

# W. A. MOZART

Missa in C

Missa in C major

»Missa solemnis«

KV 337

Herausgegeben von / Edited by  
Monika Holl

Urtext der Neuen Mozart-Ausgabe  
Urtext of the New Mozart Edition

Partitur / Score



Bärenreiter Kassel · Basel · London · New York · Praha  
BA 4881

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## BESETZUNG / ENSEMBLE

Soli: Soprano, Alto, Tenore, Basso

Coro: Soprano, Alto, Tenore, Basso

Oboe I, II; Clarino I, II, Trombone I, II, III; Timpani;  
Violino I, II, Bassi (Violoncello, Contrabbasso, Fagotto);  
Organo

Zu vorliegender Dirigierpartitur sind der Klavierauszug (BA 4881a)  
und das Aufführungsmaterial (BA 4881) erhältlich.

In addition to this full score the vocal score (BA 4881a)  
and the complete performance material (BA 4881) are also available.

Urtextausgabe aus: *Wolfgang Amadeus Mozart, Neue Ausgabe sämtlicher Werke*, in Verbindung mit den Mozartstädten  
Augsburg, Salzburg und Wien herausgegeben von der Internationalen Stiftung Mozarteum Salzburg,  
Serie 1, Werkgruppe 1, Abteilung 1, *Messen* – Band 4 (BA 4604-01), vorgelegt von Monika Holl.

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# VORWORT

Die Messe in C KV 337 komponierte Mozart etwa ein Jahr nach der *Krönungsmesse* KV 317; „nel Marzo 1780 in Salisburgo“ schrieb er auf das erste Blatt seiner Originalpartitur. Und wie bei KV 317 wird auch dieses Werk zusammen mit einer neuen Kirchensonate (KV 336/336<sup>d</sup>) für das Oster-Hochamt im Salzburger Dom bestimmt gewesen sein. Die festliche Instrumentalbesetzung der Partitur mit Oboen, Solo-Fagott, Trompeten und Pauken (aber ohne Hörner) bekräftigt eine solche Vermutung. Die Komposition entspricht auch vom Umfang her etwa dem Messzyklus vom Vorjahr und war damit ebenso wie jene auf die Salzburger Kirchenmusikgepflogenheiten unter Erzbischof Hieronymus Graf Colloredo zugeschnitten, d. h. als Festmesse zwar den Orchesterapparat einer *Missa solennis* erfordernd, in der zeitlichen Ausdehnung aber stark begrenzt und eher einer *Missa brevis* gleichend.

Auffallend an dem Werk ist das streng kontrapunktisch komponierte *Qui tollis*, das einen starken Kontrast zum ähnlichen *Agnus Dei* bildet. Die letzte Orgel im Wechsel mit Flöten, Oboen und dem Solo-Sopran in der Tradition vorgesehener Verstärkung durch Bass sind in der Partitur KV 337 lediglich Orgelstimmen gefordert wird. Die Verwendung der Posaunen auch in jenen Teilen, bei denen Mozart ihr Mitgehen nicht extra verlangt, geht aus den erhaltenen Stimmen der Instrumente im überlieferten Aufführungsmaterial der Familie Mozart hervor.

Der in den Notierungen Mozarts meist als *Bassi ed Organo* bezeichnete Instrumentalbass meint normalerweise das traditionelle Mitgehen von Kontrabass und Fagotten mit dem Orgelbass, wenn nicht für die Fagotte eigene Stimmen vorgesehen sind. Bei der Messe KV 337 wünschte Mozart offensichtlich auch die Mitwirkung des Violoncellos, dem an mehreren Stellen (von Mozart im System der *Bassi* durch entsprechende Eintragungen gekennzeichnet) die höher gelegenen Partien des Instrumentalbasses anvertraut wurden. Außerdem notiert Mozart die Fagotte mit Ausnahme des Soloparts im *Agnus Dei* zwar auch in das System

der *Bassi* (er war schon aus Platzgründen auf dem zehnzeiligen Papier dazu gezwungen), ihre Stimmführung weicht aber häufig von der des Instrumentalbasses ab. Zur besseren Lesbarkeit sind deshalb die Fagotte auf einem eigenen System untergebracht.

An die Polychorie erinnert im Salzburger Dom die getrennte Aufstellung von Solo- und Chorensemble, zu denen je eine Orgel gehörte. Dementsprechend wurden die Auflagestimmen der Solisten und der ersten Orgel, die den gesamten Notentext erhalten, mit *concerto* und die der Chorleiter sowie der zweiten Orgel mit *ripieno* bezeichnet. In der Stimme *Organo concerto* steht die Orgel mit der für den Dirigenten bestimmten *Battuta* (von „battere“, den Takt schlagen), deren Taktvermerke nicht nur bei vollen Partien, sondern auch bei instrumentalen Vor- und Zwischenspielen. In den Solopartien setzt *Organo ripieno* bis zum Eintritt des Tutti ein. Sonstet *Organo concerto* beim Übergang von Tutti- zu Solopartien in Achteln weiter, kann in *Organo ripieno* der letzte Tutti-Wert eine Viertelnote verlängert werden.

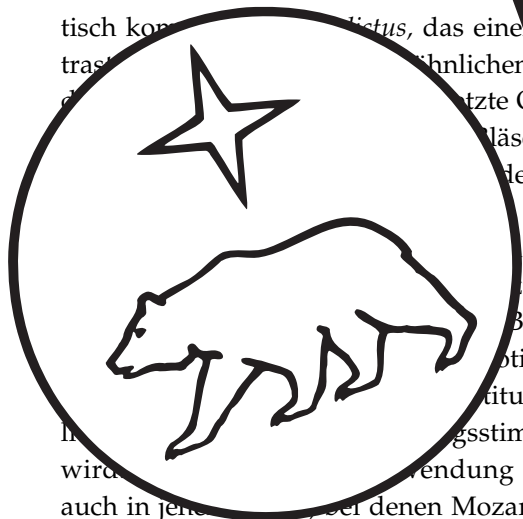
Die mit dem Bass der Orgel unisono geführten *Bassi* üben keine Zäufunktionen aus und pausieren nicht bei instrumentalen Vor- und Zwischenspielen sowie bei Solopartien, sondern nur zugleich mit dem Thorbass. Das Pauzieren der *Bassi* zeigt der Vermerk „*tenza B.*“, das Wiedereinsetzen „*con B.*“ an. Das in der Orgelstimme bisweilen geforderte *tasto solo* wird durch das Eintreten der Bezifferung aufgehoben.

Staccato-Zeichen erscheinen in Mozarts Autographen meist als Striche. Der Strich kann aber auch, vor allem im Instrumentalbass, die Bedeutung eines Akzents haben. In der Orgelstimme können Striche überdies stellvertretend für die Bezifferung „1“ stehen. Im Notentext wurden an solchen Stellen im System *Bassi ed Organo* Striche als Akzentzeichen für die *Bassi* beibehalten und die *tasto-solo*-Ausführung für die Orgel unter dem System mit den Ziffern „1“ in eckigen Klammern angemerkt.

Monika Holl

## ZUR EDITION

Berichtigungen und Ergänzungen der Herausgeberin sind im Notentext typographisch gekennzeichnet, und zwar: Buchstaben (Worte, dynamische Zeichen,



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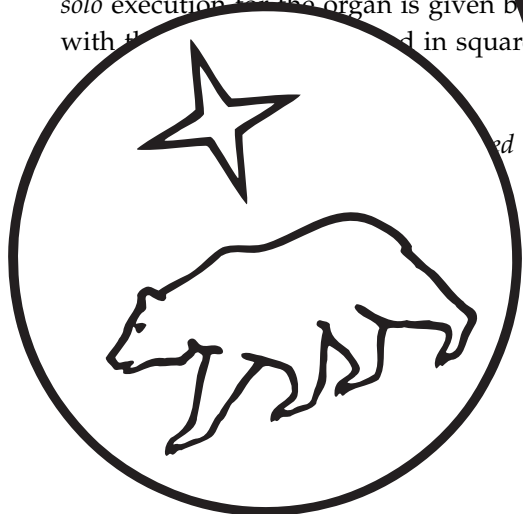
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In those passages where the *Organo concerto* continues in eighth-notes during a transition from a tutti to a solo section, it may happen that the final note of the tutti is prolonged to a quarter-note in the *Organo ripieno* part.





The basses, which double the bass line of the organ in unison, do not function as tutti instruments, and therefore do not pause during the instrumental introductions or interludes or in the solo passages but only when required to do so by the choral bass part. The dropping out of the bass parts is indicated by "senza B.", their re-entry by "con B." The *tasto solo* occasionally requested in the organ part is cancelled by the return of the continuo figures.

Mozart generally used a stroke as a staccato mark in his autographs. However, the stroke can also indicate an accent, especially in the instrumental bass part. Moreover, strokes in the organ part may stand for the figure "1". In passages of this kind, this edition has retained strokes in the *Bassi ed Organo* staff, which indicate accent marks for the *Bassi*, whereas the *tasto solo* execution for the organ is given below the staff with the stroke enclosed in square brackets.

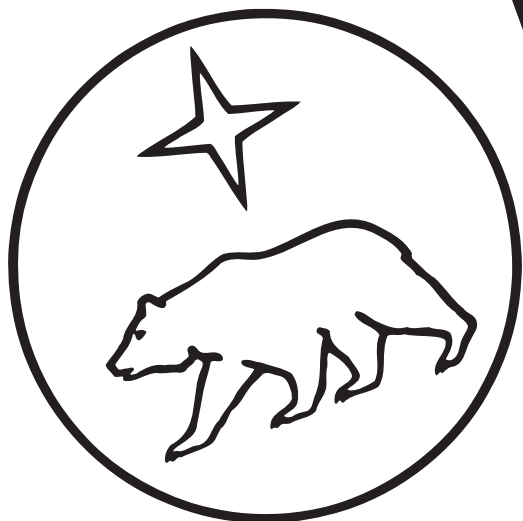
Monika Holt  
edited by Steve Taylor



## EDITORIAL NOTE

Editorial corrections and additions are identified typographically in the musical text as follows: letters (words, dynamics, trill signs) and digits by italics; main notes, accidentals before main notes, dashes, dots, fermatas, ornaments and rests of lesser duration (half-note, quarter-note etc.) by small print; slurs by broken lines; appoggiaturas and grace-notes by square brackets. All digits used to indicate triplets and sextuplets appear in italics, with those added by the editor set in a smaller type. Whole-note rests lacking in the source have been added without comment. Mozart always notated *solos* as sixteenth, thirty-seconds and so forth with a stroke through the stem, i. e.  instead of . In the case of appoggiaturas, it is thus impossible to determine whether they should be executed short or long. In such cases, the present edition prefers in principle to use the modern equivalents , etc. Where an appoggiatura represented in this manner is meant to be short, "[]" has been added above the note concerned. Slurs missing between the note (or group of notes) of the appoggiatura and the main note have been added without special indication, as have articulation marks on grace notes.

Bärenreiter  
Leseprobe  
Sample page



**Bärenreiter  
Leseprobe  
Sample page**

# Missa in C / C major

KV 337

## KYRIE

Wolfgang Amadeus Mozart

Andante

*Oboe I, II*

*Fagotto I, II\*\*)*

*Clarino I, II in Do / C*

*Timpani in Do-Sol / C-G*

*Trombone alto \*)*

*Trombone*

*Soprano*

*Alto*

*Tenore*

*Basso*

*Bassi \*\*) ed Organo*

*Solo \*\*\*)*

*Org.: tasto solo*



\*) Zur Mitwirkung Posaunen vgl. Vorwort. / Concerning a performance with trombones see Preface.

\*\*\*) Zur Besetzung vgl. Vorwort. / Concerning the scoring see Preface.

\*\*\*\*) Zur Bedeutung von Tutti und Solo im System Bassi ed Organo vgl. Vorwort. / Concerning Solo and Tutti in the staff of Bassi ed Organo see Preface.

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12 *f* *a 2*

*f* *f*

*f*



**Bärenreiter**  
**Leseprobe**  
**Sample page**

*Tutti* *f*  
 Ky - ri - e \_\_\_\_\_, Ky - ri - e \_\_\_\_\_ e -

*Tutti* *f*  
 Ky - - - - ri - e \_\_\_\_\_ e -

*Tutti* *f*  
 Ky - ri - e \_\_\_\_\_ e -

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

*f* *Tutti*  
 4 \_\_\_\_\_ 3 \_\_\_\_\_ 7 [ ] \_\_\_\_\_ 4 \_\_\_\_\_ 3 \_\_\_\_\_ 7 [ ]

17

p f p

fp fp p

f p



**Bärenreiter**  
**Leseprobe**  
**Sample page**

f p

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

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

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

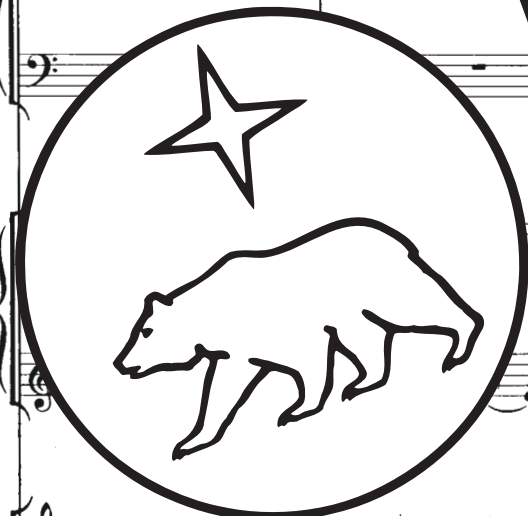
e e - lei - son. Ky - ri - e e - lei - son, e - lei - son.

p f p

Org.: tasto solo

$\frac{6}{4}$  Org.: tasto solo

22



**Bärenreiter**  
**Leseprobe**  
**Sample page**

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

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

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

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

f p  
 Org.: *tasto solo*

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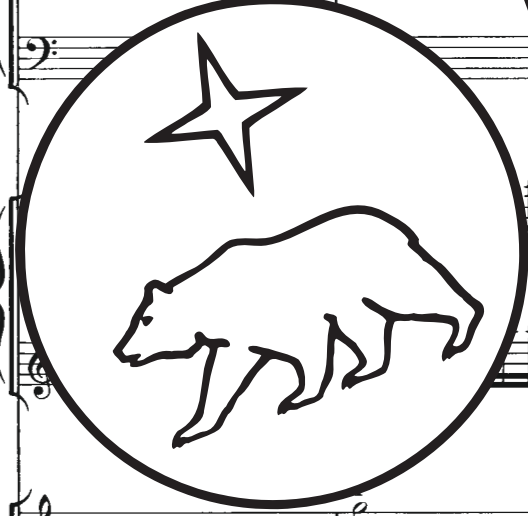
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**Bärenreiter**  
**Leseprobe**  
**Sample page**

Chri - - ste, Chri - - ste,

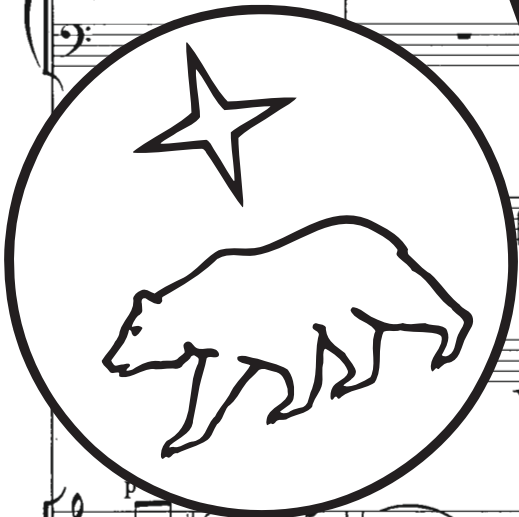
Chri - - ste, Chri - - ste,

Chri - - ste, Chri - - ste,

Chri - - ste, Chri - - ste,

fp 5 *Org.: tasto solo* 5 *Org.: tasto solo*

Bärenreiter  
Leseprobe  
Sample page



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

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

Chri - ste e - lei - son. Ky - ri - e e - lei -

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

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

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

Chri - ste e - lei - son. Ky - ri - e e - lei -

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

44

fp p sfp sfp

**Bärenreiter**  
**Leseprobe**  
**Sample page**



mf p mf p

fp sf p sf p

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

fp p sf p sf p

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

fp p sf p sf p

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

fp p sf p sf p

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

fp p sfp sfp

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4 tr tr

**Bärenreiter**  
**Leseprobe**  
**Sample page**



pax, in ter - ra pax ho - mi - ni-bus bo - - nae vo - lun - ta - - -

pax, in ter - ra pax ho - mi - ni-bus bo - - nae vo - lun -

pax, in ter - ra pax ho - mi - ni-bus bo - - nae vo - lun - ta - - -

pax, in ter - ra pax ho - mi - ni-bus bo - - nae vo - lun - ta - - -

6 6 6 6 5 5 b7 6 4

7

- tis, bo - nae vo - lun - ta - tis. Lau - da - mus

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

tis, bo - nae vo - lun - ta - tis. Lau - da - mus te.

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

5 6 6 6 6 6

Bärenreiter  
Leseprobe  
Sample page



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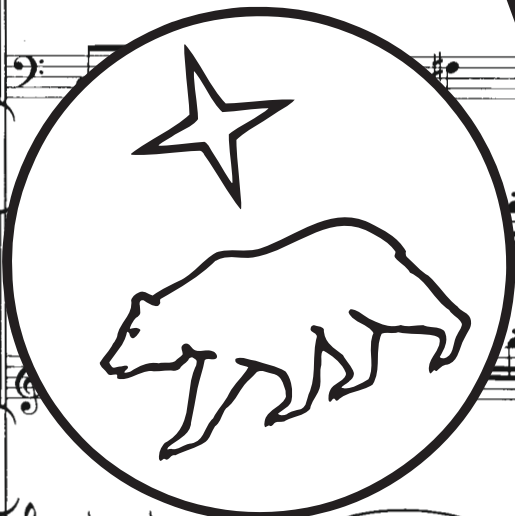
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13 tr tr



**Bärenreiter**  
**Leseprobe**  
**Sample page**

te. Glo - ri - fi - ca - - mus te. Gra - - ti - as a - gi-mus ti - - -

te. Glo - ri - fi - ca - mus te. Gra - - ti - as a - gi-mus ti - - -

8 te. Glo - ri - fi - ca - mus te. Gra - - ti - as a - gi-mus ti - bi

te. Glo - ri - fi - ca - mus te. Gra - - ti - as a - gi-mus

6 6# 6 6 5 7 6 4

16

fp

p

sfp

p



**Bärenreiter**  
**Leseprobe**  
**Sample page**

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

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

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

ti - bi pro - pter glo - ri-am tu - - am.

Solo

fp

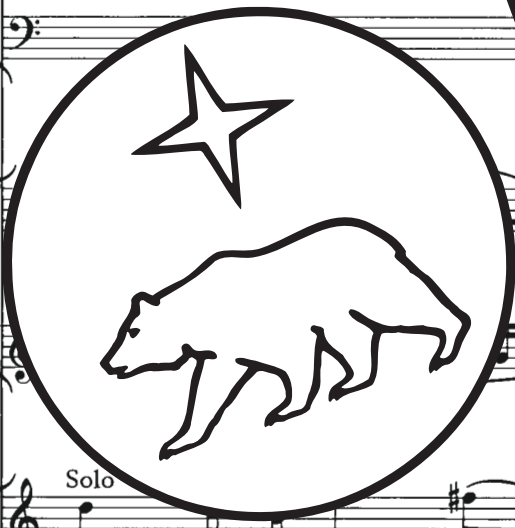
5 6 4 # 6 6 7 #

20

*a 2*

*fp*

*.sfp*



**Bärenreiter**  
**Leseprobe**  
**Sample page**

Solo

Do - mi - ne De - us —, Rex cae - le - - - stis.

Tutti

*p*

De - - us

Solo

Do - mi - ne De - us —, Rex cae - le - - - stis.

Tutti

*p*

De - - us

*fp*

6 4 5 4+ 2 6

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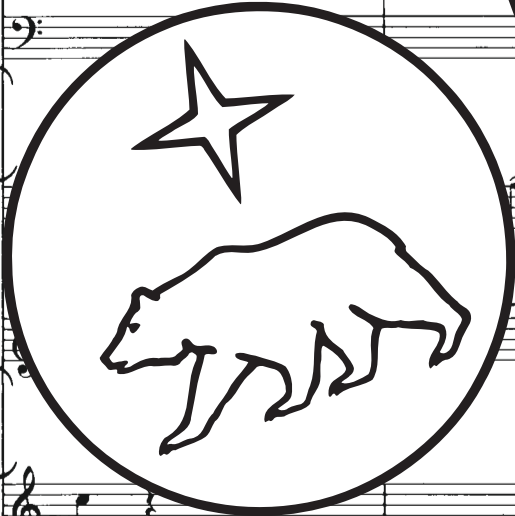
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26

fp

*a 2*

Bärenreiter  
Leseprobe  
Sample page



te.

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

Je - - su Chri - - - - ste.

te.

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

Je - - su Chri - - - - ste.

fp

6

6

7

6

6

6

4

b



33



**Bärenreiter**  
**Leseprobe**  
**Sample page**

fp

tol - - - lis pec - ca - - - ta mun - - - -

fp

tol - - - lis pec - ca - - - ta mun - - - -

fp

tol - - - lis pec - ca - - - ta mun - - - -

fp

tol - - - lis pec - ca - - - ta mun - - - -

b7

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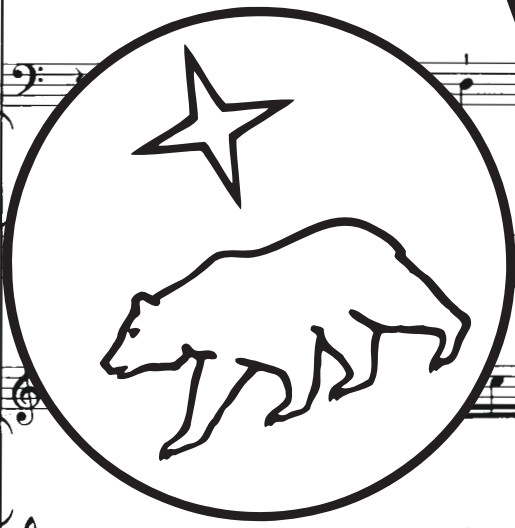
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**Bärenreiter**  
**Leseprobe**  
**Sample page**

tol - - - lis pec - ca - - - ta mun - - - -

fp

tol - - - lis pec - ca - - - ta mun - - - -

fp

tol - - - lis pec - ca - - - ta mun - - - -

fp

tol - - - lis pec - ca - - - ta mun - - - -

fp

42

fp *a2* fp

**Bärenreiter**  
**Leseprobe**  
**Sample page**



fp tr

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

Solo  
 di, sus - ci - pe de - pre - ca - ti - o - nem no -

Solo  
 di, sus - ci-pe de - pre-ca - ti - o - nem no -

Solo  
 di, sus - ci - pe de - pre - ca - ti - o - nem no -

senza Organo  
 fp

46

*a2*

*f*

*f*

Bärenreiter  
Leseprobe  
Sample page



*Tutti*

*f*

stram.

Qui se - - des ad dex - te - ram

*Tutti*

*f*

stram.

Qui se - - des ad dex - te - ram

*Tutti*

*f*

stram.

Qui se - - des ad dex - te - ram

*Tutti*

*f*

stram.

Qui se - - des ad dex - te - ram

*coll' Organo*

*f*

5  
b

b7  
4

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Musical notation for the first system, including a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The bass clef staff begins with a forte (*f*) dynamic marking.

Musical notation for the second system, featuring a treble clef staff with chords and a bass clef staff with a melodic line.

Musical notation for the third system, showing a treble clef staff with chords and a bass clef staff with a melodic line.

Musical notation for the fourth system, including a grand staff with two treble clefs and a bass clef. A large watermark is overlaid on this system.



**Bärenreiter**  
**Leseprobe**  
**Sample page**

Musical notation for the fifth system, featuring a treble clef staff with a melodic line and a bass clef staff with a melodic line. Trills (*tr*) are indicated above several notes.

Vocal line 1: *Tutti*  
 re no - - - bis. Quo - - - ni - am tu so - lus

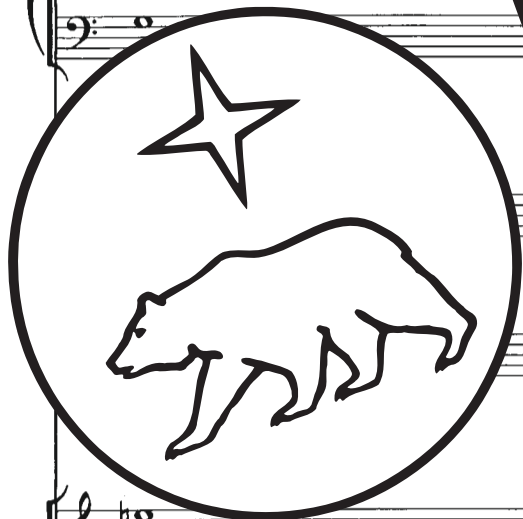
Vocal line 2: *Tutti*  
 no - - - bis. Quo - - - ni - am tu so - lus

Vocal line 3: *Tutti*  
 no - - - bis. Quo - - - ni - am tu so - lus

Vocal line 4: *Tutti*  
 no - - - bis. Quo - - - ni - am tu so - lus

Musical notation for the sixth system, including a bass clef staff with a forte (*f*) dynamic marking and a basso continuo line with figured bass notation: 5, 7, 4, 2, 47.

57



**Bärenreiter**  
**Leseprobe**  
**Sample page**

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

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

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

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

60

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

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

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

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

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



**Bärenreiter  
Leseprobe  
Sample page**

Musical notation for the sixth system with lyrics: nus. Tu so - lus Al - tis - - - si - mus, Je - su Chri -

Musical notation for the seventh system with lyrics: nus. Tu so - lus Al - tis - - - si - mus, Je - su Chri -

Musical notation for the eighth system with lyrics: nus. Tu so - lus Al - tis - - - si - mus, Je - su Chri -

Musical notation for the ninth system with lyrics: nus. Tu so - lus Al - tis - - - si - mus, Je - su Chri -

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

b5

6

4

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67



**Bärenreiter**  
**Leseprobe**  
**Sample page**

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

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

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

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

70



**Bärenreiter**  
**Leseprobe**  
**Sample page**

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

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

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

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

5 4 3 9 6 4 4 3 9 2 6 5

73

fp

p



**Bärenreiter**  
**Leseprobe**  
**Sample page**

p fp

p

Solo

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

a - men, a - men,

a - men, a - men,

a - men, a - men,

Solo fp

6 5

6 7 6 7

Org.: tasto solo

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81

Musical staff with treble and bass clefs. The treble staff is mostly empty. The bass staff contains several notes, including a half note with a slur over it.

Empty musical staff with treble clef.

Empty musical staff with bass clef.

Empty musical staff with alto clef.

Empty musical staff with alto clef.

Empty musical staff with bass clef.

Empty musical staff with treble clef.

Empty musical staff with treble clef.

Empty musical staff with treble clef.

Empty musical staff with treble clef.

Musical staff with treble clef containing notes and accidentals.

Musical staff with treble clef containing notes and accidentals.

Musical staff with treble clef containing notes and accidentals.

Musical staff with treble clef containing notes and accidentals.

Empty musical staff with treble clef.

Empty musical staff with treble clef.

Empty musical staff with treble clef.

Empty musical staff with treble clef.

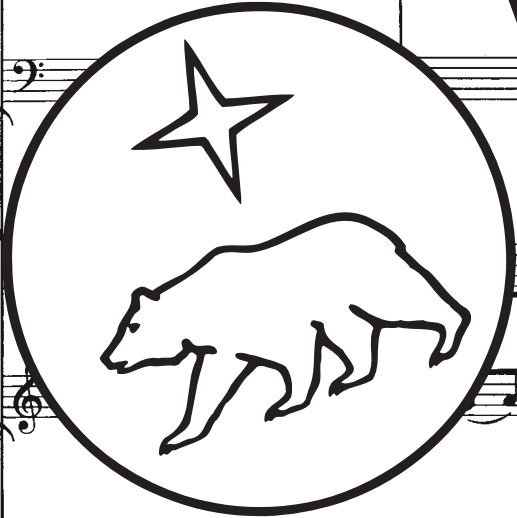
Empty musical staff with bass clef.

Empty musical staff with bass clef.

Empty musical staff with bass clef.

Musical staff with bass clef containing notes and accidentals.

Bärenreiter  
Leseprobe  
Sample page



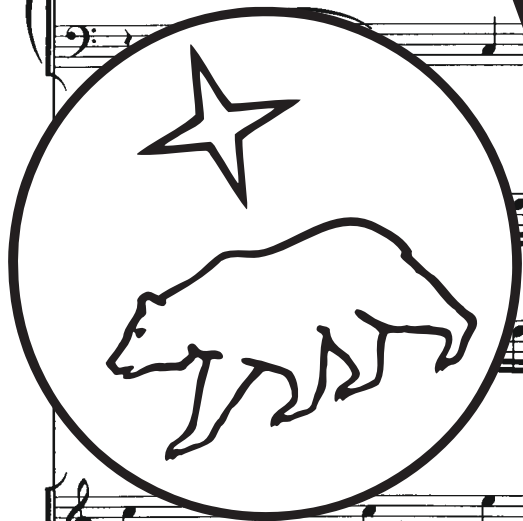
85

First system of musical notation, including treble and bass staves with dynamic markings *f* and *tr*.

Second system of musical notation, including treble and bass staves with dynamic marking *f*.

Third system of musical notation, including treble and bass staves with dynamic marking *f*.

Fourth system of musical notation, including piano and bass staves.



**Bärenreiter  
Leseprobe  
Sample page**

Fifth system of musical notation, including piano and bass staves.

Sixth system of musical notation with lyrics: *men, a - - - men, a - - - - men, a - - - - - men,*

Seventh system of musical notation with lyrics: *Tutti a - - - - men, a - - - - men, a -*

Eighth system of musical notation with lyrics: *Tutti a - - - - men, a - - - - men, a -*

Ninth system of musical notation with lyrics: *Tutti a - - - - men, a - - - - men, a - - - - men,*

Tenth system of musical notation with lyrics: *Tutti f*

88

First system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment.

Second system of musical notation, continuing the melodic and rhythmic lines from the first system.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, consisting of two grand staves (treble and bass clefs) with complex melodic and harmonic structures.



**Bärenreiter**  
**Leseprobe**  
**Sample page**

Fifth system of musical notation, featuring a vocal line with the lyrics "a - - - - men, a - - - - men, a - men, a - - - -".

Sixth system of musical notation, featuring a vocal line with the lyrics "- - - - - men, a - men, a - - - -".

Seventh system of musical notation, featuring a vocal line with the lyrics "- - - - - men, a - men, a - - - -".

Eighth system of musical notation, featuring a vocal line with the lyrics "a - - - - - - - - - - men, a - men, a - - - -".

Ninth system of musical notation, featuring a bass line with fingerings indicated by the numbers 6, 6, 6, 6, 6, 5.

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95

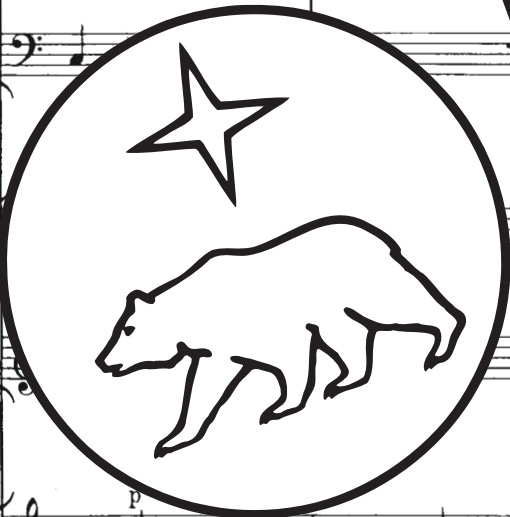
Musical notation for the first system, including treble and bass staves with dynamic markings *p* and *f*.

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

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

Musical notation for the fourth system, including two bass staves.

Musical notation for the fifth system, including two bass staves. A large watermark is overlaid on this section.



**Bärenreiter**  
**Leseprobe**  
**Sample page**

Vocal line with lyrics: *p* men, a - men, a - men, *f* a - men, a - men, a - men.

Vocal line with lyrics: *p* men, a - men, a - men, *f* a - men, a - men, a - men.

Vocal line with lyrics: *p* men, a - men, a - men, *f* a - men, a - men, a - men.

Vocal line with lyrics: *p* men, a - men, a - men, *f* a - men, a - men, a - men.

Musical notation for the bottom system, including a bass staff with dynamic markings *p* and *f*, and performance instructions: *senza Organo* and *coll' Organo*.

*senza Organo*

*coll' Organo*

*p*

*f*

5

5

6

5

7

# CREDO

Allegro vivace

*a 2*  
*f*  
*a 2*  
*f*

*f*  
*f*

*f*  
*f*

*f*  
*f*



Bärenreiter  
Leseprobe  
sample page

*f*  
Tutti  
*f*

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

*f*  
Tutti  
*f*

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

*f*  
Tutti  
*f*

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

*f*  
Tutti  
*f*

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

*f*  
Tutti  
*f*

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

5

Bärenreiter  
 Leseprobe  
 Sample page



fa - cto - - rem cae - - li et ter - - - rae,

fa - cto - - rem cae - li et ter - - - rae,

8 fa - cto - - rem cae - - li et ter - - - rae,

fa - cto - - rem cae - - li et ter - - - rae,

6 6 5 6 6 7 7

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13

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

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

vi - si - bi - - li - um, in - vi - si - bi - - - li - - um.

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

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

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

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

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

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

**Bärenreiter**  
**Leseprobe**  
**Sample page**



6 6 6 6 6 6 8 7 6 5 [1 1 1 1 1 1]

17



**Bärenreiter**  
**Leseprobe**  
**Sample page**

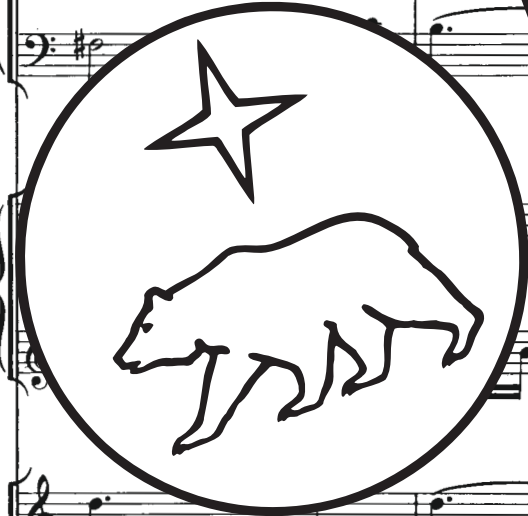
Et in u - num Do - - - mi - num Je - - - sum — Chri - stum,

Et in u - num Do - - - mi - num Je - - - sum — Chri - stum,

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

Et in u - num Do - - - mi - num Je - - - sum — Chri - stum,

21



**Bärenreiter**  
**Leseprobe**  
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6 4 6 6 6 6 6 6 4 6 4

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29

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

5 6 6

**Bärenreiter**  
**Leseprobe**  
**Sample page**



33



**Bärenreiter**  
**Leseprobe**  
**Sample page**

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

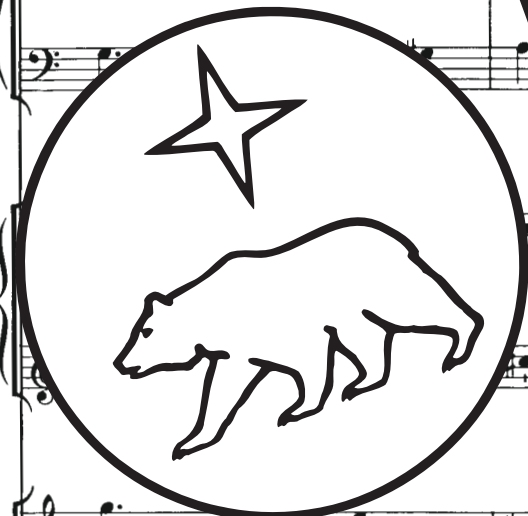
De - - - - um ve - - rum de De - o ve - - - - ro.

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

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

4/2 6 - 6 5 6 6 6 8 7 6 115

37



**Bärenreiter  
Leseprobe  
Sample page**

Ge - - ni - tum, non fa - ctum, con - sub - stan - - ti - a - lem Pa - tri:

Ge - - ni - tum, non fa - ctum, con - sub - stan - - ti - a - lem Pa - tri:

Ge - - ni - tum, non fa - ctum, con - sub - stan - - ti - a - lem Pa - tri:

Ge - - ni - tum, non fa - ctum, con - sub - stan - - ti - a - lem Pa - tri:

8 47 6 7 # 7 #

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**Bärenreiter**  
**Leseprobe**  
**Sample page**

5

6

6

49

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Andante

53

The musical score consists of several systems. The first system includes a piano introduction with treble and bass staves. The second system continues the piano accompaniment. The third system introduces the vocal line with lyrics: "dit de cae - lis. Et in - car -". The fourth system continues the vocal line with lyrics: "dit de cae - lis, de cae - lis." The fifth system continues with lyrics: "dit, de scen - - dit de cae - lis." The sixth system continues with lyrics: "dit de cae - lis, de cae - lis." The seventh system continues the piano accompaniment. The score includes dynamic markings like 'p' and 'Solo', and chord diagrams at the bottom.

7 7 7  
4 4 4

6 6 5  
4 4 3

Bärenreiter  
Leseprobe  
Sample page



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63

Tutti  
p

Vir - gi - ne . . . et ho - mo fa - ctus est. Cru - - - - ci - fi - - -

Tutti  
p

Cru - - - - ci - fi - - -

Tutti  
p

Cru - - - - ci - fi - - -

Tutti  
p

Cru - - - - ci - fi - - -

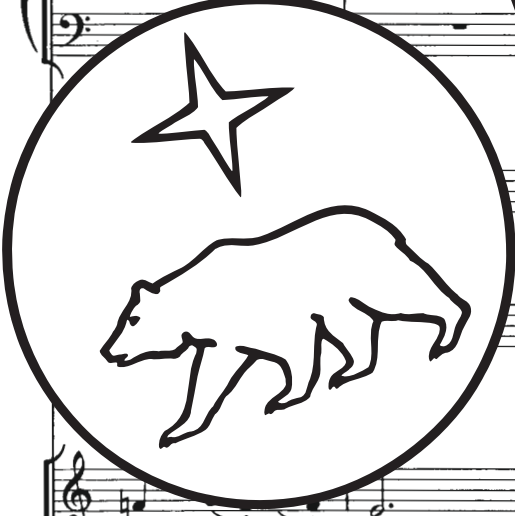
Bassi

Org.: tasto solo

**Bärenreiter**  
**Leseprobe**  
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**Bärenreiter**  
**Leseprobe**  
**Sample page**

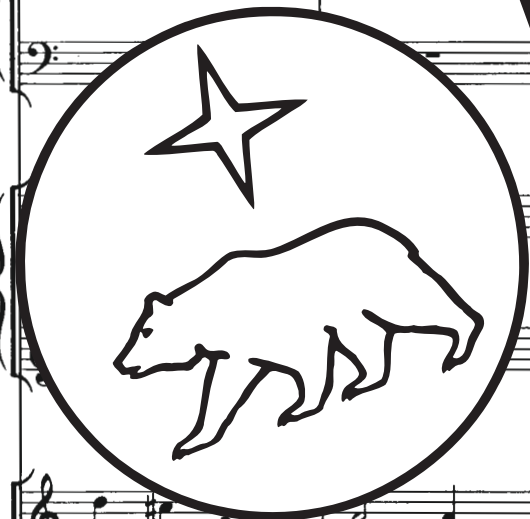
xus, cru - ci - fi - - xus et - i - am pro - no - bis: sub Pon - ti - o Pi -

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

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

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

74



**Bärenreiter**  
**Leseprobe**  
**Sample page**

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

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

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

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

Violoncelli Bassi

Org.: tasto solo

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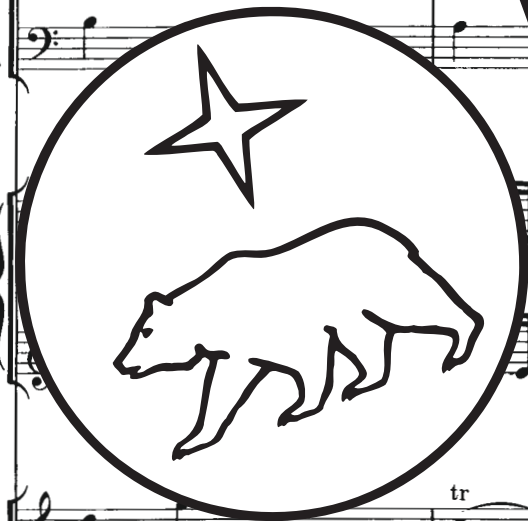
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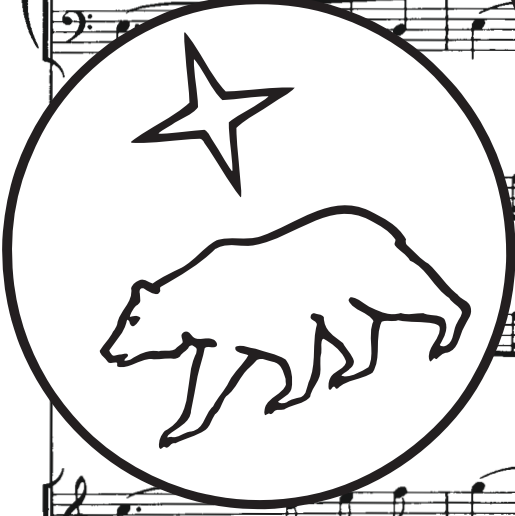
**Bärenreiter**  
**Leseprobe**  
**Sample page**

6

6

6

90



**Bärenreiter**  
**Leseprobe**  
**sample page**

se - - det ad dex - te-ram Pa - tris. Et i - te - rum ven - tu - rus,

se - det ad dex - te - ram Pa - tris. Et i - te - rum ven - tu - rus,

se - - det ad dex - te - ram Pa - tris. Et i - te - rum ven - tu - rus,

se - - det ad dex - te-ram Pa - tris. Et i - te - rum ven - tu - rus,

6 6 6 6 7 7 8 7 6 7 #

95

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

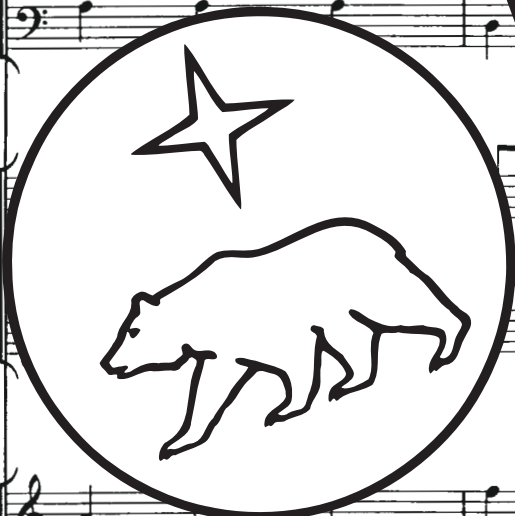
ven - tu - rus est cum glo - ri - a, ju - di - ca - re,

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

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

# \_\_\_\_\_ 7 \_\_\_\_\_ 4 \_\_\_\_\_ 8 \_\_\_\_\_ 7 \_\_\_\_\_ 9/4 \_\_\_\_\_ 6/4 \_\_\_\_\_

**Bärenreiter**  
**Leseprobe**  
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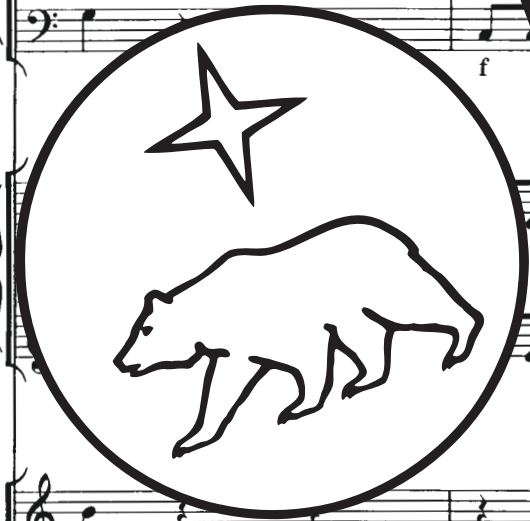
104

Musical notation for the first system, including treble and bass staves with a forte (f) dynamic marking.

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

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

Musical notation for the fourth system, including treble and bass staves with a forte (f) dynamic marking.



**Bärenreiter**  
**Leseprobe**  
**sample page**

Musical notation for the fifth system, including a vocal line with lyrics: os: cu - jus re - gni non e - - rit

Musical notation for the sixth system, including a vocal line with lyrics: os: cu - - jus re - gni non e - - rit

Musical notation for the seventh system, including a vocal line with lyrics: os: cu - - jus re - gni non e - - rit

Musical notation for the eighth system, including a vocal line with lyrics: os: cu-jus re - - gni non e - rit fi - -

Musical notation for the ninth system, including a bass line with a forte (f) dynamic marking and a figured bass line: [1 1 1 1 1 1 1 1] 5 6

108

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

Bärenreiter  
Leseprobe  
Sample page



112

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

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

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

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

Musical notation for the fifth system, including treble and bass staves with notes and rests.

Musical notation for the sixth system, including treble and bass staves with notes and rests.

Musical notation for the seventh system, including treble and bass staves with notes and rests.

Musical notation for the eighth system, including treble and bass staves with notes and rests.

Musical notation for the ninth system, including treble and bass staves with notes and rests.

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

Musical notation for the tenth system, including treble and bass staves with notes and rests.

nis. Et

Musical notation for the eleventh system, including treble and bass staves with notes and rests.

nis. Et

Musical notation for the twelfth system, including treble and bass staves with notes and rests.

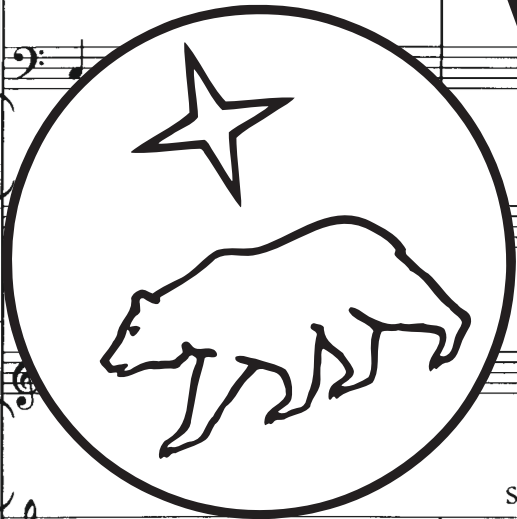
nis.

Musical notation for the thirteenth system, including treble and bass staves with notes and rests.

1 1 1 1 1 1

Org.: *tasto solo*

Bärenreiter  
Leseprobe  
Sample page



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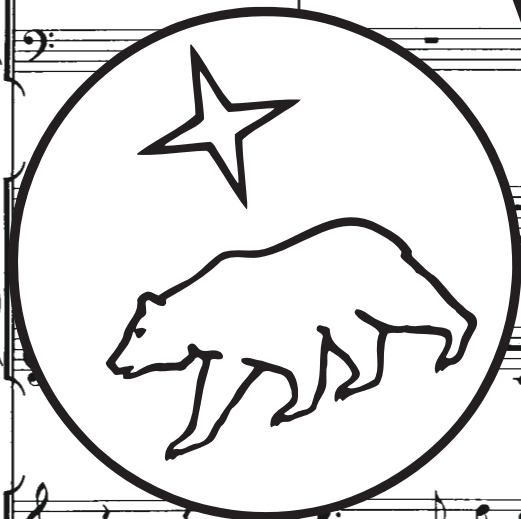


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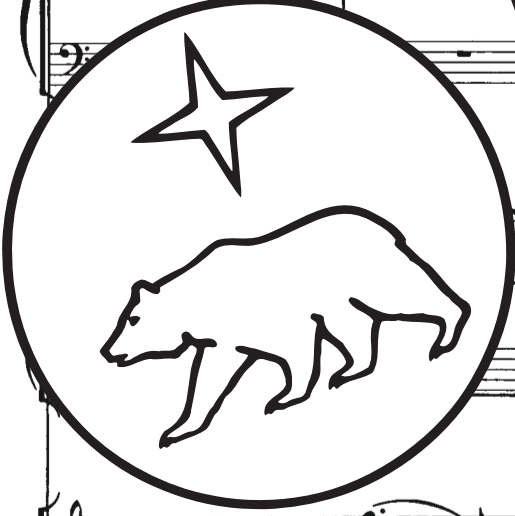
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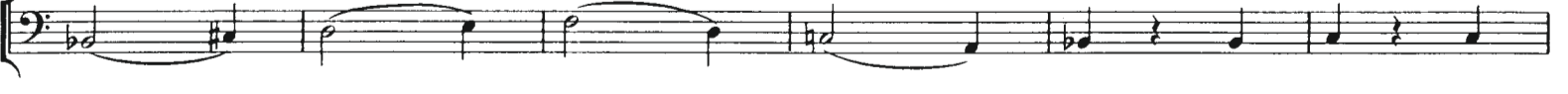
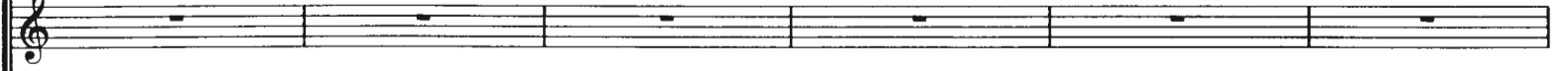
129



**Bärenreiter  
Leseprobe  
Sample page**



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



135

135

f  
a2  
f

tas. Et u - nam san - - - ctam, san - - - ctam ca -

Tutti Et u - nam san - - - ctam, san - - - ctam ca -

Tutti Et u - nam san - - - ctam, san - ctam ca -

Tutti Et u - nam san - - - ctam, san - ctam ca -

Tutti Et u - nam san - - - ctam, san - ctam ca -

Tutti

f 5 6 6 6 4

Bärenreiter  
Leseprobe  
Sample page



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**Bärenreiter**  
**Leseprobe**  
**Sample page**



cle - si - am.

Con - fi - te - or u - num ba - ptis - ma,

cle - si - am.

Con - fi - te - or u - num ba - ptis - ma,

cle - si - am.

Con - fi - te - or u - num ba - ptis - ma,

cle - si - am.

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

6

4  
2

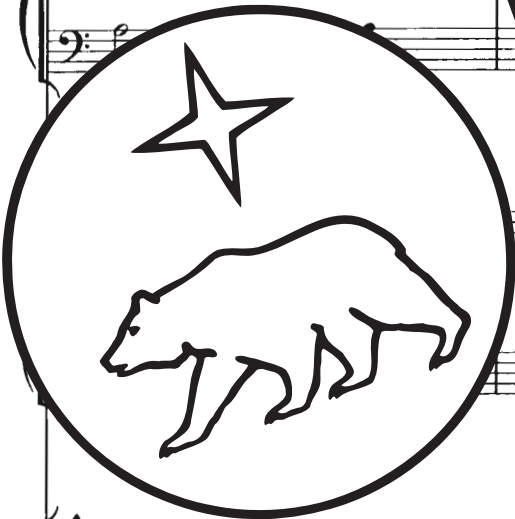
6

6

7

9

6



**Bärenreiter**  
**Leseprobe**  
**Sample page**

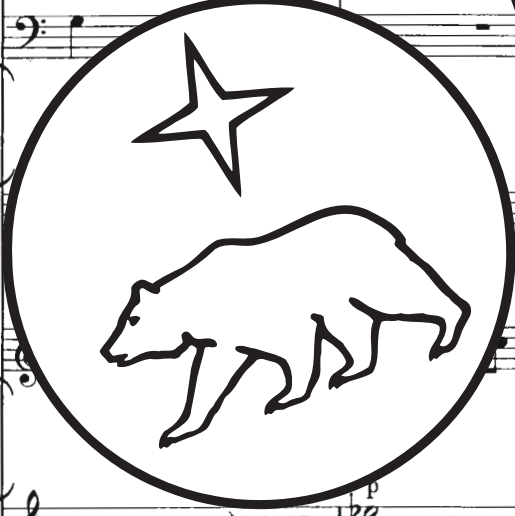
u - num ba - ptis - ma in re - mis - si - o - nem pec - ca -

u - num ba - ptis - ma in re - mis - si - o - nem pec - ca -

u - num ba - ptis - ma in re - mis - si - o - nem pec - ca -

ptis - - - ma in re - mis - - - si - o - nem pec - ca -

151



Bärenreiter  
Leseprobe  
Sample page

6/4 = 5/3

Org.: tasto solo

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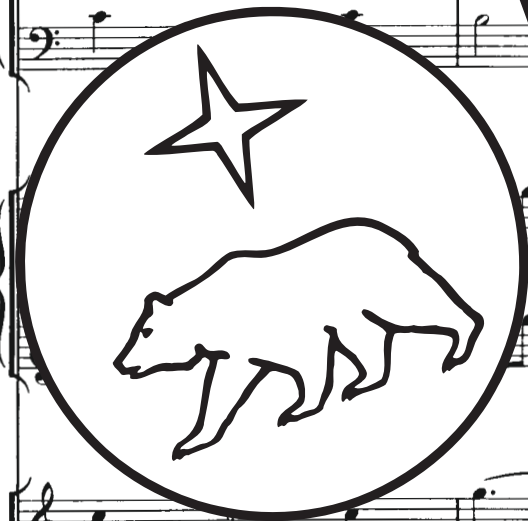
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160  
a2



**Bärenreiter**  
**Leseprobe**  
**Sample page**

164

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

Bärenreiter  
Leseprobe  
Sample page



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

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

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

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

168



**Bärenreiter**  
**Leseprobe**  
**Sample page**

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

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

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

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

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

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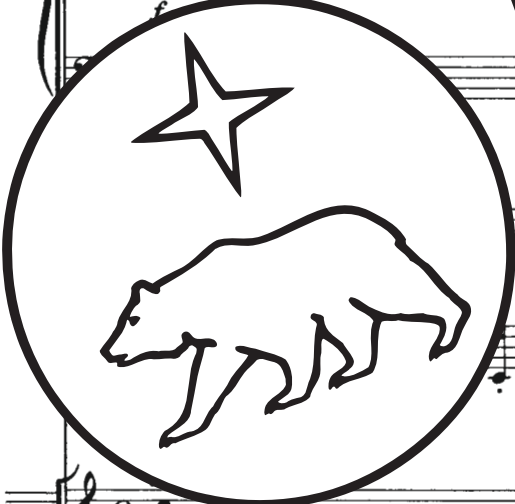
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# SANCTUS

Adagio

The musical score is arranged in a system with five staves. The top two staves are for piano, with dynamics *f* and *a 2*. The next two staves are for a grand piano, with dynamics *f*. The bottom staff is for the vocalists, with lyrics "San-ctus, San-ctus, San-ctus" and the instruction "Tutti" above each phrase. The tempo is marked "Adagio".

Bärenreiter  
Leseprobe  
Sample page





7 Allegro non troppo

Solo

Solo

Bärenreiter  
Leseprobe  
Sample page



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14 *a 2*

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

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

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

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

*senza B.* *con B.* *senza B.*

[6] 8 6 - 5 7 6 6 9 5

6 4 - 7 5

Bärenreiter  
Leseprobe  
Sample page



17

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

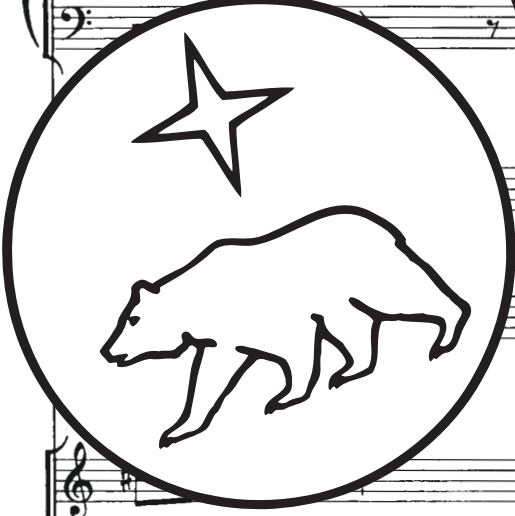
Ho - san - - na, ho - san - - na in ex - cel - sis,

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

*con B.*

5 7 6 6 6 6 6

Bärenreiter  
Leseprobe  
Sample page



20

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

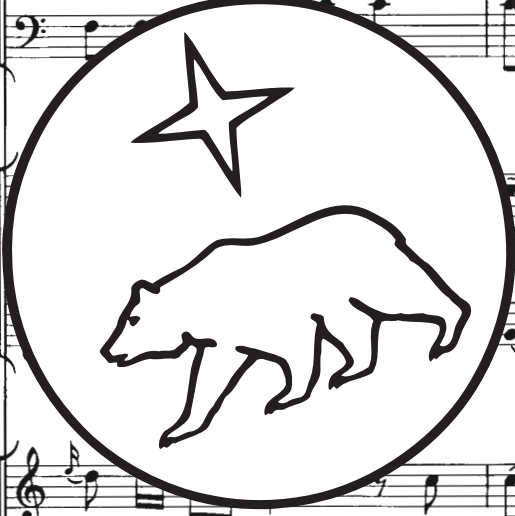
in ex - cel - sis. Ho - san - - na in ex - cel - sis, in ex - cel - sis. Ho - san - na, ho -

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

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

senza Organo

**Bärenreiter**  
**Leseprobe**  
**Sample page**



6 - 6 5  
4 3

6 6

p

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# BENEDICTUS

Allegro non troppo



*a 2*  
*f*

**Bärenreiter**  
**Leseprobe**  
**Sample page**

*Tutti*  
*f*  
Be - ne - di - ctus qui ve - nit in

*Tutti*  
*f*  
Be - ne - di - ctus qui ve - nit in no - mi - ne Do -

[1 1 1 1 1 1 1 1 1]

5

The musical score consists of several staves. At the top, there are two staves for piano accompaniment. Below them is a grand staff for piano, with a forte (*f*) dynamic marking. The vocal parts enter with the lyrics: "Be - ne - di - - - - - ctus qui ve - - - - - nit in no - - - - - mi - ne Do - - - - - mi - ni. Be - ne - - - - - mi - ni, qui ve - nit in". The score includes various musical notations such as notes, rests, and dynamic markings. At the bottom, there are guitar chord diagrams for the piano accompaniment.

**Bärenreiter**  
**Leseprobe**  
**sample page**



5 5 6 8 7 4 6 6  
 2 5 5 5 7 b6 5 # 5 4 5 [b] 4

8

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

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

**Bärenreiter**  
**Leseprobe**  
**Sample page**



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16

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

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

Do - - - - mi - ni, qui ve -

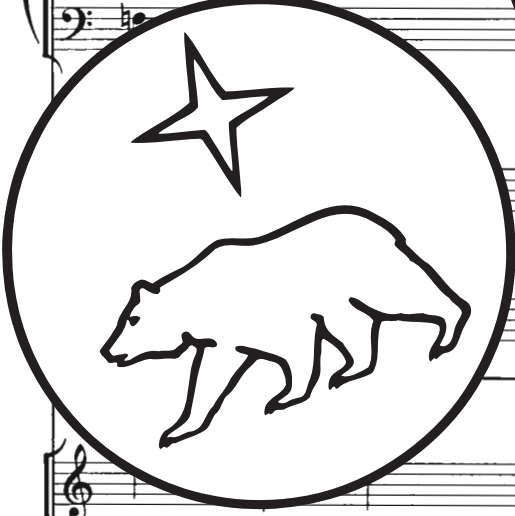
ni. Be - ne -

*Violoncelli* *Bassi*

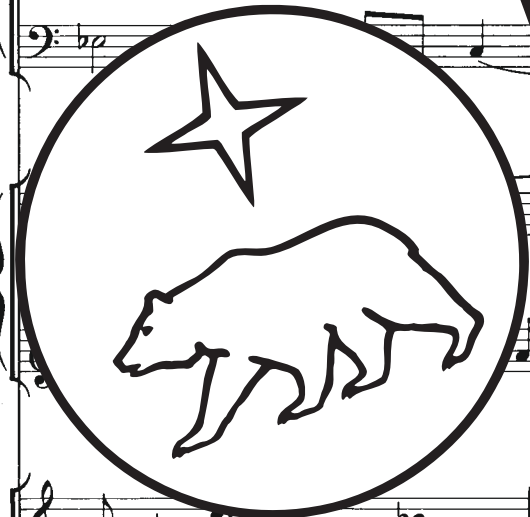
7 9 b8 4 6 7 5 3 b7 6 5 7 b5 # b b6 5

4 - 2 b 4 #

Bärenreiter  
Leseprobe  
Sample page



19



**Bärenreiter  
Leseprobe  
Sample page**

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

ni. Be - ne - di -

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

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

7 6 7 # b b7 6 5 4# 6 7 # 4# 2 6 7 # 6 6 # 4 4# 2

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25

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

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

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

- - mi - ni.

*Violoncelli*

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

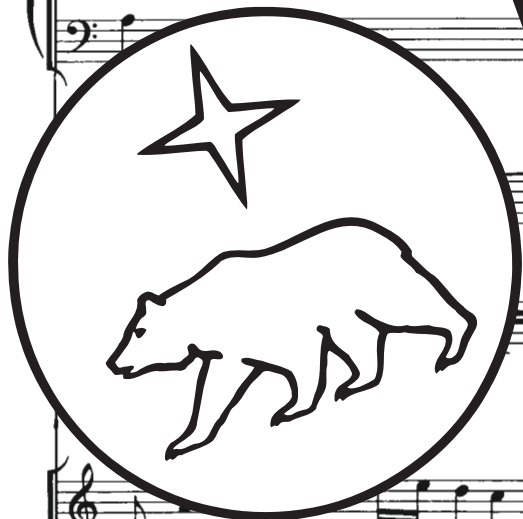
4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

**Bärenreiter**  
**Leseprobe**  
**sample page**



28

*a2*



**Bärenreiter**  
**Leseprobe**  
**Sample page**

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

Do - mi - ni, qui ve - nit, qui ve - nit, qui ve -

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

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

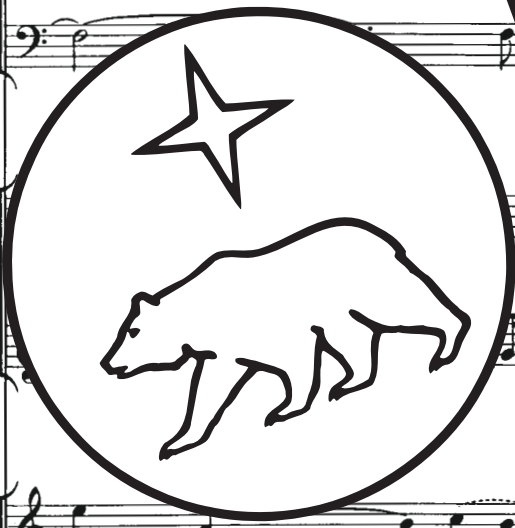
*Bassi*

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

4 # # # # # # # # # # # # # # # #

31

**Bärenreiter**  
**Leseprobe**  
**Sample page**



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

Org.: *tasto solo*

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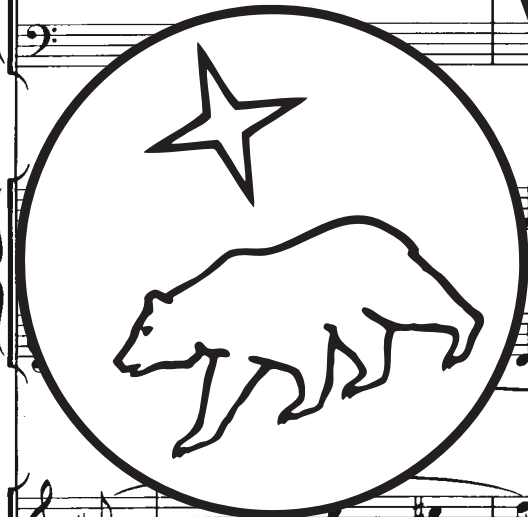
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37

Musical notation for the first system, including treble and bass staves with dynamic markings *f*.

Musical notation for the second system, including treble and bass staves with dynamic markings *f*.

Musical notation for the third system, including grand staff notation with dynamic markings *f*.



**Bärenreiter  
Leseprobe  
Sample page**

Vocal line with lyrics: *Tutti f*  
san - - - na in ex - cel - sis. Ho - san - na in - - - ex -

Vocal line with lyrics: *f*  
Ho - san - na in ex -

Vocal line with lyrics: *f*  
Ho - san - na in ex -

Vocal line with lyrics: *f*  
Ho - san - na, ho - san - na

Organ accompaniment line with lyrics: *Tutti f*  
*Org.: tasto solo*

*Org.: tasto solo*

6 6 6 5 6  
4 3

40

*a2*

Bärenreiter  
Leseprobe  
Sample page



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

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

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

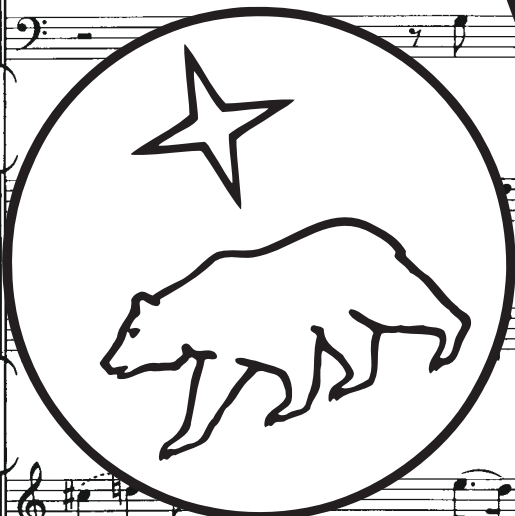
in ex - cel - sis. Ho - san - na in ex - cel - sis.

*senza B.* *con B.* *senza B.*

6 8 6 - 5 7 6 6 9 5  
6 4 - 5 7 6 5 7 -

43

Bärenreiter  
 Leseprobe  
 Sample page



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

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

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

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

*con B.*  
 5 7 6 6 8 6

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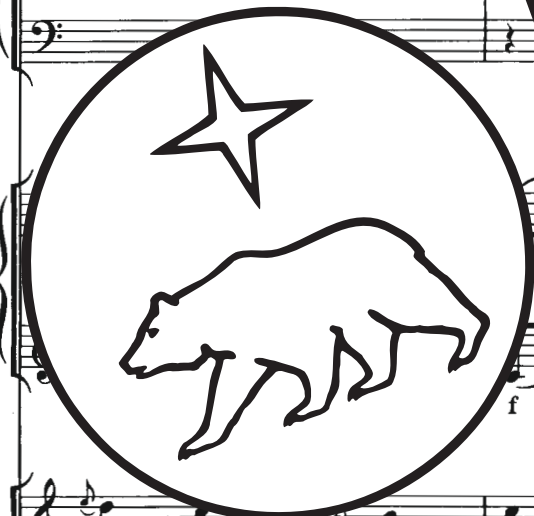
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50

Musical notation for the first system, including treble and bass staves with notes and rests. Dynamics include *f* and *tr*.

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

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



**Bärenreiter**  
**Leseprobe**  
**Sample page**

Musical notation for the first vocal line with lyrics: *san - na in ex-cel - sis. Ho - san - na, ho - san - na in ex-cel - sis.*

Musical notation for the second vocal line with lyrics: *san - na in ex-cel - sis. Ho - san - na, ho - san - na in ex-cel - sis.*

Musical notation for the third vocal line with lyrics: *san - na in ex-cel - sis. Ho - san - na, ho - san - na in ex-cel - sis.*

Musical notation for the fourth vocal line with lyrics: *san - na in ex-cel - sis. Ho - san - na, ho - san - na in ex-cel - sis.*

Musical notation for the organ part, labeled *coll' Organo*. It includes a bass staff with notes and rests. Dynamics include *f*.

5 6 6 6 6 6 6 7

# AGNUS DEI

Andante sostenuto

Oboe

Fagotto

Violino I

Violino II

Soprano solo

Organo

Bärenreiter  
Leseprobe  
Sample page



pizzicato  
*p*

Solo

A - gnus De - i, qui

tr.

6

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

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

The musical score is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. It consists of a vocal line and piano accompaniment. The piano part features a prominent eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line includes Latin lyrics: 'tol - lis pec - ca - ta, pec - ca - ta' and 'mi - se - re - re, mi - se - re - re no - bis, mi - se -'. A large watermark 'Bärenreiter Leseprobe Sample page' is overlaid diagonally across the center of the page.



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17

bis. A - gnus De - qui to - lis pec -

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

**Bärenreiter**  
**Leseprobe**  
**Sample page**



23

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

Musical notation for the second system, including piano accompaniment.

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

Musical notation for the fourth system, including piano accompaniment with trills (tr).

Musical notation for the fifth system, including piano accompaniment.

Musical notation for the sixth system, including piano accompaniment.

Musical notation for the seventh system, including piano accompaniment.

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

Musical notation for the ninth system, including piano accompaniment.

Musical notation for the tenth system, including piano accompaniment.



**Bärenreiter**  
**Leseprobe**  
**Sample page**

28

Musical notation for measures 28-29, including piano and vocal staves.

Musical notation for piano accompaniment in measures 28-29.

Vocal line with lyrics: re - - - re - - - no - - -

Musical notation for piano accompaniment in measures 28-29.

Musical notation for piano accompaniment in measures 28-29.

**Bärenreiter**  
**Leseprobe**  
**Sample page**

30



Musical notation for measures 30-31, including piano and vocal staves.

Musical notation for piano accompaniment in measures 30-31.

Vocal line with lyrics: A - - gnus De - i, A - - gnus De - i, qui

Vocal line with lyrics: A - - gnus De - i, A - - gnus De - i,

Vocal line with lyrics: A - - gnus De - i, A - - gnus

Vocal line with lyrics: A - - gnus De - i, A - - gnus De - i,

Musical notation for piano accompaniment in measures 30-31.

Musical notation for piano accompaniment in measures 30-31.

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35  
Allegro assai

Oboe I, II

Fagotto I, II

Clarino I, II in Do/C

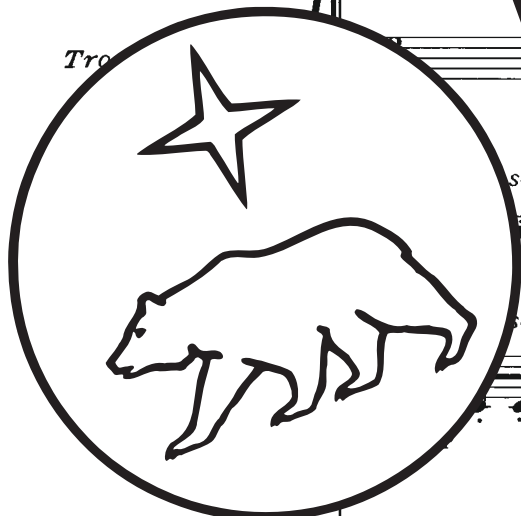
Timpani in Do-Sol/C-G

Trombone alto

Trombone tenore

Tro

Bärenreiter  
Leseprobe  
Sample page



Soprano

Alto

Tenore

Basso

Bassi ed Organo

Solo  
coll'arco  
pp

Org.: tasto solo

39

*a2*

*tr*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

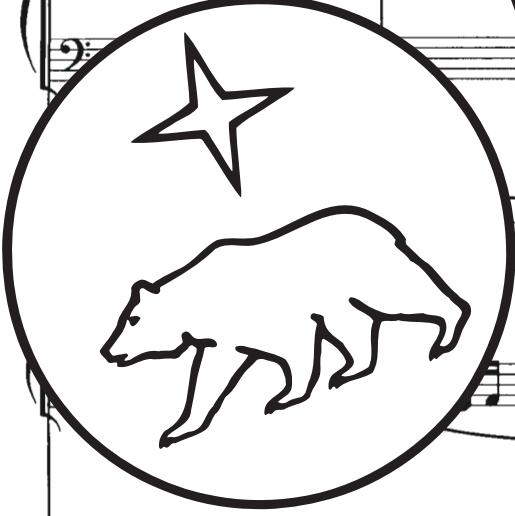
*f*

*f*

*f*

*Tutti*

*f*



Bärenreiter  
Leseprobe  
Sample page

do - - -

do - - -

do - - -

do - - -

44



**Bärenreiter**  
**Leseprobe**  
**Sample page**

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

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

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

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

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

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55

Musical notation for the first system, including treble and bass staves with dynamic markings 'f' and 'tr'.

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

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

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



**Bärenreiter**  
**Leseprobe**  
**Sample page**

Musical notation for the fifth system, including treble and bass staves with dynamic markings 'f' and 'tr'.

Musical notation for the sixth system, including treble and bass staves with lyrics: do - na no - - bis, no - - bis pa - cem, do - - -

Musical notation for the seventh system, including treble and bass staves with lyrics: pa - - - cem, no - - bis pa - cem, do - - -

Musical notation for the eighth system, including treble and bass staves with lyrics: no - - bis pa - cem, no - - bis pa - cem, do - - -

Musical notation for the ninth system, including treble and bass staves with lyrics: no - - - bis, no - - bis pa - cem, do - - -

Musical notation for the tenth system, including treble and bass staves with dynamic markings 'Tutti' and 'f'.

60

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

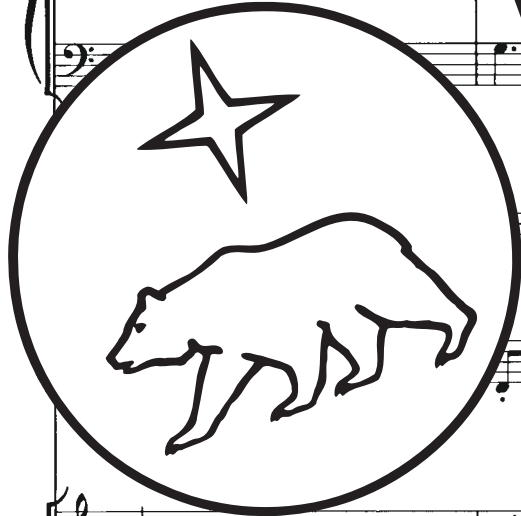
na, do - na no - bis pa - cem, do - - - na

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

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

6 7 9 8 5 - 6 6 4 3

**Bärenreiter**  
**Leseprobe**  
**Sample page**



65

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

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

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

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

6 6 6 5  
4 3  
Org.: *tasto solo*      Solo      Solo      Solo

Bärenreiter  
Leseprobe  
sample page



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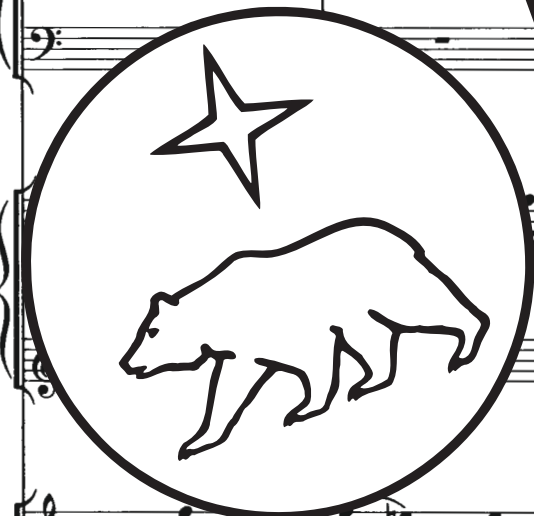
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**Bärenreiter**  
**Leseprobe**  
**Sample page**

82

First system of musical notation, including treble and bass staves with dynamic markings 'f' and 'tr'.

Second system of musical notation, including treble and bass staves with dynamic marking 'f'.

Third system of musical notation, including piano and bass staves with dynamic marking 'f'.

Fourth system of musical notation, including piano and bass staves with dynamic markings 'f' and 'tr'.



**Bärenreiter**  
**Leseprobe**  
**Sample page**

Vocal line 1: *Tutti f*  
 no - - bis - pa - cem, do - - - na, do - na no - bis

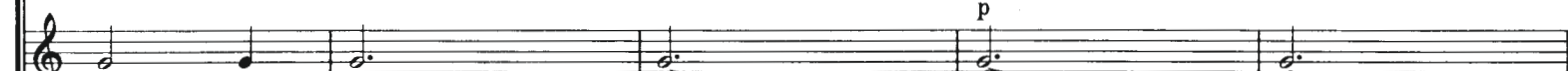
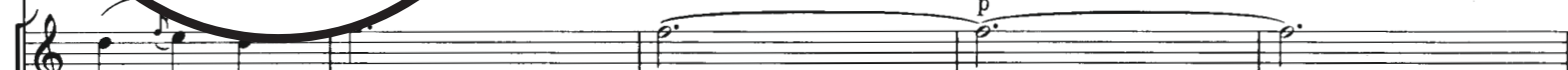
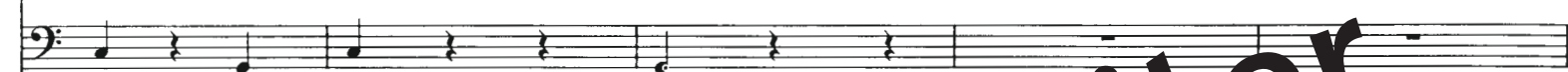
Vocal line 2: *Tutti f*  
 no - - bis - pa - cem, do - - - na, do - na no - bis

Vocal line 3: *Tutti f*  
 no - - bis pa - cem, do - - - na, do - na no - bis

Vocal line 4: *Tutti f*  
 no - - bis pa - cem, do - - - na, do - na no - bis

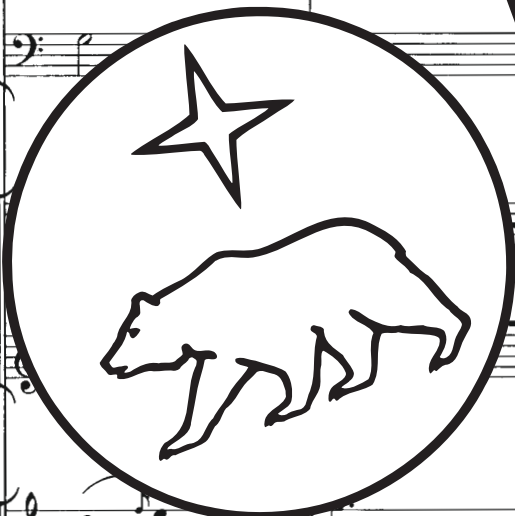
Bass line: *Tutti f*

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9 8 5 - 6  
4 3 4 3

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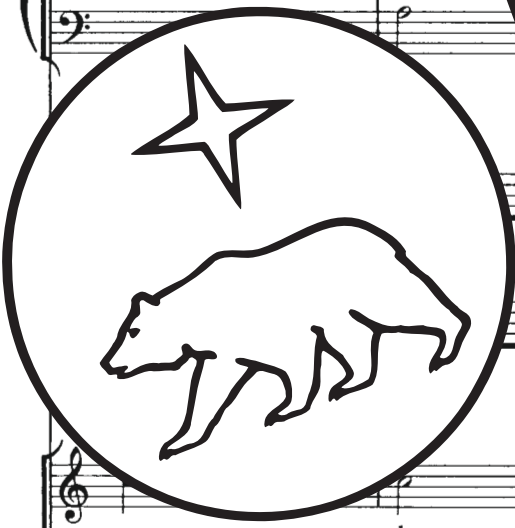
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First system of musical notation, including piano (p) and forte (f) dynamics.

Second system of musical notation.

Third system of musical notation, including piano (p) and forte (f) dynamics.

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Fourth system of musical notation, including trills (tr) and forte (f) dynamics.

Fifth system of musical notation with lyrics: *cem, do - - na no - - bis pa - - - cem,*

Sixth system of musical notation with lyrics: *cem, do - - na no - - bis pa - - - cem,* and the instruction *Tutti f*.

Seventh system of musical notation with lyrics: *cem, do - - na no - - bis pa - - - cem,* and the instruction *Tutti f*.

Eighth system of musical notation with lyrics: *cem, do - - na no - - bis pa - - - cem,* and the instruction *Tutti f*.

Ninth system of musical notation with lyrics: *cem, do - - na no - - bis pa - - - cem,* and the instruction *Tutti f*.

Tenth system of musical notation, including forte (f) dynamics and fingerings (6, 7, 6).

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[1 1 1 1 1 1] 6 5  
 4 3

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