

**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**<sup>1</sup> (1694[?] - 1730) folgt der 2012 von der SLUB<sup>2</sup> zugänglich gemachten Handschrift mit dem Sigle

*Mus. 2494-D-1*. Wie bei der schon 2012 edierten *Missa non tota à 4*<sup>3</sup> handelt es sich auch bei der vorliegenden Quelle um eine Messhandschrift aus dem Besitz von **Jan Dismas Zelenka**<sup>4</sup>, 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 fort<sup>5</sup>. 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** belegt<sup>6</sup>. 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 Organopart<sup>7</sup>.

Die Handschrift ist größtenteils gut lesbar geschrieben, so dass nur kleinere Korrekturen vorgenommen werden mussten<sup>8</sup>. Sonstige Hinzufügungen wurden diakritisch vermerkt.

Schriesheim, März 2013

Dr. Werner Jaksch

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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
<b>Kyrie</b>	27	Org	3	Bez 4 #
	29	S	1	g'
<b>Gloria</b>	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''
<b>Credo</b>	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'
<b>Sanctus</b>	21	A	2	h'
	22	A	2	gis'
	38	Vi 2	1/2	g'
<b>Agnus</b>	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 the string ensemble: Violino 1, Violino 2, Viola, and Violoncello/Violone. The bottom four staves are for the vocal ensemble: Soprano, Alto, Tenore, and Basso. The Organ part is written in the bass clef at the bottom. 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 under the Soprano staff. The Organ part includes a figured bass line at the bottom of the staff.

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 with eighth notes, and the vocalists have rests. In the fourth measure, the strings play a final rhythmic pattern, and the vocalists have rests. The organ part provides a harmonic accompaniment throughout.

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

Detailed description: This page of a musical score contains measures 17, 18, and 19. The score is for a full orchestra and choir. The key signature is one sharp (F#), and the time signature is 3/8. Measure 17 is marked with a box containing the number 17. The Violin 1 part (Vi 1) has a melodic line with eighth notes. The Violin 2 part (Vi 2) has a rhythmic accompaniment of eighth notes. The Viola (Va) and Violoncello/Double Bass (Vc/ VI) parts have similar rhythmic accompaniments. The Soprano (S) and Alto (A) parts have melodic lines, while the Tenor (T) and Bass (B) parts have rhythmic accompaniments. The Organ (Org) part has a rhythmic accompaniment. The Organ part has fingerings 6, 6, 6, 6, 1 indicated below the notes in measures 17, 18, and 19.



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 and parts 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). Measure 23 begins with a box containing the number '23'. The Violin parts play a rhythmic pattern of eighth notes with slurs. The Viola part has a similar eighth-note pattern. The Violoncello/Double Bass part has a more complex eighth-note pattern. The vocal parts (Soprano, Alto, Tenor, Bass) have a melodic line. The Organ part has a rhythmic pattern of eighth notes. The Soprano part has a rest in measure 25. A rehearsal mark '6' is located at the end of the Organ part in measure 25.

26

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

5 6 # b # # 7 6 7 4 #

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 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 4/4. Measure 30 is marked with a box containing the number '30'. The Violin parts feature intricate sixteenth-note patterns. The Viola and Cello/Double Bass parts play a steady eighth-note accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) and the Organ part have a more melodic and harmonic role, often starting with a rest in the first measure of the system.

# 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 string parts (Vi 1, Vi 2, Va, Vc/ VI) and the Organ part are active, with various rhythmic patterns and melodic lines. The vocal parts (S, A, T, B) are currently silent, indicated by horizontal lines with dashes. The Organ part provides a rhythmic accompaniment with eighth and sixteenth notes.

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,

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

A

T

B

Org

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

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

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

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

62 *Andante*

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

[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 - -

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

A

T

B

Org

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

[Solo]

Do-mi-ne De-us Rex coe-



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

A

T

B

Org

- re no - bis,

[Solo]

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

- re no - bis,

re-re no- bis,

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: qui se-des, qui se-des ad dex-te-ram Pa-tris, se-des ad

[Solo]

A

stram:

T

8 stram:

B

stram:

Org

Detailed description of the musical score: The score is for a page numbered 28, starting at measure 95. It features seven instrumental staves and four vocal staves. The instrumental parts are: Violin 1 (Vi 1) and Violin 2 (Vi 2) in treble clef with a key signature of one sharp (F#); Viola (Va) in alto clef with a key signature of one sharp; Violoncello/Double Bass (Vc/ VI) in bass clef with a key signature of one sharp; and Organ (Org) in bass clef with a key signature of one sharp. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B), all in treble clef with a key signature of one sharp. The Soprano part has a solo starting in measure 97, indicated by the label '[Solo]'. The lyrics for the Soprano part are 'qui se-des, qui se-des ad dex-te-ram Pa-tris, se-des ad'. The organ part provides a bass line accompaniment. The score is divided into four measures, with the vocal solo beginning in the third measure.

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

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

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

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

Org

6 7



### Quoniam

106

The musical score is for the piece "Quoniam" starting at measure 106. It is written in G major (one sharp) and common time. 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 whole rests. The instrumental parts feature a rhythmic pattern of eighth and sixteenth notes, with some sixteenth-note runs in the strings and organ. The Organ part provides a steady accompaniment with a similar rhythmic motif.

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), four vocal parts (Soprano, Alto, Tenor, and Bass), and Organ. 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,'. The organ part is marked with an '8' in the first measure.

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

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.

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

65

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

lu-tem de - scen- dit de coe-lis, de - scen-dit de coe-lis,

lu-tem de - scen- dit, de - scen- dit,

8 lu-tem de - scen - dit, de - scen-dit de - scen- dit, de -

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

# 6 #

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

A

T

B

Org

de - scen - dit de coe - lis.

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

coe - lis, de coe - lis.

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

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,

==

110 *Allegro*

Vi 1

Vi 2

Va

Vc/VI

A

Org

# 6 6    6 5    # 6

115

Vi 1

Vi 2

Va

Vc/ VI

[Solo]

A

Org

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

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

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

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

Org



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 [Tutti]

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

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

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

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

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

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

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

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

Org

Detailed description: This page contains a musical score for measures 186, 187, and 188. The score is written in G major (one sharp) and 4/4 time. It features a string section with Violin 1, Violin 2, Viola, and Violoncello/Double Bass. The vocal parts include Soprano (S), Alto (A), Tenor (T), and Bass (B). The organ part is in the bass clef. The lyrics are: 'men, vi-tam ven-tu-ri, vi-tam ven-tu-ri, vi-tam, vi-tam ven-tu-ri,'. The organ part provides a rhythmic accompaniment with eighth and sixteenth notes.

189

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

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

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

<sup>8</sup> sae - cu - li, a - men, a - men, a - men, vi - tam ven - tu - ri,

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

191

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

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

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

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

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

# Sanctus

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

San -  
 San - ctus, San - ctus,  
 San - ctus, San - ctus, San - ctus, San -

6 6 6 # 6 7 6 6 6 6



8

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

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,

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

A

T

B

Org

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

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

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

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

27

Vi 1

Vi 2

Va

Vc/ VI

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

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

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

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

Org

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

T

B

Org

[Solo]

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

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 fingering numbers: #, 6, 4, 6, 2, 6.

65

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

6 6 6 6 1

Detailed description: This page of a musical score contains measures 65, 66, and 67. 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 I and II parts (Vi 1, Vi 2) play a rhythmic pattern of eighth notes. The Viola (Va) and Violoncello/Double Bass (Vc/ VI) parts play a similar pattern, with the Vc/ VI part having a fermata in measure 67. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics in measure 65. The Organ part (Org) plays a rhythmic pattern of eighth notes. The page number 93 is in the top right corner. The measure number 65 is in a box at the top left. The measure numbers 6, 6, 6, 6, 1 are written below the Organ part.

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, numbered 94, contains measures 68 through 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 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). Measures 68 and 69 feature a complex rhythmic pattern in the strings and voices, with the Organ playing a steady bass line. Measure 70 shows a continuation of this pattern, with the Organ playing a sequence of notes (1, 1, 6, 6, 6, 6) in the bass clef. The Organ part is written in the bass clef, while the other instruments and voices are in their respective clefs (treble for Vi 1, Vi 2, S, A, T; bass for Va, Vc/ VI, B, Org).



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 vocal ensemble. 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 3/4. Measure 71 is marked with a box containing the number 71. The Organ part has a '6' written below it in measure 73. The vocal parts (S, A, T, B) have lyrics written below the notes. The instrumental parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests.

74

Vi 1

Vi 2

Va

Vc/ VI

S

A

T

B

Org

5 6 # b # # 7 6 7 4 #

Detailed description: This page of a musical score, numbered 96, contains measures 74 through 77. The score is for a full orchestra and choir. The instruments and voices are arranged in a grand staff with the following parts 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#). The time signature is 4/4. Measure 74 is marked with a box containing the number 74. The Organ part has a sub-octave of 8 indicated below the first staff. The bottom of the page features a sequence of fingering and accidentals: 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, and the Organ provides a supporting bass line. The score concludes with a double bar line at the end of measure 81.