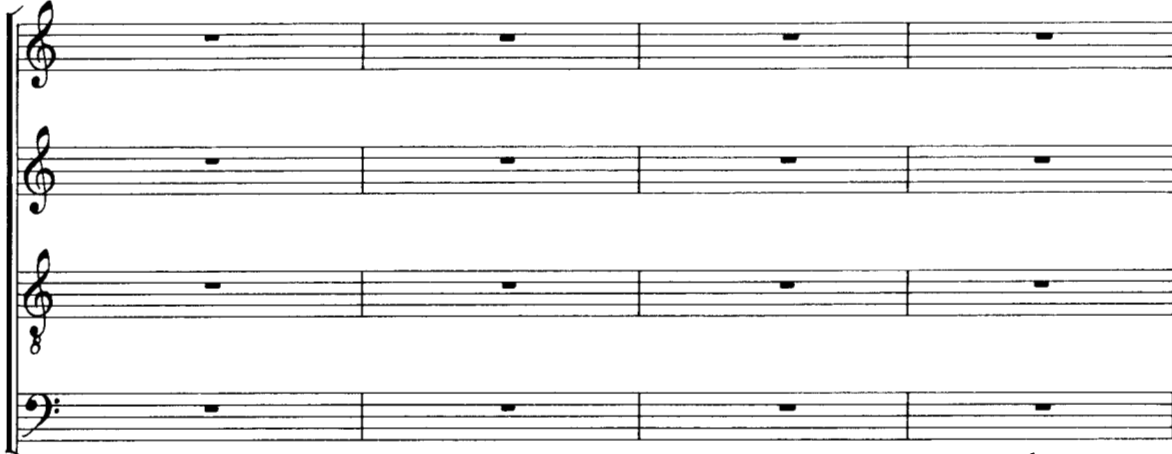
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63



Four empty musical staves, two in the treble clef and two in the bass clef, representing vocal and instrumental parts.



Musical notation for woodwinds and percussion. The treble staff includes dynamics *fz* and *fz*, and instrument markings *Ob., Clar.* and *Cl., Timp.*. The bass staff includes the marking *- Clar.*



Bärenreiter
Leseprobe
Sample page



Musical notation for vocal lines. The treble staff shows the lyrics "Do - - - mi - ne" and "Do - - - mi - ne". The bass staff is empty.



Musical notation for strings and woodwinds. The treble staff includes the marking *+ Clar.*. The bass staff includes markings *+ Cl.*, *fz*, *Viol.*, and *Fag., Ob. 8va*.

71

De - - us, Rex coe - - le - stis,

De - - us, Rex coe - - le - stis,

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

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

Clar. Cl.



Bärenreiter
Leseprobe
Sample page

us a - - - - - fer o - -

De - - - us Pa - - - - - fer o - -

- le - stis, De - - - us Pa - fer o - -

- le - stis, De - - - us Pa - fer o - -

Ob., Clar.

Viol. Via. 8va Cl.

Fag., Vcl., Basso

77

- mni - - po - tens, De - us Pa - - - ter,

- mni - - po - tens, De - us Pa - - - ter,

- mni - - po - tens, De - us

- mni - - po - tens, De - - - us Pa - - - ter,

Pa - - - ter, De - us

De - us Pa - - - ter, De - us

Pa - - - ter, De - us Pa - - - ter,

De - - - us Pa - - - ter, De - us

De - - - us Pa - - - ter, De - us

De - - - us Pa - - - ter, De - us

ff *ff* *ff*



Bärenreiter
Leseprobe
Sample page

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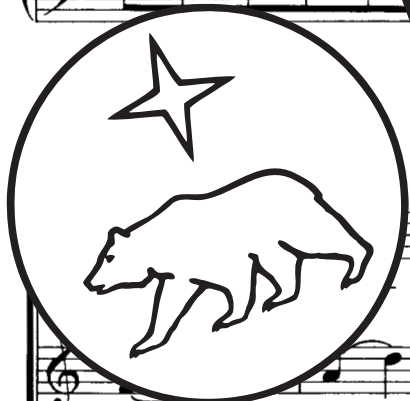
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Do - - - mi - ne

Do - - - mi - ne

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

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



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

Fi - li u - ni - ge - ni - te, Je - - su Chri - - ste,

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

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

Ob. Ob. con Sopr., Alto

+ Fag. -Fag.

Bärenreiter
Leseprobe
Sample page

Je - - su Chri - ste.

Je - - su Chri - ste.

Je - - su Chri - ste.

Je - - su Chri - ste.

Multi Viol. Ob., Clar. Cl., Fag.



Bärenreiter
Leseprobe
Sample page

- us, A - - gnus

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

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

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

- Cl. + Cl. - Cl.

ff

De - i, Fi - - - li - us

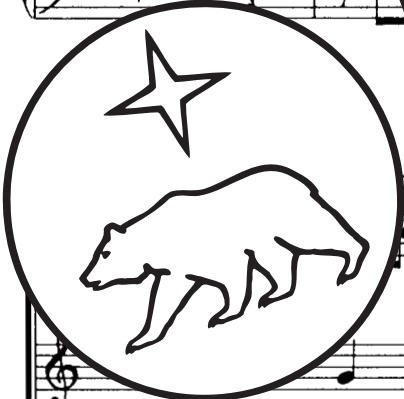
De - i, Fi - - - li - us

De - i, Fi - - - li - us

De - i, Fi - - - li - us

fz

-cl.



Bärenreiter
Leseprobe
Sample page

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

Pa - - -

Pa - - -

+ Cl.

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Adagio 125

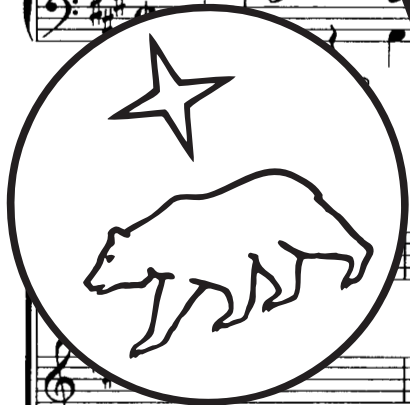
Four musical staves (Violins I, Violins II, Violas, and Cellos/Double Basses) showing rests for the first system.

Adagio

Viol., Vla.

Vcl. - Solo

p



Bärenreiter
Leseprobe
Sample page

Four musical staves (Violins I, Violins II, Violas, and Cellos/Double Basses) showing rests for the second system.

Four musical staves (Violins I, Violins II, Violas, and Cellos/Double Basses) showing musical notation for the third system. The first staff has a *ff* dynamic marking and the second staff has a *+ Cor.* marking.

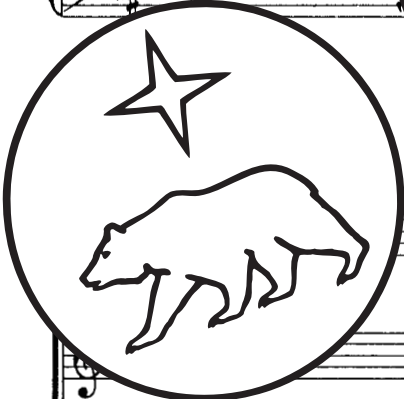
132

Three empty musical staves in G major (one sharp) and 4/4 time, likely for vocal or instrumental parts.

Solo

Qui tol - - - lis, qui tol - lis pec - -

Piano accompaniment for the first system, featuring a right-hand melody and a left-hand bass line. Includes performance markings such as 'Arch.' and '+ Fl.'.



Bärenreiter
Leseprobe
Sample page

Three empty musical staves, continuing the score's layout.

- ca - - - - ta mun - di, mi - - - se -

Piano accompaniment for the second system, including performance markings like '+ Fag.' and '- Fag., Cor.'.

138

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

tol - - - lis pec - ca - ta, pec - ca - - - ta



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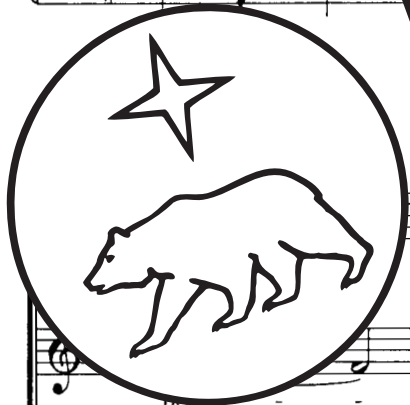
re - - re, mi - - se - re - - re

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

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

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

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



Bärenreiter
Leseprobe
Sample page

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

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

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

p - Cor. + Cor.

156

p no - - - - - bis.

p no - - - - - bis.

p no - - - - - bis.

p no - - - - - bis. Solo Qui

Viol.

Fo.

Vla.

Cor.



Bärenreiter
Leseprobe
Sample page

fol - - - lis pec - ca - ta, pec - ca - - - - ta

Viol., Vla.

Cor.

162

Tutti *f* ..

Su - - - sci - pe

Tutti *f* ..

Su - - - sci - pe

Tutti *f* ..

Su - - - sci - pe

Tutti *f* ..

mun - di, Su - - - sci - pe

Tutti *f* ..



Bärenreiter
Leseprobe
Sample page

ca - ti o - nem no - - - stram,

de - - - pre - ca - ti - o - nem no - - - stram,

p de - - - pre - ca - ti - o - nem no - - - stram,

p de - - - pre - ca - ti - o - nem no - - - stram,

Viol. I

Fl. + Ob.

p Viol. II } gva
 Vla.

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170

ff

su - - - sci - pe, su - - - sci - pe

ff

su - - - sci - pe, su - - - sci - pe

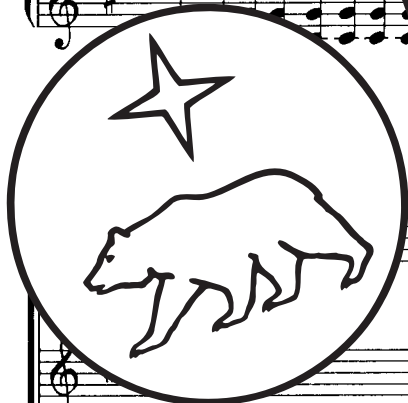
ff

su - - - sci - pe, su - - - sci - pe

ff

su - - - sci - pe, su - - - sci - pe

ff Tutti



Bärenreiter
Leseprobe
Sample page

p

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

p

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

p

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

p

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

p

Viol.

Fl., Vcl. - Solo 8^{va} bassa

Ob.

+ Fag.

175

de - pre - ca - ti - o - - - nem

de - pre - ca - ti - o - - - nem

de - pre - ca - ti - o - - - nem

de - pre - ca - ti - o - - - nem

Bärenreiter
Leseprobe
Sample page



no - - - - - stram.

no - - - - - stram.

no - - - - - stram.

Qui se - - - des, qui se - des ad

no - - - - - stram.

- Fl. - Ob.

Vcl. - Solo

+ Cor. Fag.

180

Musical score for three vocal parts (Soprano, Alto, Tenor) and Bass. The lyrics are: "Mi - - se - - dex - - - - te - ram Pa - tris. Mi - - se - -".

Tutti *f*

Piano accompaniment for the first system, including parts for Violins (Vcl.) and Cor.



Bärenreiter
Leseprobe
Sample page

Musical score for three vocal parts. The lyrics are: "no - - bis, no - bis. - re - re no - - bis, no - bis. - re - re no - - bis, no - bis."

Tutti *f*

Musical score for three vocal parts and piano accompaniment. The lyrics are: "Mi - - se - re - - re, mi - - se -".

+ Clar.

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no - - - bis.

no - - - bis.

no - - - bis.

Solo Mi - - se - - re - re no - - bis.

no - - - bis.

Ob. Arch. Ob. Arch. Ob. Arch. Ob. Arch. Ob. Arch. Ob. Arch.
Fag. Fag. Fag. Fag. Fag. Fag. Fag. Fag. Fag. Fag.

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

Quo - ni - am tu so - lus san - ctus. Tu so - lus Do - mi - nus. Tu

Tutti

Quo - ni - am tu so - lus san - ctus. Tu so - lus Do - mi - nus. Tu

Tutti

Quo - ni - am tu so - lus san - ctus. Tu so - lus Do - mi - nus. Tu

Allegro

f Ob., Clar.
Cl., Timp.
Archi

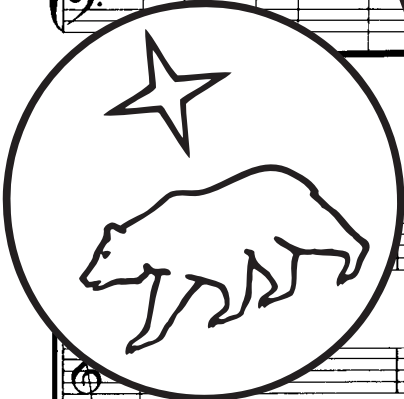


so - - - - lus Al - - tis - - - si - -

so - - - - lus Al - - tis - - - si - -

so - - - - lus Al - - tis - - - si - -

so - - - - lus Al - - tis - - - si - -



Bärenreiter
Leseprobe
Sample page

- - su Chri - ste.

- mus, Je - - su Chri - ste.

- mus, Je - - su Chri - ste.

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

207

Quo - ni - am tu so - lus san - ctus. Tu so - - - lus

Quo - ni - am tu so - lus san - ctus. Tu so - - - lus

Quo - ni - am tu so - lus san - ctus. Tu so - - - lus

Quo - ni - am tu so - lus san - ctus. Tu so - - - lus

so - - - lus Al - tis - - - si -

Do - mi - nus. Tu so - - - lus Al - tis - - - si - -

Do - mi - nus. Tu so - - - lus Al - tis - - - si - -

Do - mi - nus. Tu so - - - lus Al - tis - - - si - -



Bärenreiter
Leseprobe
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231

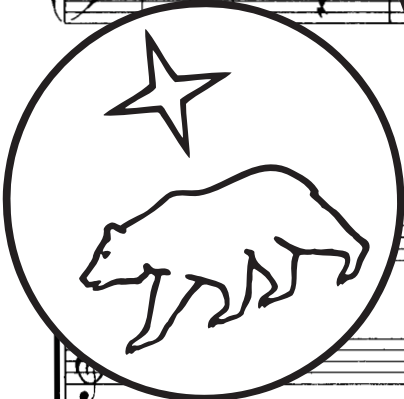
in glo - ri - a De - i Pa - tris.

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

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

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

tr *tr* *tr* *tr* *fz*



Bärenreiter
Leseprobe
Sample page

A - - - men, a - - -

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

A - - - men, a - - -

A - - - men, a - - -

-Cl. +Cl.

men, a - - -

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

- men, a - - men,

en,

a - -

a - - - men, a -

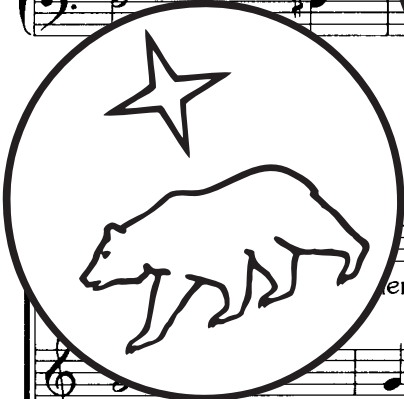
a - - - men, a -

men,

+ Cl.

Archi

Bärenreiter
 Leseprobe
 Sample page



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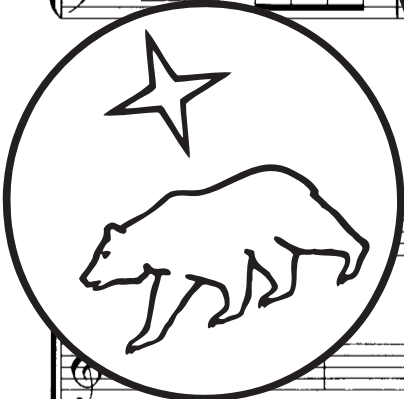
The musical score is arranged in systems. The first system contains vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B), with lyrics 'a - - - - -'. The second system continues the vocal lines with lyrics 'a - - - - - men, a -'. The third system includes the vocal lines and the beginning of the instrumental accompaniment for Violin (Viol.), Viola (Vla.), and Clarinet (Cl.). The fourth system shows the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The fifth system continues the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The sixth system shows the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The seventh system continues the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The eighth system shows the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The ninth system continues the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The tenth system shows the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The eleventh system continues the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The twelfth system shows the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The thirteenth system continues the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The fourteenth system shows the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The fifteenth system continues the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The sixteenth system shows the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The seventeenth system continues the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The eighteenth system shows the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The nineteenth system continues the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The twentieth system shows the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The twenty-first system continues the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The twenty-second system shows the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The twenty-third system continues the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The twenty-fourth system shows the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The twenty-fifth system continues the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The twenty-sixth system shows the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The twenty-seventh system continues the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The twenty-eighth system shows the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The twenty-ninth system continues the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The thirtieth system shows the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The thirty-first system continues the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The thirty-second system shows the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The thirty-third system continues the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The thirty-fourth system shows the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The thirty-fifth system continues the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The thirty-sixth system shows the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The thirty-seventh system continues the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The thirty-eighth system shows the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The thirty-ninth system continues the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The fortieth system shows the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The forty-first system continues the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The forty-second system shows the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The forty-third system continues the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The forty-fourth system shows the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The forty-fifth system continues the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The forty-sixth system shows the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The forty-seventh system continues the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The forty-eighth system shows the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The forty-ninth system continues the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment. The fiftieth system shows the vocal lines with lyrics '- men, a - - - - -' and the instrumental accompaniment.

Bärenreiter
 Leseprobe
 Sample page



Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: a - - - men, a - - - men, - - men, a - - - men, - - men, a - - - men, a - - - men, a - - - men, a - - - men.

Piano accompaniment for the first system, featuring arpeggiated chords in both hands.



Bärenreiter
Leseprobe
Sample page

Four vocal staves with lyrics: a - - - men, a - - - men, a - - - men, a - - - men, a - - - men, a - - - men, a - - - men, a - - - men. Dynamic markings *p* and *f* are present.

Piano accompaniment for the second system, featuring arpeggiated chords in both hands. Dynamic markings *p* and *f* are present.

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

Viol. + Ob. *p*
 Archi *f* Tutti



Bärenreiter
 Leseprobe
 Sample page

p a - - - men, a - - - men, *f* a - - -
p a - - - men, a - - - men, *f* a - - -
p a - - - men, a - - - men, *f* a - - -

Viol. + Ob. *p* Archi *f* Tutti

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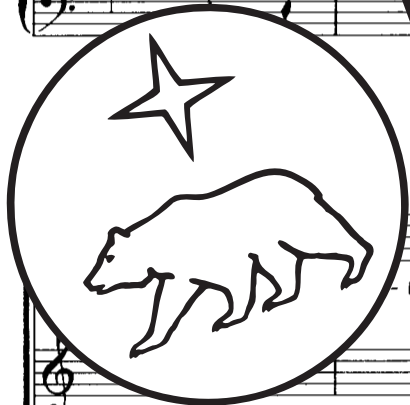
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Tutti


 Musical notation for four vocal parts (Soprano, Alto, Tenor, Bass). The lyrics are "a - men, a - men, a - men, a - men, a - men, a - men, a - men, a - men." The music is marked with a forte *f* dynamic.


 Musical notation for piano and oboe. The piano part includes a *p* (piano) dynamic marking. The oboe part is marked with a *mf* (mezzo-forte) dynamic.



Bärenreiter
 Leseprobe
 Sample page


 Musical notation for four vocal parts. The lyrics are "a - men, a - men, a - men, a - men, a - men, a - men, a - men, a - men." The music is marked with a forte *f* dynamic.


 Musical notation for piano. The music is marked with a forte *f* dynamic.

Credo

Allegro

Soprano

Alto

Tenore

Basso

Allegro

Oboi, Clarinetti,
Fagotti, Clarini,
Corni, Timpani,
Archi, Organo



Bärenreiter
Leseprobe
Sample page

Tutti Pa - trem, Pa - trem o - mni - pot -
Tutti Cre - do, cre - do in u - num De - um, Pa - trem o - mni - pot -

-Ob.

Musical score for Oboe (Ob.) in treble clef. It features a series of chords and melodic lines, with some notes marked with a '7' (seventh).

6 Tutti

Tutti Et ex Pa - tre, ex

Et in u - num, in u - num Do - mi - num Je - sum,

- en - tem, fa - cto - rem coe - li et ter - rae, et ter - rae, vi - si -

- en - tem, fa - cto - rem coe - li et ter - rae, et ter - rae.

Ob. II

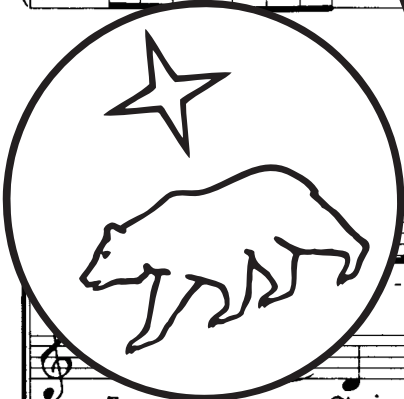
- tum an - - te o - mni - a

Je - sum Chri - - stum, Fi - - li - um De - i u - ni -

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

Et in u - num

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15

fa - ctum, — ge - ni - tum, non fa - ctum, con - sub - stan - ti -
 - um — ve - - rum de — De - - - o
 - stan - - ti - a - - lem — Pa - tri: per — quem —

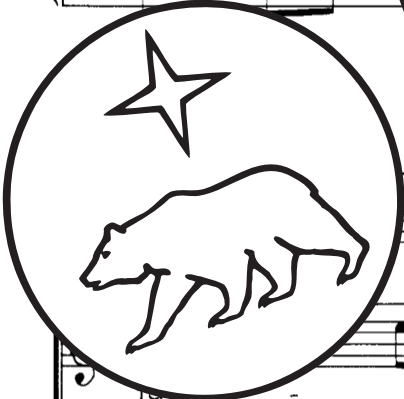
Bärenreiter
Leseprobe
Sample page

ve - - ro. Per quem
 o - mni - a fa - - - cta sunt, per quem
 Ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem Pa - - -

19

- - - - tri: per quem o - mni - a
 o - mni - a fa - cta sunt, per quem o - mni - a
 o - mni - a fa - - - - -

- - - - tri: -
 Cl., Timp.



Bärenreiter
Leseprobe
Sample page

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

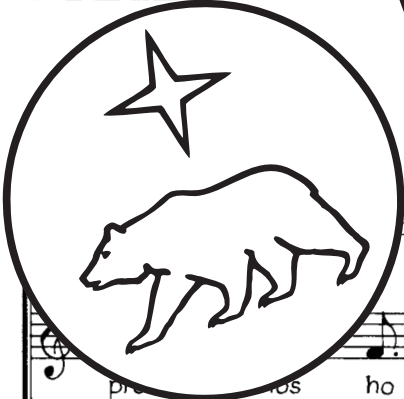
- - - - -

23

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

sunt. Qui

Bärenreiter
Leseprobe
Sample page



mi - nes, et pro - pter no - stram sa -
 pro - pter nos ho - mi - nes, et pro - pter no - stram sa -

Qui pro - pter nos
 pro - pter nos ho - mi - nes, et pro - pter no - stram sa -

Archi
 Fag.

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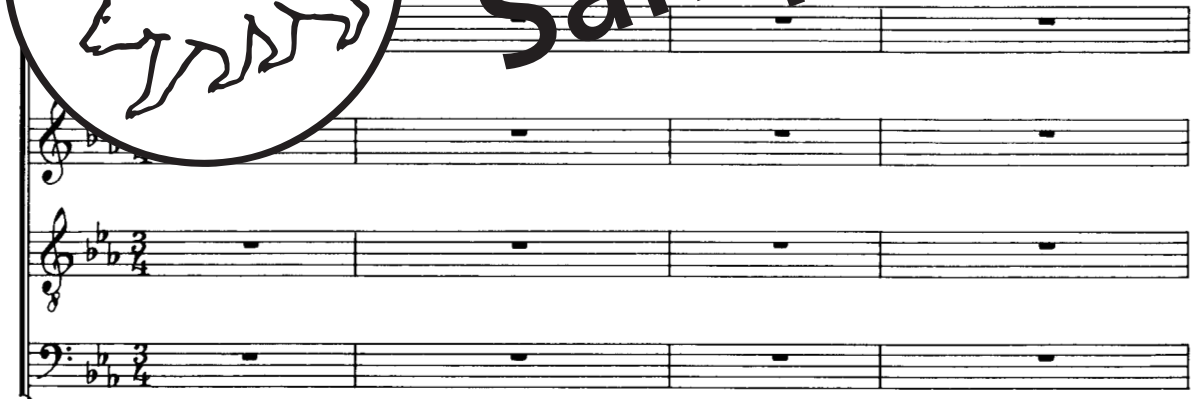
37

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

cr



Bärenreiter
Leseprobe
Sample page



Adagio

p Archi

+ Ob.,
Clar.

f
+ Fag.

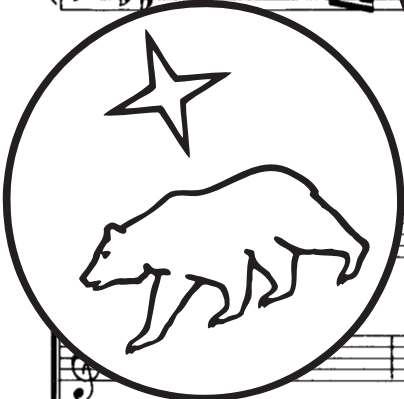


38

Three staves of music (treble clef, bass clef, and another treble clef) with a key signature of two flats. The bottom staff includes a "Solo" box above it.

Et in - car - na - tus e

Orchestral accompaniment for strings (Archi), woodwinds (Fag.), and horns (Cor.).



Bärenreiter
Leseprobe
Sample page

Three staves of music (treble clef, bass clef, and another treble clef) continuing the musical score.

et in - car - na - tus est de Spi - ri - tu - San - cto.

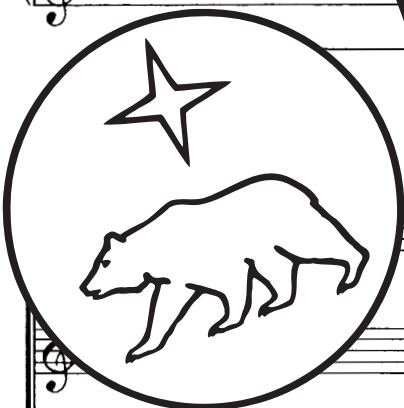
Orchestral accompaniment for strings (Archi) and woodwinds (Fag.).

46 Solo

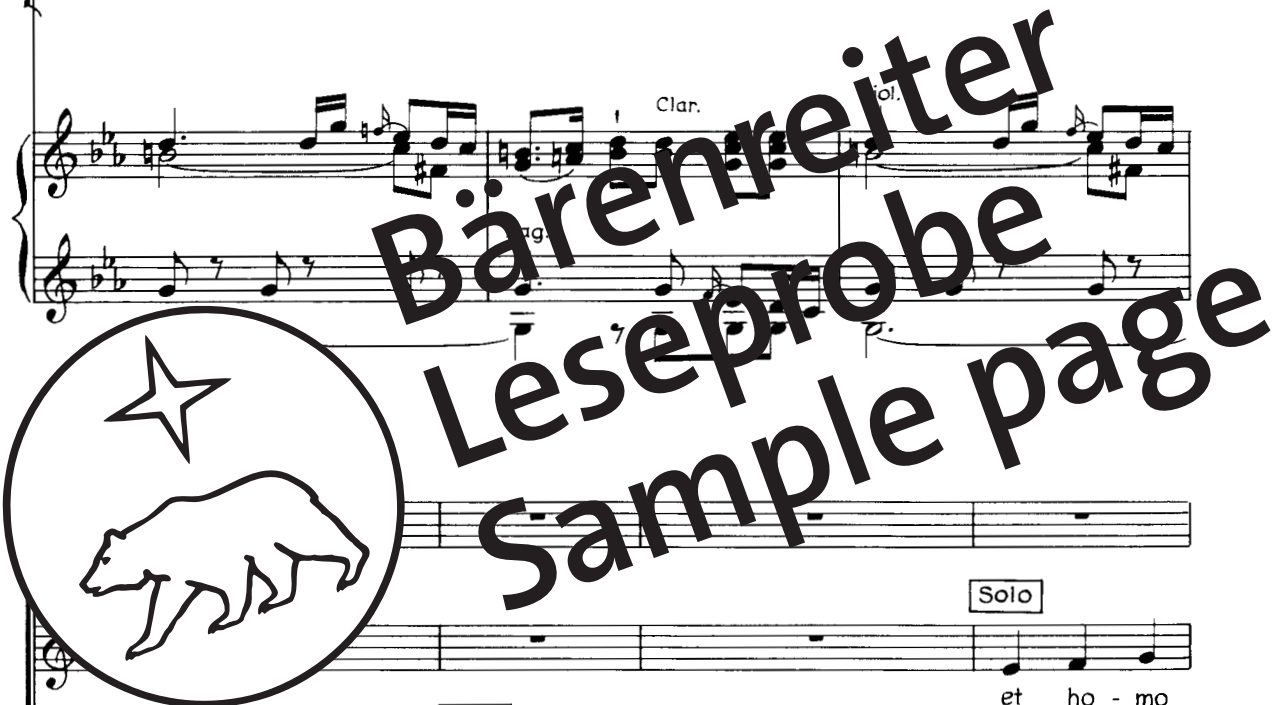


ex Ma - ri - a Vir - gi - ne, ex Ma - ri - a

This block contains the vocal solo for the first system. It features a single treble clef staff with a key signature of two flats and a common time signature. The lyrics are "ex Ma - ri - a Vir - gi - ne, ex Ma - ri - a". A "Solo" box is placed above the first measure. Below the vocal staff are three empty staves for piano accompaniment.



Bärenreiter
Leseprobe
Sample page



This block contains the piano accompaniment for the first system. It features a grand staff with treble and bass clefs, a key signature of two flats, and a common time signature. The piano part includes a "Solo" box above the first measure. A large, semi-transparent watermark is overlaid on the score, reading "Bärenreiter Leseprobe Sample page". To the left of the watermark is a circular logo containing a stylized bear and a five-pointed star.

Solo



et ho - mo

Solo



et ho - mo fa - ctus est,

This block contains the vocal solo for the second system. It features a single treble clef staff with a key signature of two flats and a common time signature. The lyrics are "et ho - mo" and "et ho - mo fa - ctus est,". Two "Solo" boxes are placed above the first and second measures. Below the vocal staff are three empty staves for piano accompaniment.



Clar. Ob. Vla.

This block contains the piano accompaniment for the second system. It features a grand staff with treble and bass clefs, a key signature of two flats, and a common time signature. The piano part includes a "Solo" box above the first measure. The score is labeled with "Clar.", "Ob.", and "Vla." for the woodwind and string parts. A large, semi-transparent watermark is overlaid on the score, reading "Bärenreiter Leseprobe Sample page".

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62

ho - - - - - mo - - - - - fa - - - - - ctus

ho - - - - - mo - - - - - fa - - - - - ctus

ho - - - - - mo - - - - - fa - - - - - ctus

ho - - - - - mo - - - - - fa - - - - - ctus

+ Ob., Clar.

+ Fag.



Bärenreiter
 Leseprobe
 Sample page

est.

est.

est.

p
Cru - ci -

Clar. I

p Viol.

Vla.

Ob.

Viol. I

68

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

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

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

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



Bärenreiter
Leseprobe
Sample page

sub

no - bis, sub

no - bis, sub

- bis, sub Pon - - - fi - o Pi - la - to, sub

+ Cor.

74

Solo

Pon - - - ti - o Pi - la - to pas - sus, pas - sus,

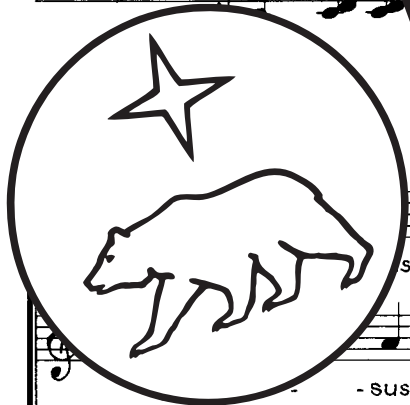
Solo

Pon - - - ti - o Pi - la - to pas - sus, pas - sus,

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

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

Bärenreiter
Leseprobe
Sample page



Viol. Vla.

se - pul - tus, se -

- sus et se - pul - tus, se -

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

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

f Tutti (senza Cor.)

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87

pp

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

pp

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

pp

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

pp

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

pp

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



Bärenreiter
Leseprobe
Sample page

Cor.

- pul - - - tus est.

est, se - pul - - - tus est.

est, se - pul - - - tus est.

est, se - pul - - - tus est.

pp

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

Allegro $\frac{9}{4}$ *f*

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

Et re-sur-re-xit

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

Et re-sur-re-xit

Allegro

+ Ob. + Viol. + Tr. b. + Fag.

Archi

Bärenreiter

Leseprobe

Sample page

di-se-cun-dum Scri-ptu-ras.

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

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

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

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

Viol. Via. *p*



102

Solo

Et a - scen - - - dit in

e - det ad dex - - te - ram Pa - - -

Solo

Se - det, se - det ad dex - - te - ram Pa - - -

Solo

Se - det, se - det ad dex - te - ram Pa - - -

+ Basso

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117

ju - - di - ca - - - re

ju - di -

ju - di -

ju di -

mor - tu - os:

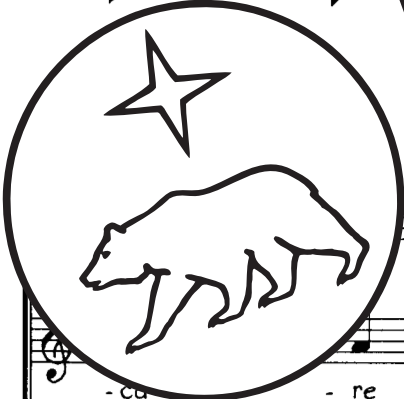
- ca - - re vi - vos et mor - - tu - os:

- ca - - re vi - vos et mor - - tu - os:

- ca - - re vi - vos et mor - - tu - os:

ff

Bärenreiter
 Leseprobe
 Sample page



123

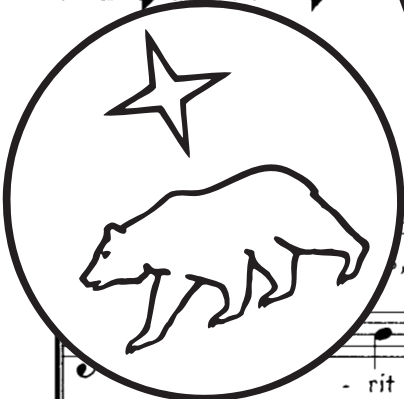
cu - jus re - gni non e - - - rit

cu - jus re - gni non

cu - jus re - gni non

cu - jus re gni non

Bärenreiter
Leseprobe
Sample page



cu - jus re - - - gni

- rit fi - - - nis, non,

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

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

Via. con Sopr.

130

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

Bärenreiter
Leseprobe
Sample page

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143

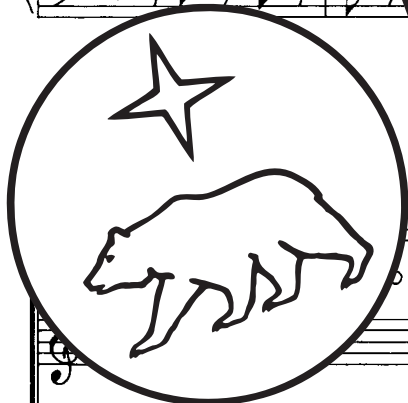
Do - mi-num, et vi - vi - fi - can - tem:

Do - mi - num, et vi - vi - fi - can - tem:

Do - mi-num, et vi - vi - fi - can - tem:

Do - mi-num, et vi - vi - fi - can - tem:

Bärenreiter
Leseprobe
Sample page



cu - tus est per Pro -

qui lo - cu - - tus est

qui lo - cu - - tus est

qui lo - cu - - tus est

150

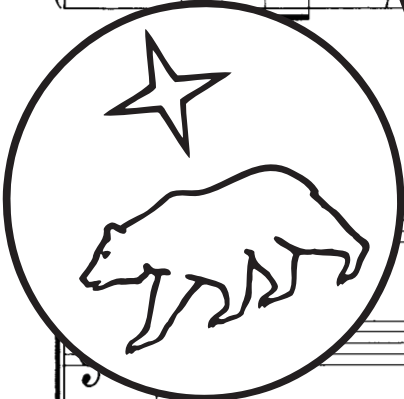
- phe - - - - - tas.

per Pro - phe - - - - - tas.

per Pro - phe - - - - - tas.

per Pro - phe - - - - - tas.

fz



Bärenreiter
Leseprobe
Sample page

u - - - - nam san - ctam ca -

Et u - - - - nam san - ctam ca -

Et u - - - - nam san - ctam ca -

Et u - - - - nam san - ctam ca -

fz

156

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

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

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

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

- Ob.
- Cl.



Bärenreiter
Leseprobe
Sample page

- am. Con -

- cle - - si - am. Con -

- cle - - - si - am. Con -

- cle - - - si - am. Con -

Viol.

Ob.

Cl. (8va)

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168

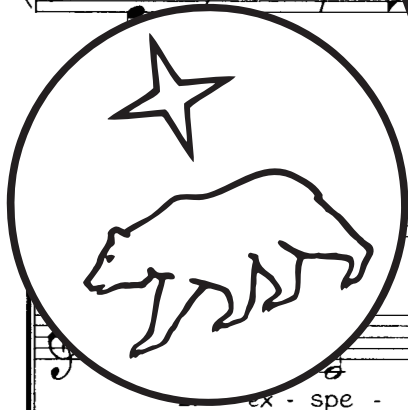
- to - rum, pec - ca - to - rum.

- to - rum, pec - ca - to - rum.

- to - rum, pec - ca - to - rum.

- to - rum, pec - ca - to - rum.

Ap.
ag.



Bärenreiter
Leseprobe
Sample page

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

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

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

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

Ob.

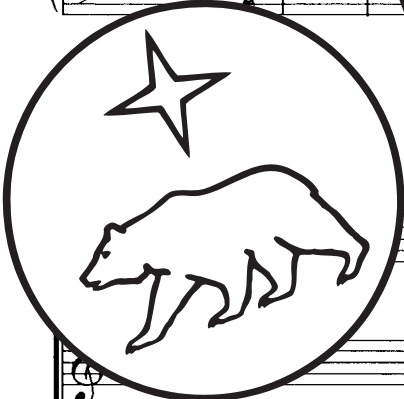
Cl.

+Timp.

176

p
- o - nem mor - tu - o - - - rum. _____
p
- o - nem mor - tu - o - - - rum. _____
p
- o - nem mor - tu - o - - - rum. _____
p
- o - nem mor - tu - o - - - rum. _____

Bärenreiter
Leseprobe
Sample page



p *Allegro*
- o - nem mor - tu - o - - - rum. _____
p
- o - nem mor - tu - o - - - rum. _____
p
- o - nem mor - tu - o - - - rum. _____
p
- o - nem mor - tu - o - - - rum. _____

Et - - - tam ven - tu - - ri

Vivace

Viol. I

f Tutti

Ob. I
con Sopr.

Viol. II, Vla.

Org.
- Cb.

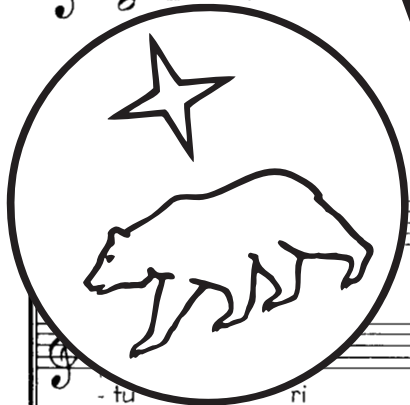
188

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

Et vi - - tam ven -

Ob. I, Vla. con Sopr.
Ob. II, Org. con Alto

Vcl. II



Bärenreiter
Leseprobe
Sample page

a - - - - men .

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

Et

Ob. I + Vla.
Viol. II 8va con Alto

Vcl., Fag.

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200

-men.

sae - - cu - li. A - -



Bärenreiter
Leseprobe
Sample page

vi - - tam ven - tu - - - ri

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

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

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

Ob.

+ Cl., Timp.

206

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



Bärenreiter
Leseprobe
Sample page

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

212

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

- C, Timp.



Bärenreiter
Leseprobe
Sample page

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

- Ob. - Fag.

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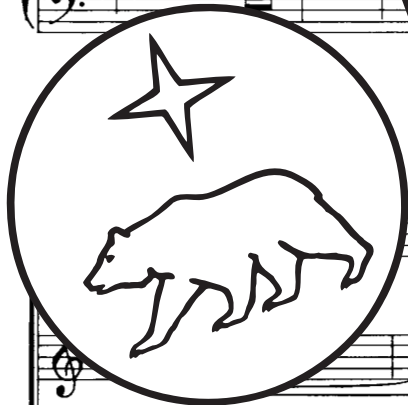
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224

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

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



Bärenreiter
 Leseprobe
 Sample page

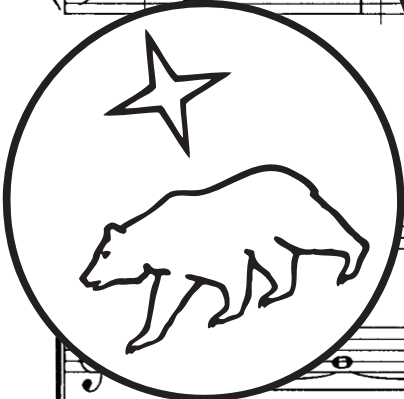
A - - - men, a - - -
 A - - - men, a - - -
 - - - men, a - - - men, a - - -
 - - - men, a - - -

Viol. I *p*
 - Fiat, Timp. Viol. II
 Vla.
 Vcl. } pizz.
 Basso }

237

The musical score consists of several systems. The first system includes a vocal line with lyrics: "- men, a -". The second system continues the vocal line with lyrics: "- men, a - - men, a -". The third system shows the piano accompaniment. The fourth system includes a vocal line with lyrics: "- men, a -". The fifth system continues the vocal line with lyrics: "- men, a -". The sixth system shows the piano accompaniment. The seventh system includes a vocal line with lyrics: "a - - - - - men, a -". The eighth system continues the vocal line with lyrics: "a - - - - -". The ninth system shows the piano accompaniment.

Bärenreiter
Leseprobe
Sample page



241

The image shows a page of a musical score. At the top left, the number '241' is written. The score consists of several staves. The top two staves are vocal parts with lyrics: '- men, a - - - - -' and 'men, a - - - - -'. The third staff is a piano accompaniment. The fourth staff is another vocal part with lyrics: '- men, a - - - - - men,'. The fifth and sixth staves are piano accompaniment. The seventh staff is a vocal part with lyrics: '- men. Et' and 'Tutti'. The eighth staff is another vocal part with lyrics: '- men. Et' and 'Tutti'. The ninth staff is a piano accompaniment with lyrics: '- men. Et' and 'Tutti'. The tenth staff is a vocal part with lyrics: 'a - - - - - men, a -'. The eleventh and twelfth staves are piano accompaniment with lyrics: 'Tutti'. A large watermark 'Bärenreiter Leseprobe Sample page' is overlaid diagonally across the center of the page. On the left side, there is a circular logo containing a five-pointed star above a bear walking to the right. At the bottom right, the text 'Vcl., Basso arco' is written.

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256

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



Bärenreiter
Leseprobe
Sample page

Et
Et
Et
a

+ Cl.
(con Ten.)

262

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

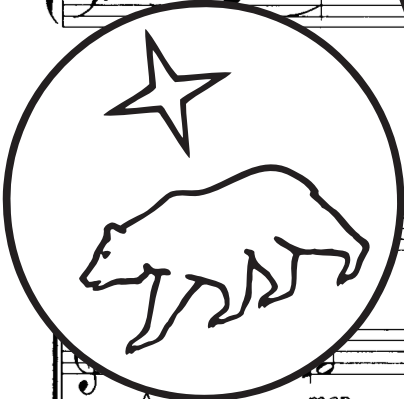
vi - - - tam ven - tu - - - ri sae - - - cu - li.

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

- - - men, a - - -

Ob.

Vc., Basso



Bärenreiter
Leseprobe
Sample page

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

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

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

Instrumental accompaniment for the final section of the page.

268

The musical score consists of several systems. The top system features four vocal staves with lyrics: "- - - - -men, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men. Et vi - - - - - tam ven - sae - - - - - cu - li. A - - - - - men. Et vi - - - - - tam ven -". The piano accompaniment includes a grand staff with a bassoon part marked "- Cl." and a woodwind part marked "+ Cl., Timp.". A large watermark "Bärenreiter Leseprobe Sample page" is overlaid diagonally across the score. A circular logo on the left contains a bear and a star.

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281

ff

ff

ff

ff



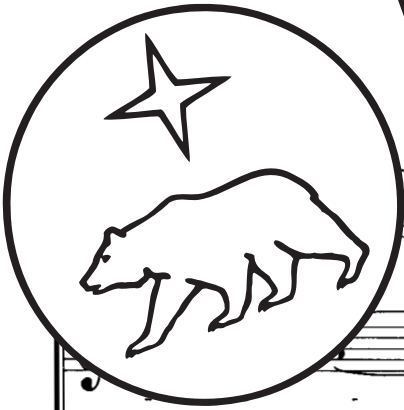
Bärenreiter
Leseprobe
Sample page

musical score including vocal lines with lyrics: men, a - men, men, a - men, men, a - men, men, a - men, and instrumental parts for Violin I, Viola, and Violoncello/Bass.

288

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

Bärenreiter
Leseprobe
Sample page

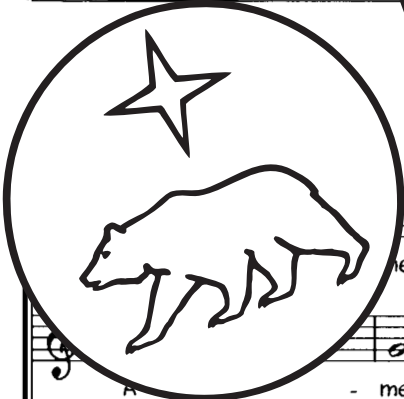


- - - - - men. Et
 - - - - - men. Et
 - - - - - men. Et
 - - - - - men. Et
 Tutti
 Tutti
 Tutti
 Tutti
 Tutti
 Bassi arco

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

Piano accompaniment for the first system.

Bärenreiter
Leseprobe
Sample page



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

- Cl., Timp. + Cl., Timp. - Cl., Timp.

Piano accompaniment for the second system.

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Sanctus

Adagio

Soprano

Alto

Tenore

Basso

Adagio

Oboi, Clarinetti,
Fagotti, Clarini,
Timpani, Archi,
Organo

Archi *p*



Bärenreiter
Leseprobe
Sample page

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

5

Tutti *f*

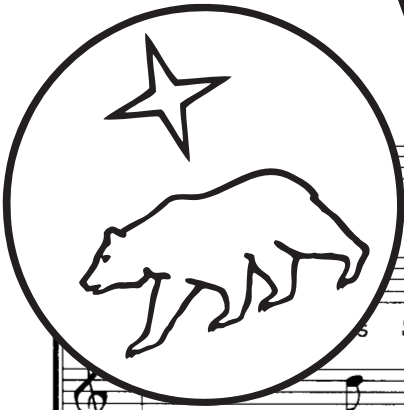
Tutti *f* San - ctus, San - ctus

-oth. **Tutti** *f* San - ctus, San - ctus

Tutti *f* San - ctus, San - ctus Do - mi - nus

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

f - Cl., Timp.



Bärenreiter
Leseprobe
Sample page

p Sa - ba - oth. San - ctus,

p Sa - ba - oth. San - ctus,

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

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

Ob.

p Archi

9

San - - - - - ctus

San - - - - - ctus

San - - - - - ctus

San - - - - - ctus

Clar. Ob.

Do - us Sa - - ba - oth,

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

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

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

Ob.



Bärenreiter
Leseprobe
Sample page

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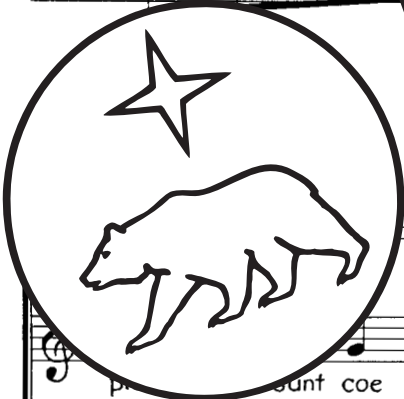
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16

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

- Cl.
 - Cl., Timp.
 - Cl., Timp.

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



Bärenreiter
Leseprobe
Sample page

20

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

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

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

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

+ Cl., Timp.



Bärenreiter
Leseprobe
Sample page

tu - a.

Solo

tu - a. O - san - - na, o - san - -

tu - a.

Archi

p

26

Tutti

Musical staff with lyrics: O - san - -

Tutti

Musical staff with lyrics: O - san - -

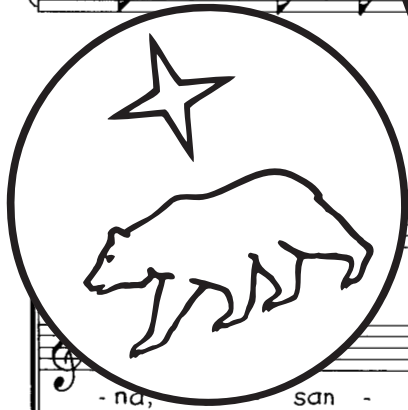
Tutti

Musical staff with lyrics: - na, o - san - na in ex - cel - - sis. O - san - -

Tutti

Musical staff with lyrics: O - san - -

Bärenreiter
Leseprobe
Sample page



Piano accompaniment staff with lyrics: - na, o - san - na in ex - cel - -

Musical staff with lyrics: - na, o - san - na in ex - cel - -

Musical staff with lyrics: - na, o - san - na in ex - cel - -

Musical staff with lyrics: - na, o - san - na in ex - cel - -

Musical staff with lyrics: - na, o - san - na in ex - cel - -

Musical staff with lyrics: - na, o - san - na in ex - cel - -

Musical staff with lyrics: - na, o - san - na in ex - cel - -

Musical staff with lyrics: - na, o - san - na in ex - cel - -

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Benedictus

Andante

Oboi, Fagotti
Clarini, Timpani,
Archi, Organo

Archi *p*

f

Musical notation for measures 1-3, featuring strings and woodwinds.

fz

f + Ob., Fag.

fz

p Ob., Fag.

Musical notation for measures 4-7, featuring strings and woodwinds.



Bärenreiter
Leseprobe
Sample page

8

ten.

Tutti Archi *p*

Tutti Archi *p*

Tutti *f*

ten.

Musical notation for measures 8-11, featuring strings and woodwinds.

12

Viol. II *p*

Viol. I

Vla.

Vcl., Basso

Musical notation for measures 12-16, featuring violins, viola, and violoncello/bass.

17

Ob.

Fag.

Viol.

Fag.

Musical notation for measures 17-20, featuring oboe, bassoon, and violin.

Viol. I
Ob.
Vla.
-Fag.

23 **Solo**

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

Solo

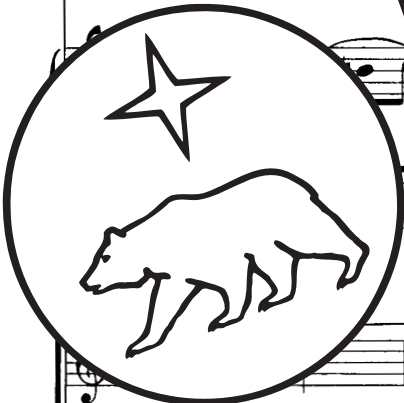
Be - ne - di - ctus qui

Solo

Be - ne - di - ctus qui

Solo

Be - ne - di - ctus qui



Bärenreiter
Leseprobe
Sample page

no - - - mi - ne Do - mi - ni.

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

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

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

-Fag.

Viol. I, II

pp

31

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

Be - ne - di - ctus,

Be - ne -

Vcl., Basso

us qui - - nit in no - - - -

be - ne - di - ctus,

Be - ne - di - ctus, be - ne - di - ctus,

- di - ctus qui ve - - nit in

Bärenreiter
Leseprobe
Sample page



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44

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

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

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

- mi - ni. Be - ne - di - ctus qui ve - nit



Bärenreiter
Leseprobe
Sample page

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

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

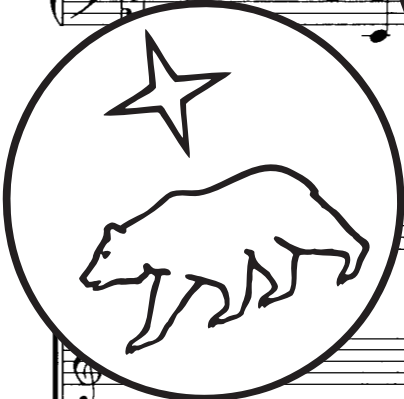
Do - - - mi - ni, in no - - mi - ne Do - - -

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

52

Three vocal staves in G major (one sharp) and 4/4 time. The lyrics are: - - mi - ni.

Piano accompaniment for the first system. Includes dynamic markings *f* and *fx*. A Violin I part is indicated with *Viol. I*.



Bärenreiter
Leseprobe
Sample page

Vocal staves for the second system. The lyrics are: Be - ne - di - ctus qui ve - - nit,
 Be - ne - di - ctus,
 Be - ne -

Piano accompaniment for the second system. Includes dynamic marking *p* and the instruction *Archi*.

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

Bärenreiter
Leseprobe
Sample page



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

Be - ne - di - ctus,

Be - ne -

Ob., Cl.

Vcl., Basso

Vcl. Bass, Trp.

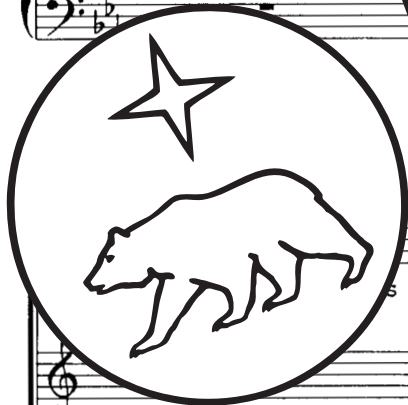
Archi

Be - ne - di - ctus, be - ne - di - ctus,

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

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

Bärenreiter
Leseprobe
Sample page



80

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

- nit, qui ve - - - - -

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

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

- nit in

- nit in

qui ve - - - - - nit in no - - - - -

- ni, in no - - - - -

musical score with piano accompaniment and vocal lines.

Bärenreiter
Leseprobe
Sample page



86

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

Barenreiter
Leseprobe
Sample page

ne Do

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

fz *f* *p*



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100

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

+ Fag.



Bärenreiter
Leseprobe
Sample page

- san na in ex - cel - sis.
 o - san - na, o - san - na in ex - cel - sis.
 o - san - na, o - san - na in ex - cel - sis. **Tutti** 0 -
 o - san - na, o - san - na in ex - cel - sis.

Archi
 + Fag.

706

Tutti

0 - san - na, o - san - na in ex - - -

Tutti

0 - san - na, o - san - na in ex - - -

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

Tutti

0 - san - na, o - san - na in ex - - -

Bärenreiter
Leseprobe
Sample page



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

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

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

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

Agnus Dei

Tutti Adagio *p*

Soprano
Alto
Tenore
Basso

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

Adagio *p* Archi

Oboi, Clarinetti,
Fagotti, Clarini,
Timpani, Archi,
Organo

Bärenreiter
Leseprobe
Sample page

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

Ob., Clar. - Clar.
f Archi + Fag. *fz* *fz*



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13

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

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

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

p
mi - - - se - - - re - - - re

cresc.
se - - - re - - - re

cresc.
- se - - - re - - - re

cresc.
mi - - - se - - - re - - - re

cresc.
mi - - - se - - - re - - - re

Tutti cresc.



**Bärenreiter
Leseprobe
Sample page**

17

no - - - - - bis.

no - - - - - bis.

no - - - - - bis.

no - - - - - bis.

p Archi

imp.

A - - gnus De - i,

A - - gnus De - i,

A - - gnus De - i,

A - - gnus De - i,

f Tutti *fz* - Clar.

- Timp.



Bärenreiter
Leseprobe
Sample page

22

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

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

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

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

fz

(see T. 1)



Bärenreiter
Leseprobe
Sample page

mi - se - re - re,

mi - se - re - re,

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

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

Tutti *ff* *3*

Viol. *3*

Ob., Clar., Cl., Fag(8^{va}bassa)

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35

p
mun - di: do - na
p
mun - di: do - na
p
mun - di: do - na
p
mun - di: do - na

p



Bärenreiter
Leseprobe
Sample page

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

Piano accompaniment for the final section of the page.

40 Allegro con spirito

do - - - -

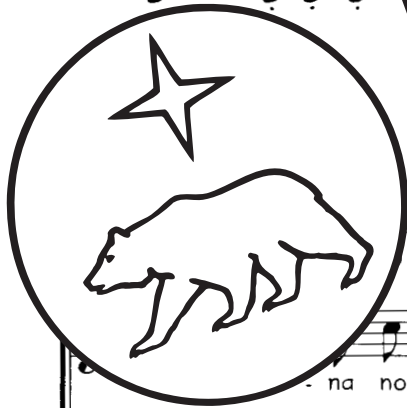
do - - - -

do - - - -

Allegro con spirito

Ob., Clar., Cl.

Timp.



Bärenreiter
Leseprobe
Sample page

- bis pa -

- na no - bis pa -

- na no - bis pa -

do - - - na no - - - bis

Viol.

Ob.

Va.

Vc., Basso

Archi

+ Fag.

47

The musical score is arranged in systems. The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have lyrics: "cem, pa -". The piano accompaniment includes the instruction "+ Cl., Timp.". The second system continues the vocal parts and piano accompaniment. The piano accompaniment includes the instruction "+ Cl., Timp.". The third system features a circular logo on the left containing a bear and a star, with the lyrics "cem, pa -" below it. The fourth system continues the vocal parts and piano accompaniment. The fifth system continues the vocal parts and piano accompaniment. The sixth system features the instruction "Tutti" at the beginning of the piano accompaniment.

Bärenreiter
Leseprobe
Sample page

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64 più presto

- cem,

- cem,

- cem,

pa - - - - - cem,

de: de: de: più presto

Ob., Clar., Fag.

na - bis pa - cem,

do - na no - bis pa - cem,

Tutti

do - na no - bis pa - cem,

Tutti

do - na no - bis pa - cem,

Viol.

+ Timp.

Bärenreiter
Leseprobe
Sample page



72

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

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

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

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

Archi
Fag.



Bärenreiter
Leseprobe
Sample page

-cem, pa - - - - -

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

-cem, pa - - - - -

Tutti

Viol. II Viol. I Viol. I

Viol. II

79

cem, pa - -

cem, pa - -

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

cem, pa - -

Archi

pa - - - cem, pa - - -

- cem, pa - - - cem, pa - - -

- cem, pa - - - cem, pa - - -

- cem, pa - - - cem, pa - - -

+ Clar. Ob.

+ Cl.

+ Fag.

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95

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

- Cl., Timp.

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



Bärenreiter
Leseprobe
Sample page

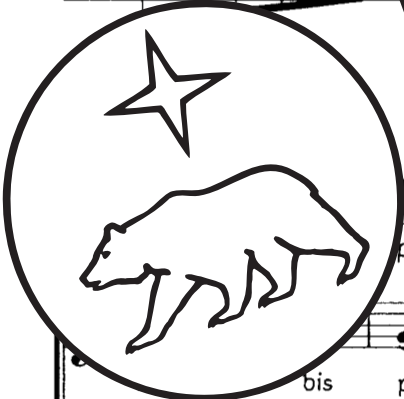
103

- cem, pa - - - cem, do - - na -

- cem, pa - - - cem, do - na

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

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



Bärenreiter
Leseprobe
Sample page

pa - - - - -

bis pa - - cem, pa - - - cem, pa -

pa - - - - - cem, pa - - - - - cem, pa -

pa - - - - - cem, do - na,

Tutti

Archi

Fagl.

Ob., Cl.

+ Archi

Ob., Cl.

Timp.

112

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

Cl.
 + Archi
 Timp. Timp.



Bärenreiter
Leseprobe
Sample page

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

Clar.
 Ob.
 Archi
 Fag.
 Timp.

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130

no - bis pa - cem, do - na



Bärenreiter
 Leseprobe
 Sample page

- cem, pa - - cem, pa - -

pp

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

pp

- cem, pa - - cem, pa - -

pp

p *pp* Ob. *pp* Viol. *pp* Fag.

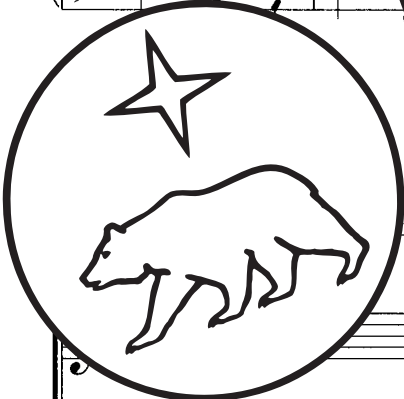
138

- cem, pa - - cem, pa - - cem,

- cem, pa - - cem, pa - - cem,

- cem, pa - - cem, pa - - cem,

- cem, pa - - cem, pa - - cem,



Bärenreiter
Leseprobe
Sample page

pa - - cem, do - na, do - na,

pa - - cem, do - na, do - na,

pa - - cem, do - na, do - na,

pa - - cem, do - na, do - na,

Ob.

Viol. - Clar. + Va.
 - Cl. Fag.

Vc., Basso

147

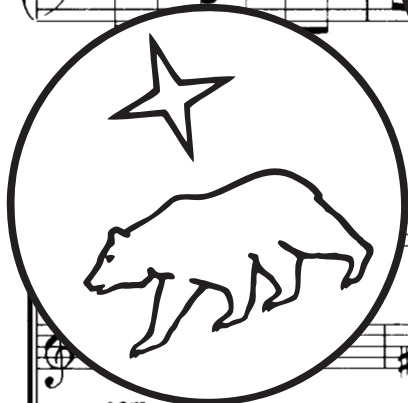
do - na, do - na no - - bis pa - - -

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

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

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

Bärenreiter
Leseprobe
Sample page



pa - - - cem, pa - - -

- cem, pa - - - , - cem, pa - - -

- cem, pa - - - - cem, pa - - -

- cem, pa - - - - cem, pa - - -

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