

**Johann Anton
Reichenauer**

**Missa
à 4**

Soli (SAT), Coro (SATB)

2 Clarini

2 Violini, Viola

Violoncello e Violone

Organo

herausgegeben

von

Werner Jaksch

Vorwort

Die Edition der vorliegenden *Missa à 4* von **Johann Anton Reichenauer**¹ (1694[?] - 1730) folgt der kürzlich von der SLUB² zugänglich gemachten Handschrift mit dem Sigle **D-D1/ Mus. 2494-D-2**. Interessanterweise handelt es sich bei dieser Quelle um eine Messhandschrift aus dem Besitz von **Jan Dismas Zelenka** (jedenfalls soll nach RISM das Deckblatt von ihm stammen³), die später über das Archiv der Dresdener Hofkirche in die SLUB gelangte.

Diese Edition setzt die Reihe der Veröffentlichungen mit Werken von **Johann Anton Reichenauer** bei IMSLP fort⁴. Diesmal wird jedoch eine Komposition aus seinem Wirken als Kirchenmusiker in Prag und Neuhaus (heute Jindřichův Hradec) vorgestellt, die sicherlich auch die Wertschätzung durch **Jan Dismas Zelenka** belegt⁵. Möglicherweise ist diese Messe sogar in Dresden aufgeführt worden.

Die Messe besteht nur aus einem *Kyrie* und *Gloria*, so dass **Jan Dismas Zelenka** als Titel die Bezeichnung *Missa non tota à 4* wählt. Als Besetzungshinweis fügt er hinzu: *Violini 2, Viole, Trombe 2 e Tympani*⁶. Die Violen sind ebenfalls wie die Pauken nicht notiert. In der vorliegenden Edition folgt die Viola-Stimme dem Tenor oder oktaviert den Organopart⁷.

Die Handschrift ist sauber lesbar geschrieben, so dass keine Korrekturen vorgenommen werden mussten⁸. Sonstige Hinzufügungen wurden diakritisch vermerkt.

Schriesheim, Juli 2012

Dr. Werner Jaksch

1 Vgl. G. J. Dlabáč, *Allgemeines historisches Künstler-Lexikon für Böhmen*, Prag 1815; vgl. auch *Československý hudební slovník*, Prag 1965. Weitere biographische Details zu J.A.Reichenauer sind nur spärlich zu finden: vgl. Angaben im *Laurentius-Verlag*, dort sind einige Werke Reichenauers verlegt (*Oboenkonzert*, *Triosonate* und *Ave Regina*). Vgl. auch Václav Kapsa, *Hudebníci hraběte Morzina*, Praha 2010 .

2 Sächsischen Landes- und Universitätsbibliothek Dresden.

3 Vgl. RISM, Stichwort Reichenauer, Messen Nr. 211010855. Der Zusatz *id est Kyrie et Gloria* stammt von einer anderen Hand. Als Kopist wird **ZS I** genannt.

4 Veröffentlicht wurden Konzerte für Fagott, Oboe, Oboe und Fagott, Violine, Violoncello sowie Orchestersuiten.

5 An geistlichen Werken wurden lediglich ein *Ave Regina* veröffentlicht, vgl. Fußnote 1.

6 Die Pauken fehlen jedoch in der Handschrift.

7 So handhabt es z.B. Johann David Heinichen, vgl. *Missa 6* in IMSLP. Im *Gloria* Takt 150-160 ist ausnahmsweise ein eigener Violapart notiert.

8 Lediglich im *Gloria* Takt 194 sind nachträglich skizzenartige Abänderungen (vielleicht von Zelenka) eingetragen worden, die jedoch nicht übernommen wurden.

Missa

Kyrie

Allegro

Johann Anton Reichenauer

Clarino 1
in C

Clarino 2

Violino 1

Violino 2

Viola

Violoncello / Violone

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

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

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

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

Organo

5

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

lei - - - son, e - lei -

lei - - - son, e - lei -

8 lei - - - son, e - lei -

e - lei - - -

12

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/ VI

S
lei- - - - son,

A
lei- - - - son,

T
8 lei- - - - son,

B
lei- - - - son,

Org

16

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/VI

S

A

T

B

Org

Ky - ri - e e -

Ky - ri - e e -

Ky - ri - e e -

Ky - ri - e e -

Ky - ri - e e -

Detailed description: This is a page of a musical score, page 7, starting at measure 16. The score is arranged in a system with ten staves. The top five staves are for instruments: Cl 1 and Cl 2 (Clarinets), Vi 1 and Vi 2 (Violins), Va (Viola), and Vc/VI (Violoncello/Double Bass). The bottom five staves are for voices and organ: S (Soprano), A (Alto), T (Tenor), B (Bass), and Org (Organ). The vocal parts (S, A, T, B) are in a homophonic setting, with lyrics 'Ky - ri - e e -' appearing in the final measure of each part. The instrumental parts provide accompaniment, with the strings and organ playing a rhythmic pattern of quarter and eighth notes, and the woodwinds playing a melodic line. The key signature has one sharp (F#), and the time signature is 4/4.

Cl 1
 Cl 2
 Vi 1
 Vi 2
 Va
 Vc/ VI
 S
 A
 T
 B
 Org

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

Musical score for page 20, featuring woodwinds (Cl 1, Cl 2), strings (Vi 1, Vi 2, Va, Vc/VI), and voices (Soprano, Alto, Tenor, Bass). The score includes a page number '8' at the top left and a rehearsal mark '20' in a box at the top left of the first staff. The vocal parts have lyrics: 'lei-son, e-lei-son, Ky - ri - e e - lei - - son, e - lei - - son,'. The organ part is at the bottom.

24

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

e - lei - - - - -

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

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

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

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/VI

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

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

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

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

Org

32

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/VI

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

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

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

B
e - lei - - son, e -

Org

Detailed description: This is a page of a musical score, page 11, starting at measure 32. The score is arranged in a grand staff format with ten staves. The top five staves are for instruments: Clarinet 1 (Cl 1), Clarinet 2 (Cl 2), Violin 1 (Vi 1), Violin 2 (Vi 2), and Viola (Va). The next three staves are for voices: Soprano (S), Alto (A), and Tenor (T). The bottom two staves are for Bass (B) and Organ (Org). The vocal parts have lyrics: 'son, e - lei-son, e-lei - - son, e -' for Soprano; '- - son, e - lei - - son, e -' for Alto; '8 - - son, e - lei - son, e-lei - - son, e -' for Tenor; and 'e - lei - - son, e -' for Bass. The Organ part provides a harmonic accompaniment. The music is in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

40

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/VI

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

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

T
8 lei - son, e - lei - - - son.

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

Org

Detailed description: This is a page of a musical score, page 13, starting at measure 40. The score is arranged in a grand staff format with ten staves. The top five staves are for instruments: Cl 1 (Clarinet 1), Cl 2 (Clarinet 2), Vi 1 (Violin 1), Vi 2 (Violin 2), and Va (Viola). The bottom five staves are for voices and organ: S (Soprano), A (Alto), T (Tenor), B (Bass), and Org (Organ). The vocal parts (S, A, T, B) have lyrics: "lei - son, e - lei - - - son." The organ part (Org) is in the bass clef. The instrumental parts (Cl 1, Cl 2, Vi 1, Vi 2, Va, Vc/VI) are in various clefs (treble and bass). The score shows four measures of music. The vocal parts enter in the first measure with the lyrics. The instrumental parts provide accompaniment. The organ part is in the bass clef and provides a harmonic foundation.

44

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/VI

S

A

T

B

Org

[tr]

48 **Christe**

CI 1
CI 2
Vi 1
Vi 2
Va
Vc/ VI

S
A
T
B

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

Org

à capella

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/VI

S
son, e -

A
son, e - lei - son, e -

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

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

Org

62

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/VI

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

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

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

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

Org

73

Cl 1
Cl 2
Vi 1
Vi 2
Va
Vc/ VI
S
A
T
B
Org

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

Adagio

CI 1

CI 2

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

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

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

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

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

Adagio

Gloria

Fresco Allegro

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/VI

S

A

T

B

Org

The musical score for page 21 of the Gloria is written in common time (C). It features the following parts:

- Cl 1 and Cl 2:** Clarinets 1 and 2, both with a whole rest in every measure.
- Vi 1 and Vi 2:** Violins 1 and 2. Violin 1 has a melodic line with eighth-note patterns and some sixteenth-note runs. Violin 2 provides harmonic support with similar rhythmic patterns.
- Va and Vc/VI:** Viola and Violoncello/Double Bass. Both parts play a similar rhythmic accompaniment, often with eighth-note patterns.
- S, A, T, B:** Soprano, Alto, Tenor, and Bass vocal parts, all with whole rests in every measure.
- Org:** Organ part, playing a rhythmic accompaniment similar to the strings.

5

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

Detailed description: This page of a musical score contains ten staves. The top two staves are for Clarinets 1 and 2, both in treble clef, with a measure rest in the first three measures and a quarter rest followed by an eighth note in the fourth. The next four staves are for Violins 1 and 2 (treble clef), Viola (alto clef), and Violoncello/Double Bass (bass clef). The Violin parts feature a complex rhythmic pattern of eighth and sixteenth notes. The Viola and Cello/Double Bass parts play a steady eighth-note accompaniment. The bottom four staves are for the vocal quartet (Soprano, Alto, Tenor, Bass) in treble clef, and the Organ in bass clef. All vocal parts have a measure rest throughout the entire page. The Organ part plays a rhythmic accompaniment similar to the Cello/Double Bass part.

9

Cl 1
 Cl 2
 Vi 1
 Vi 2
 Va
 Vc/ VI
 S
 A
 T
 B
 Org

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

12

CI 1

CI 2

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

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

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

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

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

15

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/VI

S

A

T

B

Org

tr

ri - a,

ri - a,

ri - a,

ri - a,

18

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

glo-ri-a in ex -

glo-ri-a in ex -

glo-ri-a in ex -

glo-ri-a in ex -

21

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/VI

S
cel-sis, in ex-cel-sis De - o, in ex-cel-sis De-o, glo-ri-a in ex -

A
cel-sis, in ex-cel-sis De - o, in ex-cel-sis De-o, glo-ri-a in ex -

T
cel-sis, in ex-cel-sis De - o, in ex-cel-sis De-o, glo-ri-a in ex-cel-sis

B
cel-sis, in ex-cel-sis De - o, in ex-cel-sis De-o, glo-ri-a in ex -

Org

27

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/VI

S
cel-sis De-o, glo-ri-a in ex-cel-sis, in ex-cel-sis De-o, glo-ri-a, glo-ri-a.

A
De - o, glo-ri-a in ex-cel-sis, in ex-cel-sis De-o, glo-ri-a, glo-ri-a.

T
8 cel-sis De-o, glo-ri-a in ex-cel-sis, in ex-cel-sis De-o, glo-ri-a, glo-ri-a.

B
cel-sis De-o, glo-ri-a in ex-cel-sis, in ex-cel-sis De-o, glo-ri-a, glo-ri-a.

Org

30

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

Et in ter - ra pax,

Et in ter - ra pax, pax ho -

Detailed description: This page of a musical score, numbered 30, features a variety of instruments and vocal soloists. The woodwind section includes two Clarinets (Cl 1 and Cl 2), both of which are silent in this section. The string section consists of Violins 1 and 2 (Vi 1, Vi 2), Viola (Va), and Violoncello/Double Bass (Vc/ VI). The vocal soloists are Soprano (S), Alto (A), Tenor (T), and Bass (B). The Organ (Org) provides accompaniment. The Soprano and Alto parts have lyrics: 'Et in ter - ra pax,' and 'Et in ter - ra pax, pax ho -'. The Tenor and Bass parts are silent. The Organ and string parts (Viola, Violoncello/Double Bass) play a melodic line with eighth and sixteenth notes, while the Violins play a more rhythmic pattern of eighth notes.

33

CI 1

CI 2

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

pax ho - mi - ni - bus bo - nae vo - lun - ta -

mi - ni - bus bo - nae, bo - nae vo - lun - ta -

bo - nae vo - lun - ta -

bo - nae vo - lun - ta -

36

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

- tis, Et in ter - ra pax, pax ho -

- tis,

tis, Et in ter - ra pax,

tis,

40

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/VI

S
mi-ni-bus bo - nae vo - lun-ta - - - - - tis, bo-nae,

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

T
pax ho-mi-ni-bus bo-nae vo - lun- ta - - - - - tis, bo-nae,

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

Org

44

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/VI

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

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

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

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

Org

46

CI 1

CI 2

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

tatis, bonae, bonae vo - lun-tatis, bonae, bonae volun - ta-tis, bonae, bonae bonae,

tatis, bo-nae bo-nae volun-tatis, bonae, bonae volun - ta-tis, bonae, bonae bonae,

tatis, bo-nae bo-nae volun-tatis, bonae, bonae vo - lun - ta-tis, bonae, bonae bonae,

tatis, bo-nae bo-nae volun-tatis, bonae, bonae volun - ta-tis, bonae, bonae bonae,

50

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

bonae volun-ta-tis. Laudamus, lau-da-mus te, be-ne

bonae volun-ta-tis, Laudamus, lau-da-mus te, lau-da-mus te, be-ne

8 bonae volun-ta-tis, Laudamus, lau-da-mus te, lau-da-mus te, be-ne

bonae volun-ta-tis, Laudamus, lau-da-mus te, lau-da-mus te, be-ne

54

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

di - ci-mus te, ad - o - ra - mus te, ad-o-ra - mus te, ad-o-ra -

di - ci-mus te, ad - o - ra - mus te, ad-o-ra - mus te, ad-o -

di - ci-mus te, ad - o - ra - mus te, ad-o - ra - mus te, ad-o -

di - ci-mus te, ad - o - ra - mus te, ad-o-ra - mus te, ad-o -

58

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/VI

S
- mus te, lau - da - mus, be - ne - di - ci - mus te, ad - o - ra - mus

A
- mus te, lau - da - mus, be - ne - di - ci - mus te, ad - o - ra - mus

T
- mus te, lau - da - mus, be - ne - di - ci - mus te, ad - o - ra - mus

B
- mus te, lau - da - mus, be - ne - di - ci - mus te, ad - o - ra - mus

Org

61

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/ VI

[Solo]

S
te. Gra-ti-as a - gi-mus ti - bi pro-pter ma-gnam glo-ri-am tu - am, pro-pter ma-gnam glo- - -

A
te. Gra-ti-as a - gi-mus ti - bi pro-pter ma-gnam glo-ri-am tu - am,

T
te. Gra-ti-as a - gi-mus ti - bi pro-pter ma-gnam glo-ri-am tu - am,

B
te. Gra-ti-as a - gi-mus ti - bi pro-pter ma-gnam glo-ri-am tu - am,

Org

64

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/VI

S

A

T

B

Org

tr

[Tutti]

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

[Solo]

[Tutti]

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

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

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

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

67

Cl 1
 Cl 2
 Vi 1
 Vi 2
 Va
 Vc/ VI
 S
 A
 T
 B
 Org

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

71

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/VI

S

A

T

B

Org

Detailed description of the musical score: The score is for a full orchestra and voices. It begins at measure 71. The woodwinds (Cl 1 and Cl 2) and voices (S, A, T, B) are silent throughout this section. The strings (Vi 1, Vi 2, Va, Vc/VI) and organ (Org) are active. The Violins 1 and 2 (Vi 1, Vi 2) play a rhythmic pattern of eighth notes with slurs and accents. The Viola (Va) and Violoncello/Double Bass (Vc/VI) play a similar pattern in the bass clef. The Organ (Org) plays a steady eighth-note accompaniment in the bass clef. The vocal staves (Soprano, Alto, Tenor, Bass) are empty, indicating that the vocalists are silent during this passage.

75 *Allegro*

Musical score for measures 75-79, featuring strings, woodwinds, and organ. The score is in 4/4 time with a common time signature (C) and a tempo marking of *Allegro*. The instruments are arranged as follows:

- Cl 1 (Clarinet 1): Rests throughout.
- Cl 2 (Clarinet 2): Rests throughout.
- Vi 1 (Violin 1): Melodic line with eighth-note patterns.
- Vi 2 (Violin 2): Melodic line with eighth-note patterns.
- Va (Viola): Melodic line with eighth-note patterns.
- Vc/VI (Violoncello/Double Bass): Melodic line with eighth-note patterns.
- S (Soprano): Rests throughout.
- A (Alto): Rests throughout.
- T (Tenor): Rests throughout.
- B (Bass): Rests throughout.
- Org (Organ): Melodic line with eighth-note patterns.

The organ part is written in the bass clef with a common time signature (C). The string parts (Vi 1, Vi 2, Va, Vc/VI) are written in the treble clef with a common time signature (C). The woodwind parts (Cl 1, Cl 2) are written in the treble clef with a common time signature (C). The vocal parts (S, A, T, B) are written in the treble clef with a common time signature (C).

80

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/VI

S

A

T

B

Org

[Solo]
Domine Deus, Rex coelestis, Deus Pater,

p

p

8

89

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/VI

S

A

T

B

Org

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

93

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/VI

S

A

T

B

Org

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

97

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

Je - - - su Chri - ste. Do-mi-ne De- us,

f

p

8

102

CI 1

CI 2

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

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

8

Detailed description: This is a page of a musical score, page 102. It features a variety of instruments and vocal parts. The instruments include two Clarinets (Cl 1 and Cl 2), two Violins (Vi 1 and Vi 2), Viola (Va), Violoncello/Double Bass (Vc/VI), and Organ (Org). The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part has lyrics: "A - gnus De - i, Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - -". The score is written in a common time signature. The instruments are mostly silent, with some activity in the strings and organ. The vocal parts are also mostly silent, with the Soprano part having some notes in the first two measures.

106

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/VI

S

tr

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

A

T

B

Org

110

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/VI

S

A

T

B

Org

Fi-li-us Pa- - - - tris.

tr

8

115

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/VI

S

A

T

B

Org

120 *Adagio*

CI 1

CI 2

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

[Tutti]

Qui tol-tis pec-ca-ta mun-di, mi-se-re-

[Solo]

[Tutti]

Qui tol-lis pec--ta mun-di, qui tol-tis pec-ca-ta mun-di, mi-se-re-

[Tutti]

[Tutti]

Qui tol-tis pec-ca-ta mun-di, mi-se-re-

Qui tol-tis pec-ca-ta mun-di,

125

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/VI

S

A

T

B

Org

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

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

⁸ -re no-bis, mi-se - re - re no - bis, mi-se-re-re no - bis,

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

tr

[Solo]

[Solo]

p

130

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/ VI

S

- lis pec-ca - ta, pec-ca - ta mun - di, qui tol-lis pec-ca - ta mun - di, sus-ci-pe de-pre-ca-ti -

[Tutti]

A

- lis pec-ca - ta, pec-ca - ta mun - di, qui tol-lis pec-ca - ta mun - di, sus-ci-pe de-pre-ca-ti -

[Tutti]

T

8

qui tol-lis pec-ca - ta mun - di, sus-ci-pe de-pre-ca-ti -

[Tutti]

B

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

Org

135

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

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

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

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

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

139 *Allegro*

CI 1

CI 2

Vi 1

Vi 2

Va

Vc/ VI

S
stram, qui se - des, qui se - des ad dex - te - ram Patris, qui se - des, qui se - des, qui se - des ad

A
stram, qui se - des, qui se - des ad dex - te - ram Patris, qui se - des, qui se - des, qui se - des ad

T
8 stram, qui se - des, qui se - des ad dex - te - ram Patris, qui se - des, qui se - des, qui se - des ad

B
stram, qui se - des, qui se - des ad dex - te - ram Patris, qui se - des, qui se - des, qui se - des ad

Org

143 *Adagio*

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/VI

S
dex - te - ram Pa - tris, **Tutti**
mi - se - re - re,

A
dex - te - ram Pa - tris, *[Solo]* mi - se - re - - - re no - bis, **Tutti**
mi - se - re - re,

T
8 dex - te - ram Pa - tris, **Tutti**
mi - se - re - re,

B
dex - te - ram Pa - tris, **Tutti**
mi - se - re - re,

Org **Tutti**

147

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/ VI

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

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

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

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

Org

151 Quoniam

Cl 1
 Cl 2
 Vi 1
 Vi 2
 Va
 Vc/VI
 S
 A
 T
 B
 Org

The score is in common time (C) and features a variety of dynamics including *p* (piano) and *f* (forte). The woodwinds (Cl 1 and Cl 2) are silent throughout. The strings (Vi 1, Vi 2, Va, Vc/VI) and organ (Org) provide the harmonic and rhythmic foundation. The vocal parts (S, A, T, B) are also silent.

156

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/VI

S

A

T

B

Org

[Solo]

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

f

p

f

p

f

p

161

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/VI

S

A

T

B

Org

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

[Solo]

⁸ Quo-ni-am tu so-lus, tu so-lus San-ctus, tu so-lus San- - ctus, tu so-lus Do-mi- nus, so-lus Al-tis-si-mus,

166

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/VI

S

A

T

B

Org

tis-si-mus, Je- - - -su Chri- ste,

8 Je- - - -su Chri- ste, quo-ni-am tu

171

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/VI

S

A

T

B

Org

quoniam tu so-lus, tu so-lus San-ctus, tu so-lus Do-mi-nus, so-lus Al-

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

175

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/VI

S

A

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

T

⁸ Je - - - su Chri - ste, tu so- lus Do-mi-nus,

B

Org

179

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/VI

S

A

T

B

Org

tis - si - mus, Je - - su Chri - ste,

so - lus Al - tis - si - mus, Je - - su Chri - ste,

183

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/VI

S

A

T

B

Org

so - lus Al - tis - si - mus, Je - - - su Chri - ste.

⁸ so - lus Al - tis - si - mus, so - lus Al - tis - si - mus, Je - - - su Chri - ste.

187

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/VI

S

A

T

B

Org

8

192 *Adagio*

Cl 1
 Cl 2
 Vi 1
 Vi 2
 Va
 Vc/ VI
 S
 A
 T
 B
 Org

[Tutti]
 Cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris.
[Tutti]
 Cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris.
[Tutti]
 8 Cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris.
[Tutti]
 Cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris.

196 *Presto*

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/VI

S

A

T

B

Org

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

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

200

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

tris. A - - - - men, in

tris. A - - - - men,

Cum San-cto, San-cto

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

205

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/VI

S
glo-ri-a Dei Pa-tris. A - - - - - men, a - - - - -

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

T
8 Spi - ri - tu, in glo-ri-a Dei Pa - - - - - tris. A - - - - - men,

B
- - tris. A - - - - -

Org

211

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/VI

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

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

T
8 men, a - - - - - men, a - - -

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

Org

217

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/VI

S

A

T

B

Org

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

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

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

- - - men, a - - -

223

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/VI

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

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

T
8 - men, a - - men, a- - - -

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

Org

227

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

men, a - - - - -

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

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

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

231

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/VI

S

A

T

B

Org

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

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

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

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

235

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/VI

S

A

T

B

Org

- men, a-

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

- - - - men, a - -

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

t.s.

240

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/VI

S

A

T

B

Org

men, a - men, a -

a -

a -

244

Cl 1

Cl 2

Vi 1

Vi 2

Va

Vc/VI

S

A

T

B

Org

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

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

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

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

pleno