

**Johann Anton
Reichenauer**

**Missa
Sancti Petri**

Soli (SATB), Coro (SATB)

2 Violini, Viola

Violoncello e Violone

Organo

herausgegeben

von

Werner Jaksch

Vorwort

Die Edition der vorliegenden *Missa Sancti Petri* von **Johann Anton Reichenauer**¹ (1694[?] - 1730) folgt der 2012 von der SLUB² zugänglich gemachten Handschrift mit dem Sigle

Mus. 2494-D-1. Wie bei der schon 2012 edierten *Missa non tota à 4*³ handelt es sich auch bei der vorliegenden Quelle um eine Messhandschrift aus dem Besitz von **Jan Dismas Zelenka**⁴, 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 fort⁵. Abermals wird eine Komposition aus seinem Wirken als Kirchenmusiker in Prag und Neuhaus (heute Jindřichův Hradec) vorgestellt, die sicherlich die Wertschätzung durch **Jan Dismas Zelenka** belegt⁶. Möglicherweise ist diese Messe sogar in Dresden aufgeführt worden.

Die Messe besteht aus einem untextierten *Kyrie*, aus den vollständigen Teilen *Gloria* und *Credo*; dem *Sanctus* fehlt der Teil *Benedictus*, und im *Agnus Dei* soll der Abschnitt *Dona nobis pacem* nach dem untextierten *Kyrie* musiziert werden. Die Violen sind nicht notiert. In der vorliegenden Edition folgt die Viola-Stimme dem Tenor oder oktaviert den Organopart⁷.

Die Handschrift ist größtenteils gut lesbar geschrieben, so dass nur kleinere Korrekturen vorgenommen werden mussten⁸. Sonstige Hinzufügungen wurden diakritisch vermerkt.

Schriesheim, März 2013

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 Sächsische Landes- und Universitätsbibliothek Dresden.

3 Vgl. J.A.Reichenauer, *Missa à 4*, hg. von Werner Jaksch bei IMSLP 2012.

4 Vgl. RISM, Stichwort Reichenauer, Messen. Das Deckblatt stammt von Zelenka und trägt den folgenden Titel: *Missa S. Petri Apostolorum Principis*. In Zelenkas „Inventarium“ (1726-39) ist diese Messe mit der Nummer 24 aufgelistet. Als Kopist wird in den Zelenka-Studien von Wolfgang Horn (1993) *ZS 0* genannt. Auf dem hinteren Umschlag befand sich eine von Zelenka geschriebene Eingabe an die Königin Maria Josepha, die 1991 herausgelöst und gesondert katalogisiert wurde.

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

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

7 So handhabt es z.B. Johann David Heinichen, vgl. *Missa 6* in IMSLP. Ein ausgeschriebener Part existiert nicht.

8 Vgl. *Kritischer Bericht*.

Kritischer Bericht

Abkürzungen: A = Alto, B = Basso, Bez = Bezifferung, Org = Organo, S = Soprano

T = Tenore, Vc = Violoncello, Vi = Violino. Zitiert wird in der Reihenfolge:

Teil -	Takt –	Stimme –	Zeichen im Takt (Note oder Pause) –	Lesart der Quelle
Kyrie	27	Org	3	Bez 4 #
	29	S	1	g'
Gloria	35	T	3	fis
	63	Org /Vc	2	c
	85	T	4	c'
	86	T	2	c'
	146	Vi 1	7	c''
	148	Vi 1	10	dis''
Credo	14	B	2	c
	63	Org /Vc	1	H
		Org /Vc	3	c
	85	A	1	g'
	123	S	2	d''
	129	T	4/5	d'
	130	T	2/3	d'
Sanctus	21	A	2	h'
	22	A	2	gis'
	38	Vi 2	1/2	g'
Agnus	6	Vi 1	3	d''
	8	Vi 2	1	a'
	12	A	2	fis'
	28	T	3	e

Missa S. Petri

Kyrie

J.A. Reichenauer

Grave

The musical score is arranged in a system with eight staves. The top four staves are for strings: Violino 1, Violino 2, Viola, and Violoncello/Violone. The next three staves are for voices: Soprano, Alto, and Tenore. The bottom staff is for the Organ. The key signature is one sharp (F#) and the time signature is common time (C). The tempo marking is *Grave*. The lyrics "Ky" are placed below the Soprano staff. The organ part includes a figured bass line at the bottom of the staff.

Violino 1

Violino 2

Viola

Violoncello /Violone

Soprano

Alto

Tenore

Basso

Organo

Ky

7 6 # 7 6 6 7 6 3 2 6 6 7 6 6

5

8 *Allegro*

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

6

Detailed description: This is a page of a musical score, page 4, marked with a rehearsal sign '8' and the tempo 'Allegro'. The score is for a string quartet (Violin 1, Violin 2, Viola, Violoncello/Double Bass), a vocal quartet (Soprano, Alto, Tenor, Bass), and an Organ. The key signature is one sharp (F#) and the time signature is 3/4. The music is divided into four measures. In the first measure, the strings play a rhythmic pattern of quarter notes, while the vocalists enter with a melodic line. In the second measure, the strings continue their pattern, and the vocalists have rests. In the third measure, the strings play a more complex rhythmic pattern, and the vocalists have rests. In the fourth measure, the strings play a final rhythmic pattern, and the vocalists have rests. The organ part is in the bass clef and plays a supporting role throughout the piece.

13

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

6 4 6 2 6

Detailed description: This page contains a musical score for measures 13 through 16. The score is written for a full orchestra and choir. The instruments and voices are arranged in the following order from top to bottom: Violin 1 (Vi 1), Violin 2 (Vi 2), Viola (Va), Violoncello/Double Bass (Vc/ VI), Soprano (S), Alto (A), Tenor (T), Bass (B), and Organ (Org). The key signature is one sharp (F#), and the time signature is 4/4. Measure 13 is marked with a box containing the number 13. The Organ part includes fingering numbers: #, 6, 4, 6, 2, 6. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests.

17

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

6 6 6 6 1

20

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

1 1 6 6 6 6

23

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

6

Detailed description: This page of a musical score contains measures 23, 24, and 25. The score is for a full orchestra and vocal soloists. The key signature is one sharp (F#), and the time signature is 6/8. The instruments are arranged in a standard orchestral layout. The Violin 1 part (Vi 1) features a melodic line with eighth-note patterns. The Violin 2 part (Vi 2) provides harmonic support with a similar eighth-note pattern. The Viola (Va) and Violoncello/Double Bass (Vc/ VI) parts play a steady eighth-note accompaniment. The vocal soloists (Soprano, Alto, Tenor, Bass) have specific melodic lines, with the Soprano part ending on a whole note in measure 25. The Organ part (Org) provides a rhythmic accompaniment with eighth notes. A rehearsal mark '23' is placed at the beginning of the first measure. A page number '6' is located at the bottom right of the page.

26

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

5 6 # b # # 7 6 7 4 #

Detailed description: This is a page of a musical score, page 9, starting at measure 26. The score is for a full orchestra and choir. The instruments and voices are: Violin 1 (Vi 1), Violin 2 (Vi 2), Viola (Va), Violoncello/Double Bass (Vc/ VI), Soprano (S), Alto (A), Tenor (T), Bass (B), and Organ (Org). The key signature is one sharp (F#). The score consists of four measures. In the first measure, the organ part has a fingering of 5 6. In the second measure, the organ part has a fingering of #. In the third measure, the organ part has a fingering of b # #. In the fourth measure, the organ part has a fingering of 7 6 7 4 #. The vocal parts (S, A, T, B) have rests in the fourth measure. The instrumental parts (Vi 1, Vi 2, Va, Vc/ VI, Org) continue their melodic lines.

30

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

Detailed description: This page of a musical score, numbered 10, contains measures 30 through 33. The score is for a full orchestra and choir. The instruments and voices are arranged in the following order from top to bottom: Violin 1 (Vi 1), Violin 2 (Vi 2), Viola (Va), Violoncello/Double Bass (Vc/ VI), Soprano (S), Alto (A), Tenor (T), Bass (B), and Organ (Org). The key signature is one sharp (F#), and the time signature is 4/4. Measure 30 is marked with a box containing the number 30. The Violin 1 part features a complex rhythmic pattern of eighth and sixteenth notes. The Violin 2 part has a more melodic line with some chromaticism. The Viola and Violoncello/Double Bass parts play a steady eighth-note accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) have a similar accompaniment, with the Soprano and Tenor parts having some melodic movement. The Organ part provides a steady bass line. The score ends with a double bar line at the end of measure 33.

Gloria

Allegro

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

The musical score is for page 11 of a Gloria, marked *Allegro*. It features a 3/8 time signature and a key signature of one sharp (F#). The score includes parts for Violin 1 (Vi 1), Violin 2 (Vi 2), Viola (Va), Violoncello/Double Bass (Vc/ VI), Soprano (S), Alto (A), Tenor (T), Bass (B), and Organ (Org). The vocal parts (S, A, T, B) are currently silent, indicated by horizontal lines with dashes. The instrumental parts are active, with the Organ providing a rhythmic accompaniment in the bass line. The Violins and Viola play melodic lines, while the Cello/Double Bass provides a harmonic foundation.

9

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

Glo - ri - a,

Glo - ri - a,

Glo - ri - a,

Glo - ri - a,

17

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

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

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

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

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

24

Vi 1

Vi 2

Va

Vc/ VI

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

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

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

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

Org

31

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 De - o,

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

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

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

39

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

et in ter-ra, et in ter-ra pax ho-mi-ni-

et in ter-ra, et in ter-ra pax ho-mi-ni-

et in ter-ra, et in ter-ra pax ho-mi-ni-

et in ter-ra pax ho-mi-ni-

47

Vi 1

Vi 2

Va

Vc/ VI

S
bus bo - nae, bo - nae, bo - nae, bo - nae,

A
bus bo - nae, bo - nae, bo - nae, bo - nae,

T
8 bus bo - nae, bo - nae, bo - nae, bo - nae,

B
bus bo - nae, bo - nae, bo - nae, bo - nae,

Org

54

Vi 1

Vi 2

Va

Vc/ VI

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

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

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

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

Org

62 *Andante*

Vi 1

Vi 2

Va

Vc/ VI

S

A

T [Solo]
8 Lau-da-mus te, be-ne-di-ci-mus te, lau-da-mus te, be-ne-di-ci-mus te, ad-o-ra - -

B

Org

6 7 6

66



Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

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

70

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

[Solo]

Grati-as a-gi-mus, a-gi-mus ti-bi, pro-pter mag-nam, pro-pter

[Solo]

Grati-as a-gi-mus, a-gi-mus ti-bi, pro-pter mag-nam, mag-nam

74

Vi 1

Vi 2

Va

Vc/ VI

S
ma-gnam glo-ri-am, glo-ri-am tu - am,

A
[Solo]
Do-mi-ne De-us Rex coe-

T
8

B
ma-gnam glo-ri-am, glo-ri-am tu - am,

Org

78

Vi 1

Vi 2

Va

Vc/ VI

S

A
le-stis, De-us Pa-ter o-mni-po - tens. Do-mi-ne Fi-li u-ni-ge-ni-te, u-ni-ge-ni-te Je-su

T

B

Org

6 6

81

Vi 1

Vi 2

Va

Vc/ VI

S
[Tutti]
Do-mi-ne De-us A-gnus De-i, Fi-li-us, Fi-li-us Pa - tris.

A
[Tutti]
Chri - ste. Do-mi-ne De-us A-gnus De-i, Fi-li-us, Fi-li-us Pa - tris.

T
8
[Tutti]
Do-mi-ne De-us A-gnus De-i, Fi-li-us, Fi-li-us Pa - tris.

B
[Tutti]
Do-mi-ne De-us A-gnus De-i, Fi-li-us, Fi-li-us Pa - tris.

Org

84

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

[Tutti] mi-se- re -

[Tutti] mi-se- re -

[Solo] Qui tol-lis, qui tol-lis pec-ca-ta mun-di, mi-se- re -

[Tutti] mi-se- re -

[Tutti] Mi-se -

88

Vi 1

Vi 2

Va

Vc/ VI

S

- re no - bis,

[Solo]

A

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

T

8 - re no - bis,

B

re-re no- bis,

Org

4#
2 #

92

Vi 1

Vi 2

Va

Vc/ VI

S

[Tutti]

su - sci - pe de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem no - -

A

[Tutti]

mun - di, su - sci - pe de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem no - -

T

[Tutti]

su - sci - pe de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem no - -

B

[Tutti]

su - sci - pe de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem no - -

Org

6 6 #
b 3

4 #

95

Vi 1

Vi 2

Va

Vc/ VI

S

stram: [Solo] qui se-des, qui se-des ad dex-te-ram Pa-tris, se-des ad

A

stram:

T

8 stram:

B

stram:

Org

99

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

[Tutti]

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

[Tutti]

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

[Tutti]

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

[Tutti]

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

102

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

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

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

6 7

Quoniam

106

The musical score is arranged in a system with eight staves. The top four staves are for instruments: Violin 1 (Vi 1), Violin 2 (Vi 2), Viola (Va), and Violoncello/Double Bass (Vc/VI). The bottom four staves are for voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Organ (Org) part is on the bottom-most staff. The key signature is one sharp (F#) and the time signature is common time (C). The score begins at measure 106. The instrumental parts feature a rhythmic pattern of eighth and sixteenth notes, while the vocal parts are mostly rests, indicating a recitative or a period of silence for the voices.

111

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

[Solo]

Quo- ni- am tu so-lus, tu so-lus, so-lus, so-lus, tu so-lus, so-lus Do-mi-nus, tu so-lus, so-lus

115

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

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

119

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

[tr]

Quo- ni- am tu so-lus, tu

123

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

so-lus, so-lus San-ctus, tu so-lus al-tis-si-mus Je-su Chri-ste, tu so-lus al-tis-si-mus, al-

127

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

tissimus Jesu Christe, solus altis - si - mus, solus altissimus Jesu Christe, so - lus al -

131

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

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

135

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

[Tutti]

Cum Sancto, Sancto Spiritu, cum Sancto,
Cum Sancto,

139

Vi 1

Vi 2

Va

Vc/ VI

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

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

T
8
Cum San-cto, San-cto Spi-ri - tu, cum San-cto, San-cto, Spi-ri-tu in glo-ri-a,

B
Cum San-cto, San-cto Spi-ri-tu in glo-ri-a,

Org

142

Vi 1

Vi 2

Va

Vc/ VI

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

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

T
8
glo-ri-a De-i Pa-tris, glo-ri-a, glo-ri-a De-i Pa-tris, a - men,

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

Org

146

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

cum Sancto, Sancto Spiritu in gloria Dei, gloria Dei, Dei

cum Sancto, Sancto Spiritu in gloria Dei, gloria Dei, Dei

cum Sancto, Sancto Spiritu in gloria Dei, gloria Dei, Dei

cum Sancto, Sancto Spiritu in gloria Dei, gloria Dei, Dei

7 3 7 3 7 3 5

149

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

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

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

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

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

Credo

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

Cre - do in u - num, u - num De - um, De - um Pa - trem,
 Cre - do in u - num, u - num De - um, De - um Pa - trem,
 8 Cre - do in u - num, u - num De - um, De - um Pa - - - trem,
 Cre - do in u - num, u - num De - um, De - um Pa - trem,

The musical score is for the 'Credo' section. It features a string quartet (Violin 1, Violin 2, Viola, and Violoncello/Double Bass) and a vocal quartet (Soprano, Alto, Tenor, and Bass). The organ part is also included. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are: 'Cre - do in u - num, u - num De - um, De - um Pa - trem, Cre - do in u - num, u - num De - um, De - um Pa - trem, 8 Cre - do in u - num, u - num De - um, De - um Pa - - - trem, Cre - do in u - num, u - num De - um, De - um Pa - trem,'. The organ part is in the bass clef, and the vocal parts are in the treble clef. The string parts are in the treble clef for Violin 1 and Violin 2, and in the bass clef for Viola and Violoncello/Double Bass.

7

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

De - um Pa - trem o - mni - po - ten - tem, fa - cto - rem coe - li,

De - um Pa - trem o - mni - po - ten - tem, fa - cto - rem coe - li,

8 De - um Pa - trem o - mni - po - ten - tem, fa - cto - rem coe - li,

De - um Pa - trem o - mni - po - ten - tem, fa - cto - rem coe - li,

13

Vi 1

Vi 2

Va

Vc/ VI

S
fa-cto - rem coe-li et ter - rae, vi - si - bi - li - um o - mni - um,

A
fa-cto - rem coe-li et ter - rae, vi - si - bi - li - um o - mni - um,

T
8 fa-cto - rem coe-li et ter - rae, vi - si - bi - li - um o - mni - um,

B
fa-cto - rem coe-li et ter - rae,

Org

20

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

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

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

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

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

27

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

si - bi - li - um et ex Pa - - tre na - - tum an - te o - mni - a,

si - bi - li - um et ex Pa - - tre na - - tum an - te o - mni - a,

8 si - bi - li - um et ex Pa - - tre na - - tum an - te o - mni - a,

si - bi - li - um an - te o - mni - a,

33

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

o - mni - a sae - cu - la. De - um de De - o, lu - men de lu - mi - ne.

o - mni - a sae - cu - la. De - um de De - o, lu - men de lu - mi - ne.

o - mni - a sae - cu - la. De - um De - o, lu - men de lu - mi - ne.

o - mni - a sae - cu - la.

39

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

De-um ve-rum de De - o ve - ro. Gen - ti - um, gen - ti - um

De-um ve-rum de De - o ve - ro. Gen - ti - um, gen - ti - um

De-um ve-rum de De - o ve - ro. Gen - ti - um, gen - ti - um

De-um ve-rum de De - o ve - ro. Gen - ti - um, gen - ti - um

De-um ve-rum de De - o ve - ro. Gen - ti - um, gen - ti - um

45

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

non, non, non fa - ctum,

non, non, non fa - ctum, con - sub - stan - ti - a - lem

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

non, non, non fa - ctum, con - sub - stan - ti - a - lem

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

51

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

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

Pa - tri, per quem o - mni - a, o - mni - a fa - cta sunt.

8 Pa - tri, per quem o - mni - a, o - mni - a, o - mni - a fa - cta sunt.

Pa - tri per quem o - mni - a, o - mni - a fa - cta sunt. Qui

6 6 6 8 7 6 5
4

58

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

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

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

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

pro-pter nos ho-mi-nes, nos ho-mi-nes

72

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

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

79

Vi 1

Vi 2

Va

Vc/ VI

S
de - scen - dit de coe - lis.

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

T
8 coe - lis, de coe - lis.

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

Org

86 *Largo*

Vi 1

Vi 2

Va

Vc/ VI

[Solo]
T
8 Et, et in-car-na-tus est et, et in-car-na-tus

Org

6

90

Vi 1

Vi 2

Va

Vc/ VI

T
8 est de Spi-ri-tu San-cto, de Spi-ri-tu San-cto ex Ma-ri-a vir-gi-ne et ho-mo fac-tus

Org

#

93

Vi 1

Vi 2

Va

Vc/ VI

T
8 est. Cru - ci - fi - xus sub

Org
6 #

96

Vi 1

Vi 2

Va

Vc/ VI

T
8 Pon - ti-o Pi-la - to pas-sus, pas-sus, cru-ci - fi - xus sub Pon - ti-o Pi -

Org
7

99

Vi 1

Vi 2

Va

Vc/ VI

T

Org

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

7 6 6 6 6 6 6 7b

103

Vi 1

Vi 2

Va

Vc/ VI

T

Org

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

6

106

Vi 1

Vi 2

Va

Vc/VI

T

Org

8 est,

tr

tr

==

110 *Allegro*

Vi 1

Vi 2

Va

Vc/VI

A

Org

tr

6 6 6 5 # 6

115

Vi 1

Vi 2

Va

Vc/ VI

A

Org

[Solo]

Et re - sur - re - xit ter - ti - a di - e, ter - ti - a

6 6 6 5 6

119

Vi 1

Vi 2

Va

Vc/ VI

A

Org

di - e se - cun - dum Scri - ptu - ras,

123

Vi 1

Vi 2

Va

Vc/ VI

S

[Tutti]

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

A

[Tutti]

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

T

[Tutti]

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

B

[Tutti]

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

Org

6 6

6

127

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

ptu - ras, et a - scen-dit, a - scen-dit in coe-lum. Se - det, se -

ptu- ras, et a - scen-dit, a - scen-dit in coe - lum. Se-det, se-det, se-det,

8 ptu - ras, et a- scen-dit, a- scen-dit in coe - lum. Se-det, se-det, se-det,

ptu - ras. Se-det, se-det, se-det,

131

Vi 1

Vi 2

Va

Vc/ VI

S
det, se-det ad de - xte-ram Pa - tris, se-det, se-det, se-det, se-det,

A
se-det ad de - xte-ram Pa - tris, se-det, se-det, se-det, se-det,

T
8 se-det, se-det ad de - xte-ram Pa - tris, se-det, se - - - det,

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

Org

135

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

se-det ad de-xte-ram Pa - tris. [Solo] cum [Tutti]

se-det ad de-xte-ram Pa - tris. Et i - te-rum ven-tu-rus est cum glo-ri-a ju-di-ca-re, cum

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

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

139

Vi 1

Vi 2

Va

Vc/ VI

S
glo-ri-a ju-di ca-re, cum glo-ri-a ju-di ca - re vi-vos, vi-vos, vi-vos et mor - tu -

A
glo-ri-a ju-di ca-re, cum glo-ri-a ju-di ca - re vi-vos, vi-vos, vi-vos et mor - tu -

T
8
[Tutti]
cum glo-ri-a ju-di ca - re vi-vos, vi-vos, vi-vos et mor - tu -

B
[Tutti]
cum glo-ri-a ju-di ca - re vi-vos, vi-vos, vi-vos et mor - tu -

Org

143

Vi 1

Vi 2

Va

Vc/ VI

S

os: cu - ius re - gni non e - rit fi - nis, fi - nis.

A

os: cu - ius re - gni non e - rit, non e - rit, e - rit fi - nis.

T

8 os: cu - ius re - gni non e - rit, non e - rit, e - rit fi - nis.

B

os: cu - ius re - gni non e - rit, non e - rit, e - rit fi - nis.

Org

3 3

147 *Andante* [Solo]

B

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

Org

150

B

et vi - vi - fi - can - - - - - tem:

Org

6 6

152

B

Org

qui ex Pa - tre fi - li - o - que,

155

B

Org

Pa - tre fi - li - o - que pro - ce - dit, qui cum Pa - tre et Fi - li - o

157

B

Org

si - mul, si - mul ad - o - ra - tur et con - glo - ri - fi - ca - - - - - tur.

159

B

Org

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

162

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

[Tutti]

Et u-nam San-ctam Ca-tho - li-cam et A-po-sto-li-cam Ec-cle-si-

[Tutti]

Et u-nam San-ctam Ca-tho - li-cam et A-po-sto-li-cam Ec-cle-si-

[Tutti]

Et u-nam San-ctam Ca-tho- li- cam et A-po-sto-li-cam Ec-cle-si-

165

Vi 1

Vi 2

Va

Vc/ VI

S
am. Con-fi- te- or, con - fi- te - or, con-fi-te-or u-num ba - ptis-ma in re mis - si-

A
am. Con - fi- te- or, con-fi-te-or u-num ba - ptis-ma

T
8 am. Con - fi- te - or, con - fi - te-or, con-fi-te-or u-num ba - ptis-ma

B
[Tutti] Con - fi - te-or, con - fi - te-or, con-fi-te-or u-num ba - ptis-ma in re mis - si-

Org

168



Vi 1

Vi 2

Va

Vc/ VI

S
o-nem, in re-mis-si-o-nem pec-ca-to-rum, pec-ca-to - rum.

A
in re-mis - si - o-nem in re-mis-si-o-nem pec-ca-to-rum, pec-ca-to - rum.

T
in re-mis - si - o-nem re-mis-si-o-nem pec-ca-to-rum, pec-ca-to - rum.

B
o-nem, re-mis-si-o-nem pec-ca-to-rum, pec-ca-to - rum.

Org

172

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

[Solo]

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

176

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

6 6 6 6 6

rec-ti-o-nem mor-tu-o-rum, mor-tu-o-rum.

180

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

[Solo]

[Solo]

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

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

6

183

Vi 1

Vi 2

Va

Vc/ VI

S
[Tutti]
li, et vi-tam, vi-tam ven-tu-ri sae-cu-li, vi-tam, ven-tu-ri, ven-tu-ri sae-cu-li, a-men, a-men, a-

A
[Tutti]
et vi-tam, vi-tam ven-tu-ri sae-cu-li, vi-tam, vi-tam ven-tu-ri sae-cu-li, a-men, a-men, a-

T
8
[Tutti]
et vi-tam, vi-tam ven-tu-ri sae-cu-li, vi-tam, vi-tam ven-tu-ri sae-cu-li, a-men, a-men, a-

B
[Tutti]
et vi-tam, vi-tam ven-tu-ri sae-cu-li, vi-tam, vi-tam ven-tu-ri sae-cu-li, a - - -

Org

186

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

men, vi-tam ven-tu-ri, vi-tam ven-tu-ri, vi-tam, vi-tam ven-tu-ri,

men, vi-tam ven-tu-ri, vi-tam ven-tu-ri, vi-tam, vi-tam ven-tu-ri,

men, vi-tam ven-tu-ri, vi-tam ven-tu-ri, vi-tam ven-tu-ri,

men, vi-tam ven-tu-ri, vi-tam ven-tu-ri, vi-tam ven-tu-ri,

189

Vi 1

Vi 2

Va

Vc/ VI

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

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

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

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

Org

191

Vi 1

Vi 2

Va

Vc/ VI

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

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

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

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

Org

8

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

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

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

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

- ctus, San-

6 # 7 6 # 6 6 6 # 6 7 6 6

15

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

De-us, San-ctus, San-ctus Do-mi-nus De-us, Do-mi-nus De-us Sa - ba - oth. Ple-ni sunt coe-li,

De-us, San-ctus, San-ctus Do-mi-nus De-us, Do-mi-nus De-us Sa-ba - oth. Ple-ni sunt coe-li,

8 De-us, San-ctus, San-ctus Do-mi-nus De-us, Do-mi-nus De-us Sa - ba - oth. Ple-ni sunt coe-li,

San-ctus, San-ctus Do-mi-nus De-us, Do-mi-nus De-us Sa - ba - oth. Ple-ni sunt coe-li,

6 6 6

21

Vi 1

Vi 2

Va

Vc/ VI

S
ple-ni sunt coe-li, ple-ni sunt coe-li, glo-ri-a tu-a, glo-ri-a, glo-ri-a tu -

A
ple-ni sunt coe-li, ple-ni sunt coe-li, glo-ri-a tu-a, glo-ri-a, glo-ri-a tu -

T
8 ple-ni sunt coe-li, ple-ni sunt coe-li, glo-ri-a tu-a, glo-ri-a, glo-ri-a tu -

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

Org

27

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

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

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

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

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

34

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

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

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

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

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

6 6

Agnus Dei

Andante

Vi 1

Vi 2

Va

Vc/VI

S

A

T

B

Org

10

Vi 1

Vi 2

Va

Vc/ VI

S

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

T

B

Org

18

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

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

26

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

[Solo]

8

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

6 7 6

34

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

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

6 7 6 6 #

42

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

[Solo] [Tutti]

A - gnus De-i A - gnus De-i qui

[Tutti]

A - gnus De-i qui

[Tutti]

A - gnus De-i qui

[Solo] [Tutti]

A - gnus De-i A - gnus De-i qui

6 6 # # # 6 # 6 6

50

Vi 1

Vi 2

Va

Vc/ VI

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

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

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

B
tol-lis pec-ca-ta, pec-ca-te mun-di, pec-ca-ta mun-di, pec-ca-ta

Org

Dona nobis pacem

Allegro

56

Vi 1

Vi 2

Va

Vc/ VI

S
mun - di.

A
mun - di.

T
8
mun - di.

B
mun - di.

Org
6

61

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

6 4 6 2 6

Detailed description: This page of a musical score, numbered 92, contains measures 61 through 64. The score is for a full orchestra and choir. The instruments and voices are arranged in the following order from top to bottom: Violin 1 (Vi 1), Violin 2 (Vi 2), Viola (Va), Violoncello/Double Bass (Vc/ VI), Soprano (S), Alto (A), Tenor (T), Bass (B), and Organ (Org). The key signature is one sharp (F#), and the time signature is 2/8. Measure 61 is marked with a box containing the number 61. The Organ part includes fingerings: #, 6, 4, 6, 2, 6.

65

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

6 6 6 6 1

68

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

1 1 6 6 6 6

Detailed description: This page of a musical score covers measures 68, 69, and 70. The score is for a full orchestra and choir. The key signature is one sharp (F#), and the time signature is 4/4. The instruments and voices are arranged in a standard orchestral layout. The Violin 1 and 2 parts play a rhythmic melody of eighth notes. The Viola and Violoncello/Double Bass parts have rests in measure 68 and enter in measure 69. The vocal parts (Soprano, Alto, Tenor, Bass) have rests in measure 68 and enter in measure 69. The Organ part has a whole note in measure 68 and a rhythmic pattern of eighth notes in measures 69 and 70. The page number 94 is in the top left corner, and the measure number 68 is in a box at the top left of the first staff.

71

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

6

Detailed description: This page of a musical score, numbered 95, contains measures 71 through 73. The score is for a full orchestra and choir. The instruments and voices are arranged vertically from top to bottom: Violin 1 (Vi 1), Violin 2 (Vi 2), Viola (Va), Violoncello/Double Bass (Vc/ VI), Soprano (S), Alto (A), Tenor (T), Bass (B), and Organ (Org). The key signature is one sharp (F#), and the time signature is 3/8. Measure 71 is marked with a box containing the number 71. The Violin parts play a rhythmic pattern of eighth notes with slurs. The Viola and Tenor parts play a similar eighth-note pattern. The Violoncello/Double Bass and Organ parts play a more complex eighth-note pattern. The Soprano part has a few notes in measure 71 and then rests. The Alto part has a melodic line. The Bass part has a rhythmic pattern. The Organ part has a complex eighth-note pattern. The number 6 is written below the Organ staff in measure 73.

74

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

5 6 # b # # 7 6 7 4 #

78

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

Detailed description: This page of a musical score, numbered 97, contains measures 78 through 81. The score is for a full orchestra and choir. The instruments and voices are arranged in the following order from top to bottom: Violin 1 (Vi 1), Violin 2 (Vi 2), Viola (Va), Violoncello/Double Bass (Vc/ VI), Soprano (S), Alto (A), Tenor (T), Bass (B), and Organ (Org). The key signature is one sharp (F#), and the time signature is 4/4. Measure 78 is marked with a box containing the number 78. The Violin 1 part features a complex rhythmic pattern of eighth and sixteenth notes. The Violin 2 part has a more melodic line with some chromaticism. The Viola and Violoncello/Double Bass parts play a steady eighth-note accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) enter in measure 79 with a melodic line. The Organ part provides a bass line with eighth notes. The score concludes with a double bar line at the end of measure 81.