

# Musanko

Musik anonymer KomponistInnen

Missa [brevis]

für Soli SATB, Chor SATB, 2 Oboen,  
Streicher, Orgel und Basso continuo

(D-ORB A 37)

Partitur und Stimmen

Edition Musanko

## **Edition MusanKo – Musik anonymer KomponistInnen**

Ziel dieser Edition ist es, das in frei zugänglichen Quellen vorliegende, historische Notenmaterial anonymer KomponistInnen in eine für heutige MusikerInnen leichter lesbare Form zu überführen. Dazu werden z. B.

- Einzelstimmen spartiert,
- offensichtliche Fehler stillschweigend korrigiert,
- ausschließlich moderne Notenschlüssel verwendet,
- Artikulations- und Verzierungsangaben behutsam aus analogen Stellen übernommen,
- Generalbass-Bezifferungen ergänzt.

### **Missa [brevis] für Soli SATB, Chor SATB, 2 Oboen, Streicher, Orgel und Basso continuo**

herausgegeben von Harald Schäfer,

gesetzt mit Lilypond/Frescobaldi,

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### **Quelle**

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Bibliographischer Nachweis: <https://opac.rism.info/search?id=240000054>

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## Anmerkungen zur Edition

Die anonym überlieferte Missa [brevis] stammt aus der sog. *Musikstube Zerbst*, der fürstlichen Konzertstube, in der zwischen 1722 und 1758 während der Tätigkeit des Komponisten Johann Friedrich Fasch (1688–1758) eine Sammlung von Notenhandschriften entstanden war. Diese enthält im Wesentlichen Werke von Fasch und anderen Hofkapellmitgliedern, aber auch von Georg Philipp Telemann (1681–1767) und Antonio Vivaldi (1678–1741).

Die Missa brevis besteht aus den üblichen zwei Teilen, einem Kyrie, in d-Moll, und einem Gloria, in F-Dur. Eine Intonation des Gloria-Teils wird vom Komponisten erwartet, denn in der Editionsvorlage findet sich die Angabe „Gloria intonatur“. Der übrige Text des Gloria-Teils besteht aus vier Abschnitten. Besetzung und weitere Details nach dem vorhandenen Stimmenmaterial zeigt die folgende Auflistung:

Kyrie:

*Kyrie eleison, Christe eleison, Kyrie eleison* (d, 3/4, 100 Takte):

Soli SATB, Chor SATB, 2 Oboen, 2 Violinen, Viola, Basso continuo (Violone, Fagott und Orgel)

Gloria:

*Et in terra pax* (F, 4/4, Allegro, 35 Takte):

Soli SATB, Chor SATB, 2 Oboen, 2 Violinen, Viola, Basso continuo (Violone, Fagott und Orgel)

*Domine Deus* (F, 4/4, Andante, 47 Takte):

Soli SATB, Chor SATB, 2 Oboen, 2 Violinen, Viola, Basso continuo (Violone, Fagott und Orgel)

*Quoniam tu solus* (C, 2/4, 77 Takte):

Tenor solo, Violone, Orgel solo

*Cum Sancto Spiritu* (F, 4/4, 50 Takte):

Chor SATB, 2 Oboen, 2 Violinen, Viola, Basso continuo (Violone, Fagott und Orgel)

Die Editionsvorlage enthält eine um einen Ganzton nach unten transponierte und spärlich bezifferte Orgelstimme. Für die vorliegende Edition wurde zusätzlich eine nach d-Moll bzw. F-Dur transponierte und vollständig bezifferte Fassung erstellt.

Im Gloria-Teil *Quoniam tu solus* ist eine solistisch spielende Orgel mit dem Register *Vox humana* vorgesehen. In der Kapelle des Schlosses Zerbst, 1719 eingeweiht, befand sich eine von Caspar Sperling aus Quedlinburg entworfene und 1714 fertiggestellte Orgel. Die überlieferte Disposition enthält im Brustwerk das Zungenregister „Voxhumana“ von c' bis c''' (Lit. Wäsche), demnach offenbar ein Soloregister. Die Unterstimme der Orgelstimme musste also im Hauptwerk oder im Pedal gespielt werden. Ein fähiger Organist, wie der damalige Hofmusiker und Organist an der St. Bartholomäus-Kirche Johann Ulich (d. J.: 1677–1742, Lit. Timm-Hartmann), dürfte in der Lage gewesen sein, die Solo-Stimme mit der rechten Hand, die akkordische Continuo-Begleitung mit der linken Hand und die Bassstimme im Pedal zu spielen. Eine entsprechende Aufführungspraxis wird für die geistliche Geburtstagskantate *Lobe den Herr[e]n* von Johann Friedrich Fasch (1688–1758) aus dem Jahr 1725 vermutet (Lit. Reul).

Auch die Orgel der St. Bartholomäus-Kirche in Zerbst enthielt das erforderliche Register: im Obermanual eine aus Holz gefertigte *Voxhumana* 8' (Lit. Wiemann). In der vorliegenden Edition wird als Alternative zum Orgelsolo eine Fassung für Oboe solo mitgeliefert, da das Register *Vox humana* derzeit nicht mehr als allgemein verfügbar anzusehen ist.

## Orgel in der Schlosskapelle

**Erbauer** Caspar Sperling, Quedlinburg (~1675–~1743)

**Bauzeit** Orgelwerk: 1712–1714, Ergänzungen 1717 und 1718, Prospekt: 1717–1719

**Disposition** Hauptwerk (9 Register): *Principal* 8 Fuß, von Zinn, die andern Stimmen alle von Metall, *Violdigamba* 8 Fuß, *Octava* 4 Fuß, *Octava* 2 Fuß\*, *Flute Douce* 4 Fuß, *Trompetto* 8 Fuß, *Trompetto* von Meßing von *c' bis c''*, *Sesqui altero* 2 fach, *Mixtur* 4, 5 bis 6 fach à 2 Fuß\*

\*Dispositionsvorschlag von Sperling durch den Orgelsachverständigen Ulich geändert: *Violdigamba* 4 Fuß getauscht gegen *Octava* 2 Fuß; *Mixtur* 3 fach getauscht gegen *Mixtur* 4, 5 bis 6 fach

Brustwerk (10 Register): *Principal* 4 Fuß von Zinn, die große *Octava* von Holz, übrigen Stimmen alle von Metall, *Gedact* 8 Fuß, *Quintadeno* 8 Fuß, *Quinto* 3 Fuß, *Octavo* 2 Fuß, *Waldt Flute* 2 Fuß, *Trompetto* 8 Fuß, *Tertio* 1 3/5 Fuß, *Mixtur* 3 fach\*, *Voxhumana* von *c' bis c''*, *Tremulant* durchs ganze Werk, *Sper Ventil*

\*Dispositionsvorschlag von Sperling durch den Orgelsachverständigen Ulich geändert: *Cimbel* 2 fach getauscht gegen *Mixtur* 3 fach

Pedal (3 Register): *Gedact Bass* 16 Fuß, *Octaven Bass* 8 Fuß\*, *Cornet* 2 Fuß

\*Dispositionsvorschlag von Sperling durch den Orgelsachverständigen Ulich geändert: *Gedact Bass* 5 Fuß getauscht gegen *Octaven Bass* 8 Fuß

**Ergänzungen** 1717: *Quintadena* 16 Fuß (Lit. Wäschke, S. 4)

1718: *Posaune* 16 Fuß, unterste oktav von Holz und das übrige von bestem Metall, *Tromp.* 8 Fuß von Blech ins Pedal, *octav.* 4 Fuß von Metall, *octav.* 2 Fuß, 24 *Mixtur* 3 fach (Lit. Herrmann, S. 158)

**Bälge** 4

**Prospekt** Holz, geschnitzt, Bildhauer Johann Christian Schmied (Lit. Herrmann, S. 41)

## Orgel in der St. Bartholomäus-Kirche

**Erbauer** Christian Vogel, Halberstadt (Lebensdaten unbekannt), Caspar Sperling, Quedlinburg (~1675–~1743)

**Bauzeit** Orgelwerk: 1697–1702, Prospekt: unbekannt

**Disposition** Obermanual (8 (11?) Register): *Prinzipal 4' (von Metall), Trompete 8' (desgl.), Mixtur 4-fach (desgl.), Quintatön 4' (desgl.), Spitzflöte 2' (von Holz), Quintatön 8' (von Metall), Sesquialter 1 1/2' (von Holz), Voxhumana 8' (von Holz)* und evtl. 3 weitere Register, deren Bezeichnungen nicht angegeben sind

Untermanual (12 Register): *Prinzipal 8' (von Metall), Gemshorn 8' (von Holz), Gemshorn 4' (von Holz), Fagott 16' (von Holz), Sesquialter 1 1/2' (von Metall), Mixtur 3-fach (von Metall), Quintatön 16' (von Holz), Oktave 2' (von Metall), Oktave 4' (desgl.), Trompete 8' (desgl.), Mixtur 4-fach (desgl.), Quinte 3' (von Holz)*

Pedal (7 (12?) Register): *Prinzipal 16' (von Metall), Oktave 8' (von Metall), Oktave 4' (desgl.), Sesquialter 1 1/2' (desgl.), Trompete 8' (desgl.), Subbass 16' (von Holz), Cornett 2' (von Metall)* und evtl. 5 weitere Register, deren Bezeichnungen nicht angegeben sind

**Ergänzungen** 1728: *Violoncello* (keine Details angegeben)

**Bälge** 6

**Prospekt** keine Angaben vorhanden

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### Einzelstimmen

Solostimmen, Chorpartitur, Gloria-Intonation

Oboe 1

Oboe 2

Violine 1

Violine 2

Viola

Violone

Fagott

Orgel (B. c. und Orgel solo)

Orgel (B. c. und Orgel solo, um einen Ganzton nach unten transponiert)





# Missa [brevis]

für Soli SATB, Chor SATB, 2 Oboen, Streicher, Orgel und B. c.

Anonymus, D-ORB A 37

## Kyrie

The musical score is arranged in a system with the following parts from top to bottom:

- Oboe 1
- Oboe 2
- Violine 1
- Violine 2
- Viola
- Violone
- Fagott
- Sopran
- Alt
- Tenor
- Bass
- Orgel
- Orgel (transp.)

The score is in 3/4 time and B-flat major. The instrumental parts (Oboes, Violins, Viola, Violone, Bassoon, and Organs) contain melodic and harmonic material. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent, indicated by horizontal lines with bar lines. The Organ part includes figured bass notation: ♭, # 6 #, 6, #, ♭, 6, ♭.

Musical score for measures 6-11. The score includes parts for woodwinds (Ob 1, Ob 2, VI 1, VI 2, Vla) and strings (Vln, Fg). The woodwind parts feature trills (tr) and piano dynamics (*p*). The string parts include a double bass line with figured bass notation. The vocal parts (S, A, T, B) are currently silent. The organ parts (Org, Org-t) provide harmonic support.

**Figured Bass (Double Bass):**

Measure	Figured Bass
6	6
7	6
8	6
9	6
10	5 $\flat$ 6 5 $\sharp$ $\frac{4}{2}$
11	6

12

Ob 1

Ob 2

VI 1

VI 2

Vla

Vln

Fg

S

A

T

B

Org

Org-t

*f*

*p*

*pp*

*f*

*p*

*pp*

*f*

*p*

*pp*

*f*

*p*

*pp*

*f*

*p*

*pp*

*f*

*p*

*pp*

5  $\flat$  6 5  $\sharp$  4  
2

6

6

7

6

5  $\flat$  6 5  $\sharp$  4  
2

6

6

7

6

18

Ob 1 *f* *tr*

Ob 2 *f*

Vi 1 *f* *tr*

Vi 2 *f*

Vla *f* *tr*

Vlne *f* *p* *f* *p*

Fg *f* *p* *f* *p*

S *Duetto*  
Ky - ri - e e - lei - son,

A *Duetto*  
Ky - ri - e e - lei - son,

T

B

Org *f* *p* *f* *p*  
6 9 6 5  
7 4 #3

Org-t *f* *p* *f* *p*  
6 9 6 5  
7 4 #3

25

Ob 1

Ob 2

Vl 1

Vl 2

Vla

Vlne

Fg

S

A

T

B

Org

Org-t

*p*

*p*

*p*

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

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

7

7

31

Ob 1

Ob 2

Vl 1

Vl 2

Vla

Vlne

Fg

S

A

T

B

Org

Org-t

*p*

son, Ky-ri - e e-lei -

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

7 7 7 7 7 4 2 5 3 6

7 7 7 7 7 4 2 5 3 6

38

Ob 1

Ob 2

Vl 1

Vl 2

Vla

Vlne

Fg

S

A

T

B

Org

Org-t

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

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

$f$

$f$

$f$

$f$

$f$

$f$

$f$

$f$

$f$

$f$

$f$

$f$

6 6 5  
4 3

7

6 - 7 6 5  
4 3

6 6 5  
4 3

7

6 - 7 6 5  
4 3

45

Ob 1

Ob 2

VI 1

VI 2

Vla

Vln

Fg

S

A

T

B

Org

Org-t

*p*

*p*

*p*

*p*

*p*

*p*

*Duetto*

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

*Duetto*

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

*p*

*p*

7

7



52

Ob 1 *f*

Ob 2 *f*

VI 1 *f* *p*

VI 2 *f* *p*

Vla *f* *p*

Vln *f* *p*

Fg *f* *p*

S

A

T  
son, e-leison, e-leison, e-leison, Christe e -

B  
son, e-leison, e-leison, e-leison,

Org *f* *p*

Org-t *f* *p*

58

Ob 1

Ob 2

Vl 1

Vl 2

Vla

Vlne

Fg

S

A

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

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

Org

Org-t

7

7

5

5

#3

6/4

6/4

64

Ob 1

Ob 2

Vl 1

Vl 2

Vla

Vlne

Fg

S

A

T

B

Org

Org-t

son, e-le-i-son, e-leison, e-leison, Christe e-le-i-son, e-le-i-son, e-le-i-son, e-leison, e-leison, Christe e-le-i-son, e-lei-

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

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

70

Ob 1 *f*

Ob 2 *f*

Vi 1 *f*

Vi 2 *f*

Vla *f*

Vlne *f*

Fg *f*

S *Tutti*  
Ky - ri - e, Ky - ri -

A *Tutti*  
Ky - ri - e, Ky - ri -

T *Tutti*  
son. Ky - ri - e, Ky - ri -

B *Tutti*  
son. Ky - ri - e, Ky - ri -

Org *f*

Org-t *f*

77

Ob 1

Ob 2

Vi 1

Vi 2

Vla

Vlne

Fg

S

A

T

B

Org

Org-t

e e - le - - i - - son, e - le - i - son, Kyri-

e e - le - - i - - son, e - le - i - son, Kyri-

e e - le - - i - - son, e - le - i - son, Kyri-

e e - le - - i - - son, e - le - i - son, Kyri-

6 6 # 7 6 6

6 6 # 7 6 6

83

Ob 1

Ob 2

Vl 1

Vl 2

Vla

Vlne

Fg

S

A

T

B

Org

Org-t

*Tutti*

*Duetto*

*Tutti*

*Duetto*

*Tutti*

*Tutti*

*pp*

*pp*

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

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

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

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

7 #3

6-6

5 b6-5-#4/2

6

5 b6-5-#4/2

7 #3

6-6

5 b6-5-#4/2

6

5 b6-5-#4/2

89

Ob 1 *pp* *f*

Ob 2 *pp* *f*

VI 1 *f*

VI 2 *f*

Vla *f*

Vlne *f*

Fg *f*

S  
son, e-le-i-son, e-lei-son.

A  
son, e-le-i-son, e-lei-son.

T  
son, e-le-i-son, e-lei-son.

B  
son, e-le-i-son, e-lei-son.

Org  
6 6-6-5 6-#4-2 6 7-4-#3 6

Org-t  
6 6-6-5 6-#4-2 6 7-4-#3 6

95

Ob 1

Ob 2

VI 1

VI 2

Vla

Vln

Fg

S

A

T

B

Org

Org-t

7

6

6 — 5 6 5

6 — 5 6 5

4 #3

7

6

6 — 5 6 5

6 — 5 6 5

4 #3



## Gloria intonatur

**Allegro**

Oboe 1

Oboe 2

Violine 1

Violine 2

Viola

Violone

Fagott

Sopran

Alt

Tenor

Bass

Orgel

Orgel (transp.)

Et in ter - ra pax, et in ter - ra pax,

Et in ter - ra pax, et in ter - ra pax,

Et in ter - ra pax, et in ter - ra pax,

Et in ter - ra pax, et in ter - ra pax,

6

6

Ob 1

Ob 2

Vl 1

Vl 2

Vla

Vlne

Fg

S

A

T

B

Org

Org-t

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

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

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

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

$\frac{4}{2}$  6 6

$\frac{4}{2}$  6 6

Detailed description: This page of a musical score (page 18) features a variety of instruments and voices. The woodwind section includes two Oboes (Ob 1, Ob 2), a Viola (Vla), and a Bassoon (Fg). The string section consists of Violins 1 and 2 (Vl 1, Vl 2), Violoncello (Vlne), and Double Bass (Fg). The vocal section includes Soprano (S), Alto (A), Tenor (T), and Bass (B). The organ part is divided into two staves: Organ (Org) and Organ Transposition (Org-t). The score is in a key with one flat (B-flat) and a 4/2 time signature. The vocal parts sing the Latin text: "pax, pax, et in ter - ra pax ho -". The organ parts play a rhythmic accompaniment with a 4/2 time signature and a 6-measure rest in the second measure of each phrase.

Ob 1

Ob 2

Vl 1

Vl 2

Vla

Vlne

Fg

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

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

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

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

Org  
6 6 7 6 6 6

Org-t  
6 6 7 6 6 6

Ob 1

Ob 2

Vl 1

Vl 2

Vla

Vlne

Fg

S  
bon-ae vo-lun-ta-tis, et in ter-ra pax, et in ter-ra

A  
bo-nae vo-lun-ta-tis, et in ter-ra pax, et in ter-ra

T  
bo-nae vo-lun-ta-tis, et in ter-ra pax, et in ter-ra

B  
bo-nae vo-lun-ta-tis, et in ter-ra pax, et in ter-ra

Org

Org-t

Figured Bass: 6 6 6 6 5 6 5 4 3

10

Ob 1

Ob 2

Vl 1

Vl 2

Vla

Vlne

Fg

S

A

T

B

Org

Org-t

*Duetto*

*Duetto*

*p*

*p*

*p*

*p*

*p*

*p*

6  
♭3

6

6 7  
♭3

7 6 7  
4 4 3

2

6 7  
♭3

7 6 7  
4 4 3

2

6 7  
♭3

7 6 7  
4 4 3

2

pax, et in terra pax, ho-mi-nibus bo-nae, bo-nae vo-lun-tatis, volun-

pax, et in terra pax ho-mi-nibus bo-nae, bo-nae vo-lun-tatis, volun-

pax, et in terra pax ho-mi-nibus bo-nae, bo-nae vo-lun-tatis,

pax, et in terra pax ho-mi-nibus bo-nae, bo-nae vo-lun-tatis,

13

Ob 1

Ob 2

VI 1

VI 2

Vla

Vlne

Fg

S

A

T

B

Org

Org-t

*Tutti*

*Tutti*

*Tutti*

*Tutti*

*f*

*f*

7 7

6 6 6 6

7 7

6 6 6 6

ta - tis, ho - mi - nibus bo - nae, bo - nae volun -

ta - tis, ho - mi - nibus bonae, bonae volun -

ho - mi - nibus bonae, bonae volun -

ho - mi - nibus bonae, bonae volun -

16

Ob 1

Ob 2

Vl 1

Vl 2

Vla

Vlne

Fg

S

A

T

B

Org

Org-t

ta - tis.

ta - tis.

ta - tis.

ta - tis.

6 7 6 6

6 7 6 6

6 7 6 6

6 7 6 6

19

Ob 1 *tr*

Ob 2

VI 1 *tr*

VI 2

Vla

Vlne

Fg

S *Solo*  
Lau - da - mus te,

A *Solo*  
ad-o-ramus te,

T *Solo*  
benedi - cimus te,

B *Solo*  
glori-fi-

Org

Org-t

6/4 5/4 5/3 6 6 # — # 6 # — #

6/4 5/4 5/3 6 6 6 # — #



22

Ob 1

Ob 2

VI 1

VI 2

Vla

Vlne

Fg

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

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

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

B  
*(Tutti)*  
ca - - - - -

Org  
6

Org-t  
6

24

Ob 1

Ob 2

Vl 1

Vl 2

Vla

Vlne

Fg

S  
ra - mus te, glo-ri - fi - ca - mus te, glo - ri - fi -

A  
ra - mus te, glo-ri - fi - ca - mus te, glo - ri - fi -

T  
ra - mus te, glo-ri - fi - ca - mus te,

B  
- - - - - mus - te,

Org  
6 6/5 6 6

Org-t  
6 6/5 6 6

26

Ob 1

Ob 2

Vl 1

Vl 2

Vla

Vlne

Fg

S

A

T

B

Org

Org-t

ca - mus te,

ca - mus te,

glori-fi-camus te, *Duetto* gra-ti-as a-gimus ti-bi, gra-ti-as a-gimus ti-bi,

glori-fi-camus te, *Duetto* gra-ti-as a-gimus ti-bi, gra-ti-as a-gimus

*p*

*p*

*p*

6 — # —

6 6

6 6

6 — ♭ —

6 6

6 6

29

Ob 1

Ob 2

Vl 1

Vl 2

Vla

Vlne

Fg

S

A

T

B

Org

Org-t

*Tutti*

*f*

*f*

prop-ter mag - nam glo - ri - am tu - am,

prop-ter mag - nam glo - ri - am tu - am,

prop-ter mag - nam glo - ri - am tu - am,

ti - bi, prop-ter mag - nam glo - ri - am tu - am,

5 6 6

5 6 6

6  
4  
3

6  
4  
3

31

Ob 1

Ob 2

Vl 1

Vl 2

Vla

Vlne

Fg

S  
prop - ter mag - nam glo - ri - am tu - am,

A  
prop - ter mag - nam glo - ri - am tu - am,

T  
prop - ter mag - nam glo - ri - am tu - am,

B  
prop - ter mag - nam glo - ri - am tu - am,

Org

Org-t

33

Ob 1 *tr*

Ob 2

Vi 1

Vi 2

Vla

Vlne

Fg

S  
glo - ri - am tu - - am.

A  
glo - ri - am tu - - am.

T  
glo - ri - am tu - - am.

B  
glo - ri - am tu - - am.

Org

Org-t

6 6 4 #3

6 6 4 #3

## Andante

Oboe 1  
 Oboe 2  
 Violine 1  
 Violine 2  
 Viola  
 Violone  
 Fagott  
 Sopran  
 Alt  
 Tenor  
 Bass  
 Orgel  
 Orgel (transp.)

The score is written in 4/4 time with a key signature of one flat (B-flat). The tempo is marked "Andante". The organ part includes figured bass notation: 6, 6, 6, 6, 4/2, 6.

Ob 1

Ob 2

VI 1

VI 2

Vla

Vln

Fg

S

A

T

B

Org

Org-t

Figured Bass for Org and Org-t:

6	6	7	7	4	6	6
4	4	3		2		



Ob 1

Ob 2

Vl 1

Vl 2

Vla

Vlne

Fg

S

A

T

B

Org

Org-t

5.

6 7 6 6 6

6 7 6 6 6

Detailed description: This page of a musical score contains staves for woodwinds, strings, and organ. The woodwind section includes two Oboes (Ob 1, Ob 2), two Violins (Vl 1, Vl 2), Viola (Vla), Violoncello (Vlne), and Fagott (Fg). The vocal section includes Soprano (S), Alto (A), Tenor (T), and Bass (B). The organ section includes Organ (Org) and Organ Transposition (Org-t). The score is in a key with one flat (B-flat) and a common time signature. The woodwinds and strings play melodic lines with various articulations, while the organ provides harmonic support with a repeating pattern of notes 6, 7, 6, 6, 6. The vocal staves are currently empty, indicating a rest for the vocalists.

Ob 1

Ob 2

VI 1

VI 2

Vla

Vlne

Fg

S

A

T

B

Org

Org-t

Detailed description of the musical score: The score is for page 34 of a piece. It features a woodwind section with two Oboes (Ob 1, Ob 2), two Violins (VI 1, VI 2), a Viola (Vla), and a Violoncello (Vlne). The string section includes a Contrabass (Fg). The vocal section consists of Soprano (S), Alto (A), Tenor (T), and Bass (B). The organ part is split into two staves: Org and Org-t. The woodwinds and strings play a melodic line with triplets and slurs. The organ part provides harmonic support with chords and moving lines. The vocal parts are currently silent, indicated by rests.

9

Ob 1

Ob 2

VI 1

VI 2

Vla

Vlne

Fg

S

A

T

B

Org

Org-t

*tr*

*p*

*Solo*

Do - mi - ne De - us, rex coe - le - stis, De - us

*p*

*p*

6/4 5/4 5/3

6 7 6 6

6/4 5/4 5/3

6 7 6 6

11

Ob 1

Ob 2

VI 1

VI 2

Vla

Vlne

Fg

S

A

T

B

Org

Org-t

pa - ter om - ni - po - tens,

*f*

6 7 6  $\frac{4}{2}$  6

6 7 6  $\frac{4}{2}$  6

13

Ob 1

Ob 2

Vl 1

Vl 2

Vla

Vlne

Fg

S

A

T

B

Org

Org-t

Do - mi - ne\_ De - us,

*p*

*p*

$\frac{6}{4}$   $\frac{6}{4}$   $\frac{7}{3}$   $7$   $\frac{6}{4}$   $\frac{5}{3}$   $\frac{6}{5}$   $6$

$\frac{6}{4}$   $\frac{6}{4}$   $\frac{7}{3}$   $7$   $\frac{6}{4}$   $\frac{5}{3}$   $\frac{6}{5}$   $6$

15

Ob 1

Ob 2

Vl 1

Vl 2

Vla

Vlne

Fg

S

A

T  
 8  
 rex coe - le - stis, De - us pa - ter om - ni - potens,

B

Org

Org-t

6 4 7 13

6 4 7 13

17

Ob 1

Ob 2

Vl 1

Vl 2

Vla

Vlne

Fg

S

A

T  
Do - mi - ne\_ De - us, rex coe - les - tis, De-us pa - ter omni - po -

B

Org

Org-t

4/2 6 6 6 6 6 6

4/2 6 6 6 6 6 6

19

Ob 1

Ob 2

Vl 1

Vl 2

Vla

Vlne

Fg

S

A

T

B

Org

Org-t

*f*

*f*

tens.

7  
4/3

6

6  
4

5  
4

5  
4/3

7  
4/3

6

6  
4

5  
4

5  
4/3



21

Ob 1

Ob 2

Vl 1

Vl 2

Vla

Vlne

Fg

S

A

T

B

Org

Org-t

*Solo*

*p*

*p*

7 6 6 6

7 6 6 6

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

23

Ob 1

Ob 2

Vl 1

Vl 2

Vla

Vlne

Fg

S

A

T

B

Org

Org-t

Chri - ste, Je - su Chri-ste, Do - mi - ne

6 5 6 4/2

6 5 6 4/2

25

Ob 1

Ob 2

Vl 1

Vl 2

Vla

Vlne

Fg

S

A  
fi - li u - ni - ge - ni - te, Je - su

T

B

Org

Org-t

6 — 6 — 6 4 5 3

6 — 6 — 6 4 5 3

27

Ob 1

Ob 2

Vl 1

Vl 2

Vla

Vlne

Fg

S

A

T

B

Org

Org-t

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

*f*

6 6/4 5/3 6 6

29

Ob 1

Ob 2

Vl 1

Vl 2

Vla

Vlne

Fg

S

A

T

B

Org

Org-t

Figured Bass for Org and Org-t:

Measure	1	2	3	4
29	$\frac{4}{2}$	6		
30	6	6	$\frac{6}{4}$	$\frac{7}{3}$

31

Ob 1

Ob 2

VI 1

VI 2

Vla

Vlne

Fg

S

A

T

B

Org

Org-t

*Solo*

*p*

*p*

Do - mi - ne\_ De - us, ag - nus De - i, fi - li - us pa - -

6

7 #3

7 #3

6

7 #3

7 #3

33

Ob 1

Ob 2

VI 1

VI 2

Vla

Vlne

Fg

S  
tris, fi - li - us pa - tris. Qui tol - lis pec -

A  
Qui tol - lis pec -

T  
Qui tol - lis pec -

B  
Qui tol - lis pec -

Org

Org-t

*Tutti*  
*f*

*Tutti*  
*f*

*Tutti*  
*f*

*Tutti*  
*f*

*Tutti*  
*f*

*Tutti*  
*f*

*Tutti*  
*f*

*Tutti*  
*f*

*Tutti*  
*f*

*Tutti*  
*f*

*Tutti*  
*f*

*Tutti*  
*f*

*Tutti*  
*f*

*Tutti*  
*f*

*Tutti*  
*f*

35

Ob 1

Ob 2

VI 1

VI 2

Vla

Vln

Fg

S  
ca - ta, pec - ca - ta, pec - ca - ta mun - di.

A  
ca - ta, pec - ca - ta, pec - ca - ta mun - di.

T  
ca - ta, pec - ca - ta, pec - ca - ta mun - di.

B  
ca - ta, pec - ca - ta, pec - ca - ta mun - di. *Solo* Mi - se -

Org  
6 6 7 7  
# 13 #

Org-t  
6 6 7 7  
# 13 #



37

Ob 1

Ob 2

Vl 1

Vl 2

Vla

Vlne

Fg

S  
Mi - se - re - re, mi - se - re - re no - stri,

A  
Mi - se - re - re, mi - se - re - re no - stri,

T  
Mi - se - re - re, *Solo* mi - se - re - re no - stri,

B  
re - re, *Tutti* mi - se - re - re no - stri,

Org

Org-t

7 — #4  
2

6 — # 4 #3

7 — 4  
2

46 — 4 43

40

Ob 1

Ob 2

Vl 1

Vl 2

Vla

Vlne

Fg

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

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

T  
*Tutti*  
sus-ci-pe de-pre-ca-ti-o-nem no-stram.

B  
sus-ci-pe de-pre-ca-ti-o-nem no-stram. *Solo*  
Qui se-des ad dex-teram

Org

Org-t

5      4 — 6 6  
2 —      ♭3

6 —      6    ♭7  
♭5 —

6

5      4 — 6 6  
2 —      ♭3

6 —      6    ♭7  
♭5 —

6

43

Ob 1

Ob 2

Vl 1

Vl 2

Vla

Vlne

Fg

S

A

T

B

Org

Org-t

*Solo*

Mi - se -

pa - tris, qui se - des ad dex - tram pa - tris.

6

tasto

6

tasto

45

Ob 1

Ob 2

VI 1

VI 2

Vla

Vln

Fg

S

A

T

B

Org

Org-t

*[Tutti]*  
Mi - se - re - re, mi - se - re - re no - - stri.

*Tutti*  
re - re, mi - se - re - re, mi - se - re - re no - - stri.

*[Tutti]*  
Mi - se - re - re, mi - se - re - re no - - stri.

*Tutti*  
Mi - se - re - re, mi - se - re - re no - - stri.

*f*

*f*

$\frac{4}{2}$  6 —

6 —

$\frac{6}{4}$  6 —

$\frac{7}{4}$   $\frac{5}{3}$  6 —

$\frac{7}{3}$   $\frac{5}{3}$  6 —

$\frac{4}{2}$  6 —

6 —

$\frac{6}{4}$  6 —

$\frac{7}{3}$   $\frac{5}{3}$  6 —

$\frac{7}{3}$   $\frac{5}{3}$  6 —

[Aria (Tenor)]  
Solo (alternativ zum Orgel-Solo)

Oboe 1

Violone

Tenor

Orgel (Vox humana)

Orgel transp. (Vox humana)

Ob 1

Vlne

T

Org

Org-t

12

Ob 1

Vlne

T

Org

Org-t

*tr*

*pp*

*p*

*f*

6 6

6 6 7 6 6

6 6

6 5 7 6 6

17

Ob 1

Vlne

T

Org

Org-t

Quo - niam tu so - lus, tu so - lus Sanctus, tu

*p*

*pp*

*p*

6 6

6 6 6 6 6 4 3 4 3 6 4 2

6 6

6 6 6 6 6 4 3 4 3 6 4 2

23

Ob 1

Vlne

T

Org

Org-t

so-lus, tu so-lus, tu so - lus Do-mi-nus, tu so - lus al -

6 6 6 6 6

28

Ob 1

Vlne

T

Org

Org-t

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

6 7 6 6 6

33

Ob 1

Vlne

T

Org

Org-t

Chri - ste.

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

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

39

Ob 1

Vlne

T

Org

Org-t

6 6 6 6 6 # 6 #

6 6 6 6 6 # 6 #



44

Ob 1

Vlne

T

Org

Org-t

*f*

*p*

*f*

*f*

Quo - niam tu so - lus, tu so - lus

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

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

50

Ob 1

Vlne

T

Org

Org-t

Sanc-tus, quo - ni-am tu so-lus, tu so - lus

tasto

6 6 6 6

tasto

6 6 6 6

55

Ob 1

Vlne

T

Org

Org-t

Sanc-tus, tu so - lus Do-mi-nus, tu so - lus al - tissi-mus, Je -

# 6 7 # 7 6 6

60

Ob 1

Vlne

T

Org

Org-t

- su Christe, Je - su Christe, Je-su Chri - ste.

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

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

66

Ob 1

Vlne

T

Org

Org-t

6 6 6 5 4/2 6 7 6 5

72

Ob 1

Vlne

T

Org

Org-t

6 6 6 5 7 6 6

## [Fuga]

Oboe 1

Oboe 2

Violine 1

Violine 2

Viola

Violone

Fagott

Sopran

Alt

Tenor

Bass

Orgel

Orgel (transp.)

Cum Sancto Spi-ri-tu in glo-ri-a De-i pa-tris, amen, a - men,

Cum Sancto

tasto

tasto

Ob 1

Ob 2

VI 1

VI 2

Vla

Vlne

Fg

S  
in glo-ri-a De-i\_\_ patris, a - - - - -

A  
Spi - ri-tu in glo-ri-a De - i pa - tris, amen, a - - - - -

T

B

Org

Org-t

The musical score is for page 61 of a piece. It features a woodwind section with two Oboes (Ob 1, Ob 2), two Violins (VI 1, VI 2), Viola (Vla), Violoncello (Vlne), and Contrabass (Fg). The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes. The vocal parts include Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano and Alto parts have lyrics: 'in glo-ri-a De-i\_\_ patris, a - - - - -' and 'Spi - ri-tu in glo-ri-a De - i pa - tris, amen, a - - - - -'. The organ part (Org and Org-t) provides harmonic support with chords and moving lines.

Ob 1

Ob 2

Vl 1

Vl 2

Vla

Vlne

Fg

S  
men, in glo - ri - a De - i pa - tris, pa - tris, a - men, a -

A  
men, in glo - ri - a De - i pa - tris, pa - tris, a -

T  
Cum Sanc - to Spi - ri - tu in glo - ri - a De - i pa - tris, a - men,

B

Org

Org-t

5 6 6 6 6

9

Ob 1

Ob 2

VI 1

VI 2

Vla

Vln

Fg

S

A

T

B

Org

Org-t

men, a-men, a - - -

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

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

Cum Sanc - to Spi - ri - tu in glo - ri - a De - i pa - tris, a - men,

♭6 6 6    ♭ 6    ♭ ♭6

♭6 6 6    ♭ 6    ♭ ♭6

11

Ob 1

Ob 2

Vl 1

Vl 2

Vla

Vlne

Fg

S  
men, cum Sanc-to Spi-ri-tu in glo-ri-a De-i pa-tris, a -

A  
men,

T  
a - men, a - men, in glo-ri-a De-i pa-tris, De-i pa-tris,

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

Org

Org-t



13

Ob 1

Ob 2

Vl 1

Vl 2

Vla

Vln

Fg

S

men,

A

cum Sanc - to Spi - ri - tu in glo - ri - a De - i pa - tris, - a - men,

T

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

B

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

Org

Org-t

6 7 6 6 6

6 7 6 6 6

$\frac{6}{4}$   
 $\frac{2}{2}$

$\frac{6}{4}$   
 $\frac{2}{2}$

15

Ob 1

Ob 2

Vl 1

Vl 2

Vla

Vlne

Fg

S  
cum Sanc - to Spi - ri - tu in glo - ri - a De - i

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

T  
glo - ri - a De - i pa - tris, a - - men, in glo - ri - a

B  
- - - men, in glo - ri - a De - i pa - tris, a - men,

Org

Org-t

6 6 6 6 7 6

6 6 6 6 7 6

6 6 6 6 7 6

6 6 6 6 7 6

17

Ob 1

Ob 2

Vl 1

Vl 2

Vla

Vln

Fg

S  
pa - tris, a - men, a - - men, a - men, a - men, a - men, a -

A  
- - men, in glo - ri - a De - i pa - tris, a - men, a - men,

T  
De - i pa - tris, a - men, a - - men, pa - tris, a - men, a - men,

B  
pa - tris, a - men, a - - men, pa - tris, a - men, a - men,

Org  
6 6 6 4/2 6 6 5 6 6

Org-t  
6 6 6 4/2 6 6 5 6 6

19

Ob 1

Ob 2

Vl 1

Vl 2

Vla

Vlne

Fg

S  
men, cum Sancto Spi - ri-tu in glo-ri-a De-i patris, De-i patris, a - men,

A  
a - men, in glo-ri - a De - i pa-tris, amen, a - men, in glo-ri-a De - i

T  
a - men, in glo-ri-a De - i patris, De - i patris, a - men, a - men, a -

B  
a - men, cum Sancto Spi - ri-tu in

Org

Org-t

6 — 7 #3

6 6 # #4 6 6

6 6 — 6

6 — 7 #3

6 6 # 4 6 6

6 6 — 6



25

Ob 1

Ob 2

Vl 1

Vl 2

Vla

Vln

Fg

S  
a - - men, in glo - - ri-a De - i, in

A  
men, in glo - - ri-a De - i, in

T  
pa-tris, in glo - - ri-a De - i, in glo - - ri-a

B  
pa-tris, in glo - - ri-a De - i, in glo - - ri-a

Org

Org-t

# 6 6 6 6 6/4 2 6 6

6 6 6 6 6/4 2 6 6

27

Ob 1

Ob 2

VI 1

VI 2

Vla

Vln

Fg

S  
glo - - ri - a De - i, in glo - ri - a De - i pa - tris, a - men,

A  
glo - - ri - a De - i, in glo - ri - a De - i pa - tris, in

T  
De - i, in glo - - ri - a De - i pa - tris, a -

B  
De - i, in glo - - ri - a De - i pa - tris, a - -

Org

Org-t

4/2 6 ——— 4/2 6 6 # 6 6

4/2 6 ——— 4/2 6 6 4 ——— 6 6

29

Ob 1

Ob 2

VI 1

VI 2

Vla

Vln

Fg

S  
a - - - - -

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

T  
men, a - - - - - men,

B

Org  
6 5 6 5 6 5 6 5

Org-t  
6 5 6 5 6 5 6 5



31

Ob 1

Ob 2

VI 1

VI 2

Vla

Vln

Fg

S  
men, in glo-ri-a De-i patris, a - men, amen, amen, in glo-ri-a De-i

A  
men, in glo-ri-a De-i pa-tris, a-men, in glo-ri-a De-i patris, amen, a - -

T  
cum Sancto Spi - ri-tu in glo-ri-a De-i pa-tris, amen,

B  
men, a - - - men,

Org

Org-t

$\frac{4}{2}$  6 — 6 6      6 6 — 6      6

$\frac{4}{2}$  6 — 6 6      6 6 — 6      6

34

Ob 1

Ob 2

VI 1

VI 2

Vla

Vln

Fg

S  
patris, a - men, amen, a - - - - -

A  
- - men, in glo-ri-a De-i patris, De-i patris, amen, a -

T  
a - men, in glo-ri - a De-i patris, a-men, amen, a - - -

B  
cum Sancto Spi - ri-tu in glo-ri-a De-i pa - tris, amen, a -

Org

Org-t

37

Ob 1

Ob 2

Vl 1

Vl 2

Vla

Vln

Fg

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

A  
men, a - men, a - men, in glo - ri - a De - i pa - tris, -

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

B  
men, a - men, a - men, in glo - ri - a De - i

Org

Org-t

6/4 5/3      6/4 5/3      6      6

6/4 5/3      6/4 5/3      6      6

39

Ob 1

Ob 2

Vl 1

Vl 2

Vla

Vlne

Fg

S

A

T

B

Org

Org-t

cum Sancto Spi - ri-tu in glo-ri-a De - i patris, amen, amen, in glo-ri-a De - i

a-men, cum Sancto Spi - ri-tu in glo-ri-a De - i patris, De - i

men, in glo-ri-a De - i patris, amen, cum Sancto Spi - ri-tu in

pa-tris, a - - men,

6 6 5 6

6 6 6

6 6 6

42

Ob 1

Ob 2

Vl 1

Vl 2

Vla

Vlne

Fg

S  
pa-tris, a - men, a - - - - - men, a - men,

A  
pa-tris, a - men, in glo-ri-a De-i pa-tris, a - men, a - men, a - men,

T  
glo-ri-a De-i pa-tris, a - men, a - - - - - men, in

B  
cum Sancto Spi - ri-tu in glo-ri-a De-i pa-tris, a - men, a - men, in

Org

Org-t

45

Ob 1

Ob 2

Vl 1

Vl 2

Vla

Vlne

Fg

S  
a - - men, in glo-ri-a De-i pa-tris, De-i pa-tris, a -

A  
a - men, a-men, in glo-ri-a De-i pa-tris, De-i pa-tris, a -

T  
glo-ri-a De-i pa-tris, a-men, a - - - -

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

Org  
 $\frac{4}{2}$   $\frac{6}{6}$   $\frac{6}{5}$  *tasto*

Org-t  
 $\frac{4}{2}$   $\frac{6}{6}$   $\frac{6}{5}$  *tasto*

48

Ob 1

Ob 2

Vl 1

Vl 2

Vla

Vln

Fg

S

A

T

B

Org

Org-t

men, a-men, a - - men.

men, a - men, a - men.

men, a - - - men.

men, a - - - men.

6

6/4 5/3 4/2 5/3

6

6/4 5/3 4/2 5/3

# Missa [brevis]

für Soli SATB, Chor SATB, 2 Oboen, Streicher, Orgel und B. c.

Soli, Chor

Anonymus, D-ORB A 37

**Kyrie**  
19 *Duetto*

Sopran  
Ky - ri - e e - lei - son, e-leison, e-lei-son,

Alt  
19 *Duetto*  
Ky - ri - e e - lei - son, e-leison, e-lei-son,

Tenor

Bass

27

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

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

T

B

34

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

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

T

B



42

S

A

T

B

*3*

*3*

*3* *Duetto*

*3* *Duetto*

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

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

52

S

A

T

B

son, e-leison, e-leison, e-leison, Christe e - lei - son, e -

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

60

S

A

T

B

lei - son, e - lei - - - - son, e-le-i-son, e-leison,

son, e - lei - son, e - lei - - son, e-le-i-son, e-leison,

66

S Ky - ri - e, Ky - ri -

A Ky - ri - e, Ky - ri -

T e-leison, Christe e - le - i - son, e - le - i - son. Ky - ri - e, Ky - ri -

B e-leison, Christe e - le - i - son, e - lei - son. Ky - ri - e, Ky - ri -

*3 Tutti*

*tr*

*3 Tutti*

*tr*

*3 Tutti*

*tr*

*3 Tutti*

77

S e e - le - i - son, e - le - i - son, Kyri - e, Ky - ri - e e -

A e e - le - i - son, e - le - i - son, Kyri - e e-leison, e-leison, Ky - ri - e

T e e - le - i - son, e - le - i - son, Kyri - e e-leison, e-leison, Ky - ri - e

B e e - le - i - son, e - le - i - son, Kyri - e, Ky - ri - e

*Tutti*

*Duetto*

*Tutti*

*Duetto*

*Tutti*

*Tutti*

86

S lei - son, e - lei - son, e - le - i - son, e - lei - son.

A e - le - i - son, e - le - i - son, e - le - i - son, e - lei - son.

T e - le - i - son, e - le - i - son, e - le - i - son, e - lei - son.

B e - le - i - son, e - le - i - son, e - le - i - son, e - lei - son.

*tr*

*6*

*6*

*6*

*6*

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

**Allegro**

Sopran  
Et in ter-ra pax, et in ter-ra pax, pax, pax, et in ter-ra pax ho-

Alt  
Et in ter-ra pax, et in ter-ra pax, pax, pax, et in ter-ra pax ho-

Tenor  
Et in ter-ra pax, et in ter-ra pax, pax, pax, et in ter-ra pax ho-

Bass  
Et in ter-ra pax, et in ter-ra pax, pax, pax, et in ter-ra pax ho-

S  
mi-nibus bo-nae, bo-nae vo-lun-ta-tis, ho-mi-nibus bo-nae, bon-ae vo-lun-ta-

A  
mi-nibus bo-nae, bo-nae vo-lun-ta-tis, ho-mi-nibus bo-nae, bo-nae vo-lun-ta-

T  
mi-nibus bo-nae, bo-nae vo-lun-ta-tis, ho-mi-nibus bo-nae, bo-nae vo-lun-ta-

B  
mi-nibus bo-nae, bo-nae vo-lun-ta-tis, ho-mi-nibus bo-nae, bo-nae vo-lun-ta-

S  
tis, et in ter-ra pax, et in ter-ra pax, et in ter-ra pax, ho-mi-nibus bonae,

A  
tis, et in ter-ra pax, et in ter-ra pax, et in ter-ra pax ho-mi-nibus bonae,

T  
tis, et in ter-ra pax, et in ter-ra pax, et in ter-ra pax ho-mi-nibus bonae,

B  
tis, et in ter-ra pax, et in ter-ra pax, et in ter-ra pax ho-mi-nibus bonae,

12

S *Duetto* *Tutti*  
 bonae vo-lun-ta-tis, volun-ta - - - - - tis, ho -

A *Duetto* *Tutti*  
 bonae vo-lun-ta-tis, volun-ta - - - - - tis, ho -

T *Tutti*  
 8 bonae vo-lun-ta-tis, ho -

B *Tutti*  
 bonae vo-lun-ta-tis, ho -

15

S *Solo*  
 mi-nibus bo-nae, bo-nae vo-lun-ta - - - - - tr tis. Lau-

A *Solo*  
 mi-nibus bo-nae, bo-nae vo-lun-ta - - - - - tr tis.

T *Solo*  
 8 mi-nibus bo-nae, bo-nae vo-lun-ta - - - - - tr tis.

B *Solo*  
 mi-nibus bo-nae, bo-nae vo-lun-ta - - - - - tr tis.

20

S *Tutti*  
 da-mus te, lau-da - - - - - mus

A *Solo* *Tutti*  
 ad-o-ramus te, lau-da - - - - - mus

T *Solo* *Tutti*  
 8 benedi-cimus te, lau-da - - - - - mus

B *Solo* *(Tutti)*  
 glori-fi - ca - - - - -

23

S  
te, be-ne-di - ci-mus te, ad - o - ra - mus te, glo-ri-fi -

A  
te, be-ne-di - ci-mus te, ad - o - ra - mus te, glo-ri-fi -

T  
te, be-ne-di - ci-mus te, ad - o - ra - mus te, glo-ri-fi -

B

25

S  
ca - mus te, glo-ri - fi - ca - mus te,

A  
ca - mus te, glo-ri - fi - ca - mus te,

T  
ca - mus te, glori-fi-camus te, gra-ti-as a - gi-mus ti-bi,

B  
- - mus te, glori-fi-camus te, gra-ti-as a - gi-mus

*Duetto*

*Duetto*

28

S  
prop-ter mag-nam glo - ri-am tu - am,

A  
prop-ter mag-nam glo - ri-am tu - am,

T  
gra-ti-as a - gi-mus ti - bi, prop-ter mag-nam glo - ri-am tu - am,

B  
ti - bi, gra-ti-as a - gi-mus ti - bi, prop-ter mag-nam glo - ri-am tu - am,

*Tutti*

*Tutti*

*Tutti*

*Tutti*

31

S  
A  
T  
B

prop-ter magnam glo - ri-am tu - am, glo - ri-am tu - am.

prop-ter magnam glo - ri-am tu - am, glo - ri-am tu - am.

prop-ter magnam glo - ri-am tu - am, glo - ri-am tu - am.

prop-ter magnam glo - ri-am tu - am, glo - ri-am tu - am.

**Andante**

Sopran  
Alt  
Tenor  
Bass

8

8

8

8

*Solo*

Do - mi - ne\_ Deus, rex coe - le - stis, Deus pa - ter omni - potens,

12

S  
A  
T  
B

2

2

2

2

Do - mi - ne\_ Deus, rex coe - lestis, Deus pa - ter omnipotens,

17

S

A

T

B

Do - mi - ne\_ De-us, rex coe - les - tis, Deus pa - ter omni - po - tens.

21

S

A

T

B

*Solo*  
Do - mi - ne fi - li u - ni - ge - ni - te, Je - su Chri - ste, Je - su Chri - ste, Do - mi - ne

25

S

A

T

B

fi - li u - ni - ge - ni - te, Je - su Chri - ste, Je - su Chri - ste.

2

tr

2

2

2

31

S

A

T

B

*Solo*  
Do - mi - ne\_ De-us, agnus De - i, fi - li - us pa - tris, fi - li - us pa -

34 *Tutti*

S tris. Qui tol - lis pec - ca - ta, pec - ca - ta, pec - ca - ta mun - di.

A *Tutti*  
Qui tol - lis pec - ca - ta, pec - ca - ta, pec - ca - ta mun - di.

T *Tutti*  
Qui tol - lis pec - ca - ta, pec - ca - ta, pec - ca - ta mun - di.

B *Tutti*  
Qui tol - lis pec - ca - ta, pec - ca - ta, pec - ca - ta mun - di. *Solo* Mi - se -

37

S Mi - se - re - re, mi - se - re - re no - stri, sus - ci - pe de - pre - ca - ti -

A Mi - se - re - re, mi - se - re - re no - stri, sus - ci - pe de - pre - ca - ti -

T *Solo* Mi - se - re - re, mi - se - re - re no - stri, *Tutti* sus - ci - pe de - pre - ca - ti -

B *Tutti*  
re - re, mi - se - re - re no - stri, sus - ci - pe de - pre - ca - ti -

41

S o - nem no - stram.

A o - nem no - stram.

T o - nem no - stram.

B *Solo*  
o - nem no - stram. Qui se - des ad dex - te - ram pa - tris, qui se - des ad -



44 *[Tutti]*

S Mi-se-re - re, mi-se-re-re no - stri.

A *Solo* Mi-se-re-re, *Tutti* mi-se-re-re, mi-se-re-re no - stri.

T *[Tutti]* Mi-se-re - re, mi-se-re-re no - stri.

B *Tutti* dex-tram pa-tris. Mi-se-re - re, mi-se-re-re no - stri.

**[Aria]**

17

Tenor Quo-niam tu so-lus, tu so - lus Sanct-us, tu so-lus, tu

24

so-lus, tu so - lus Do-mi-nus, tu so-lus al-tis-si-mus, tu so-lus al-tis-si-mus, Je -

31

- su Chri-ste, Je-su Chri - ste. Quo-niam tu so-lus, tu so - lus

50

Sanct-us, quo-niam tu so-lus, tu so-lus Sanct-us, tu so-lus Do-mi-nus, tu

58

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

## [Fuga]

Sopran

Cum Sancto Spi-ri-tu in glo-ri-a De-i pa-tris, amen, a - men,

Alt

Cum Sancto

Tenor

Bass

S

in glo-ri-a De-i patris, a - - - - -

A

Spi - ri-tu in glo-ri-a De - i pa - tris, amen, a - - - - -

T

B

S

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

A

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

T

Cum Sanc - to Spi - ri - tu in glo - ri - a De - i pa - tris, a - men,

B

9

S  
men, a - men, a -

A  
men, in glo - ri - a De - i pa - tris, a - men, pa - tris, a -

T  
a - men, in glo - ri - a De - i pa - tris,

B  
Cum Sanc - to Spi - ri - tu in glo - ri - a De - i pa - tris, a - men,

11

S  
men, cum Sanc - to Spi - ri - tu in glo - ri - a De - i pa - tris, a -

A  
men,

T  
a - men, a - men, in glo - ri - a De - i pa - tris, De - i pa - tris,

B  
a - men, a - men, a -

13

S  
men,

A  
cum Sanc - to Spi - ri - tu in glo - ri - a De - i pa - tris, a - men,

T  
a - men, in glo - ri - a De - i pa - tris, a - men, a - men, in

B  
men, in glo - ri - a De - i pa - tris, a -

15

S  
cum Sanc - to Spi - ri - tu in glo - ri - a De - i

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

T  
glo - ri - a De - i pa - tris, a - - - men, in glo - ri - a

B  
- - - - - men, in glo - ri - a De - i pa - tris, a - men,

17

S  
pa - tris, a - men, a - - - - men, a - men, a - - - - men, a - men, a - -

A  
- - - - - men, in glo - ri - a De - i pa - tris, a - men, a - men,

T  
De - i pa - tris, a - men, a - - - - men, pa - tris, a - men, a - men,

B  
pa - tris, a - men, a - - - - - men, pa - tris, a - men, a - men,

19

S  
men, cum Sanc - to Spi - ri - tu in glo - ri - a De - i pa - tris, De - i

A  
a - men, in glo - ri - a De - i pa - tris, a - men, a -

T  
a - men, in glo - ri - a De - i pa - tris, De - i pa - tris, a -

B  
a - men,

21

S pa - tris, a - men,

A men, in glo - ri - a De - i pa - tris, a - men, a -

T men, a - men, a - - - - men, in glo - ri - a De - i

B cum Sanc - to Spi - ri - tu in glo - ri - a De - i pa - tris, a - men,

23

S cum Sanc - to Spi - ri - tu in glo - ri - a De - i pa - tris, a - men,

A men, in glo - ri - a De - i pa - tris, De - i pa - tris, a -

T pa - tris, a - men, cum Sanc - to Spi - ri - tu in glo - ri - a De - i

B a - - - men, a - men, a - men, in glo - ri - a De - i

25

S a - - - men, in glo - - ri - a De - i, in

A men, in glo - - ri - a De - i, in

T pa - tris, in glo - - ri - a De - i, in glo - - ri - a

B pa - tris, in glo - - ri - a De - i, in glo - - ri - a

27

S  
glo - ri - a De - i, in glo - ri - a De - i pa - tris, a - men,

A  
glo - ri - a De - i, in glo - ri - a De - i pa - tris, in

T  
De - i, in glo - ri - a De - i pa - tris, a -

B  
De - i, in glo - ri - a De - i pa - tris, a -

29

S  
a - - - - -

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

T  
men, a - men,

B  
- - - - -

31

S  
men, in glo - ri - a De - i pa - tris, a - men, amen, amen, in glo - ri - a De - i

A  
men, in glo - ri - a De - i pa - tris, amen, in glo - ri - a De - i pa - tris, amen, a -

T  
cum Sancto Spi - ri - tu in glo - ri - a De - i pa - tris, amen,

B  
men, a - - - - - men,

34

S patris, a - men, amen, a - - - -

A - - men, in glo-ri-a De-i patris, De-i patris, amen, a -

T a - men, in glo-ri-a De-i patris, a-men, amen, a - - -

B cum Sancto Spi - ri-tu in glo-ri-a De-i pa - tris, amen, a -

37

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

A men, a - men, a - men, in glo - ri - a De - i pa - tris, -

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

B men, a - men, a - men, in glo - ri - a De - i

39

S cum Sancto Spi - ri-tu in glo-ri-a De-i patris, amen, amen, in glo-ri-a De-i

A a-men, cum Sancto Spi - ri-tu in glo-ri-a De-i patris, De-i

T men, in glo-ri-a De-i patris, amen, cum Sancto Spi - ri-tu in

B pa-tris, a - - - men,

42

S  
patris, amen, a - - - - - men, amen,

A  
patris, a - men, in glo-ri-a De-i pa-tris, amen, a - men, amen,

T  
glo-ri-a De-i patris, amen, a - - - - - men, in

B  
cum Sancto Spi-ri-tu in glo-ri-a De-i pa-tris, amen, a - men, in

45

S  
a - - - - - men, in glo-ri-a De-i pa-tris, De-i pa-tris, a -

A  
a - men, amen, in glo-ri-a De-i pa-tris, De-i pa-tris, a -

T  
glo-ri-a De-i patris, amen, a - - - - -

B  
glo-ri-a De-i patris, amen, a - - - - -

48

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

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

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

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



# Missa [brevis]

für Soli SATB, Chor SATB, 2 Oboen, Streicher, Orgel und B. c.

Oboe 1

Anonymus, D-ORB A 37

## Kyrie

The musical score for Oboe 1 in the Kyrie is written in 3/4 time and B-flat major. It consists of nine staves of music, with measure numbers 7, 13, 19, 29, 42, 51, 64, and 72 indicated at the beginning of their respective staves. The score includes various dynamics such as *f* (forte), *p* (piano), and *pp* (pianissimo), as well as trills (*tr*) and fermatas. The music features a mix of eighth, quarter, and half notes, with some passages involving sixteenth-note runs and triplets.

80

*pp*

94

*f*

## Gloria intonatur

### Et in terra pax (Allegro)

6

11

16

19

25

32

**Domine Deus (Andante)**

33 **Tutti**

*f*

38

42 **2**

**Quoniam tu solus ([Aria (Tenor)])**

Solo (alternativ zum Orgel-Solo)

*p* *f*

7 *tr*

13 *tr* *p* *f*

19 *p*

27

33 *p* *f*

40 *tr* *p* *f*



### Cum Sancto Spiritu ([Fuga])





# Missa [brevis]

für Soli SATB, Chor SATB, 2 Oboen, Streicher, Orgel und B. c.

Oboe 2

Anonymus, D-ORB A 37

## Kyrie

The musical score for Oboe 2 in the Kyrie consists of nine staves of music. The key signature is one flat (B-flat) and the time signature is 3/4. The score includes various dynamics and articulations:

- Staff 1:** Starts with a treble clef, one flat, and 3/4 time. The music begins with a quarter note G4, followed by eighth notes A4, Bb4, and C5. It continues with a series of eighth and sixteenth notes, ending with a quarter rest.
- Staff 2 (Measures 7-12):** Features two trills (tr) over the notes G4 and A4. The dynamic is *p* (piano).
- Staff 3 (Measures 13-18):** Starts with a quarter rest, followed by a quarter note G4. Dynamics include *f* (forte), *p* (piano), *pp* (pianissimo), and *f* (forte).
- Staff 4 (Measures 19-26):** Begins with a quarter rest, followed by a quarter note G4. A fermata is placed over the eighth note G4. Dynamics include *f* (forte).
- Staff 5 (Measures 27-41):** Features a triplet of eighth notes (3) and a group of four eighth notes (4). Dynamics include *p* (piano) and *f* (forte).
- Staff 6 (Measures 42-50):** Includes a trill (tr) over the note G4 and a fermata over the eighth note G4. Dynamics include *p* (piano).
- Staff 7 (Measures 51-63):** Starts with a quarter rest, followed by a quarter note G4. Dynamics include *f* (forte).
- Staff 8 (Measures 64-71):** Features a triplet of eighth notes (3) and a quarter note G4. Dynamics include *f* (forte).
- Staff 9 (Measures 72-78):** Ends with a quarter note G4, followed by a quarter rest.

80

94

## Gloria intonatur

## Et in terra pax (Allegro)

**Domine Deus (Andante)**

33 **Tutti**

*f*

38

42 **2**

Quoniam tu solus - tacet

**Cum Sancto Spiritu ([Fuga])**

**2**

6

9

13

16





# Missa [brevis]

für Soli SATB, Chor SATB, 2 Oboen, Streicher, Orgel und B. c.

## Violine 1

Anonymus, D-ORB A 37

### Kyrie

The musical score for Violin 1 in the Kyrie section consists of ten staves of music. The key signature is one flat (B-flat) and the time signature is 3/4. The score includes various dynamics such as *f* (forte), *p* (piano), *pp* (pianissimo), and *tr* (trills). It also features articulations like accents and slurs, as well as specific rhythmic markings such as 4, 2, 3, and 6. The piece concludes with a double bar line.

Et in terra pax (Allegro)

4

7

10

13

17

20

24

27

31

33

## Domine Deus (Andante)

Solo

Musical score for Violin 1, titled "Domine Deus (Andante)". The score is written in treble clef, 2/4 time signature, and B-flat major. It consists of 28 measures, with measure numbers 3, 5, 7, 9, 12, 14, 17, 20, 23, 25, and 27 indicated. The piece features a "Solo" section. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and articulation marks such as slurs, accents, and trills (tr). Triplet markings (3) are used for groups of notes. The score is presented on ten staves.

29 *tr.*

31

33 **Tutti**  
*f*

36

39

42 *p*

45 *f*

Quoniam tu solus - tacet

**Cum Sancto Spiritu ([Fuga])**

4

7

Musical score for Violine 1, measures 10 to 47. The score is written in treble clef with a key signature of one flat (B-flat). The music consists of 11 staves of notation, each starting with a measure number. The notation includes various rhythmic values, accidentals, and articulation marks such as accents and slurs. The piece concludes with a double bar line at the end of the final staff.

# Missa [brevis]

für Soli SATB, Chor SATB, 2 Oboen, Streicher, Orgel und B. c.

## Violine 2

Anonymus, D-ORB A 37

### Kyrie

The musical score for Violin 2 in the Kyrie section consists of 10 staves of music. The key signature is one flat (B-flat) and the time signature is 3/4. The score includes various dynamics and articulations:

- Staff 7: *tr tr* (trills), *p* (piano)
- Staff 13: *f* (forte), *p* (piano), *pp* (pianissimo), *f* (forte)
- Staff 19: *f* (forte)
- Staff 26: *p* (piano), *3* (triple)
- Staff 35: *f* (forte), *2* (second ending)
- Staff 44: *p* (piano), *f* (forte), *2* (second ending)
- Staff 53: *p* (piano)
- Staff 60: *f* (forte), *3* (triple)
- Staff 76: *f* (forte)
- Staff 82: *pp* (pianissimo), *tr tr* (trills), *6* (sixteenth notes), *f* (forte)
- Staff 95: *tr* (trill)

Et in terra pax (Allegro)

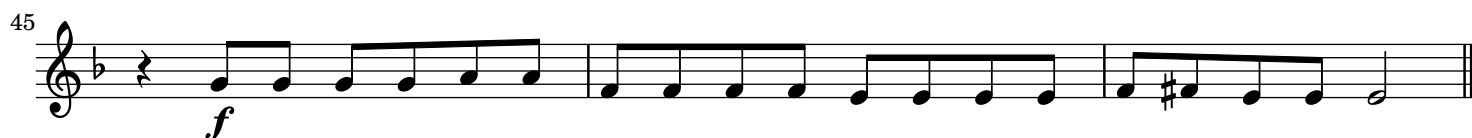
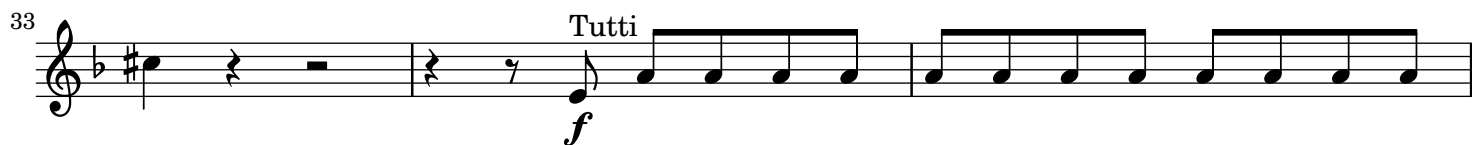
The musical score for Violin 2, titled "Et in terra pax (Allegro)", is written in G minor (one flat) and 3/4 time. The piece consists of 34 measures across 11 staves. The notation includes a variety of rhythmic figures, such as eighth and sixteenth notes, often beamed together. There are several trills (tr) and a fermata (a horizontal line with a vertical tick) in measure 25. The key signature changes to F major (two flats) starting at measure 19. The score concludes with a double bar line at the end of the 34th measure.



## Domine Deus (Andante)

Solo

The musical score for Violin 2, titled "Domine Deus (Andante)", is presented in G minor (one flat) and 3/4 time. The piece is marked "Solo". The score is divided into 11 staves, with measure numbers 3, 5, 7, 9, 12, 14, 17, 20, 23, and 26 indicated at the beginning of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Notable musical elements include slurs, accents, and triplets (marked with a '3' below the notes). A trill (tr) is marked above a note in measure 20. The overall tempo is Andante.



Quoniam tu solus - tacet

**Cum Sancto Spiritu ([Fuga])**



Musical score for Violine 2, measures 13 to 47. The score is written in treble clef with a key signature of one flat (B-flat). The music consists of a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, rests, and accidentals. The measures are numbered 13, 16, 19, 22, 25, 28, 31, 34, 37, 41, 44, and 47. The score ends with a double bar line at measure 47.

# Missa [brevis]

für Soli SATB, Chor SATB, 2 Oboen, Streicher, Orgel und B. c.

Viola

Anonymus, D-ORB A 37

## Kyrie

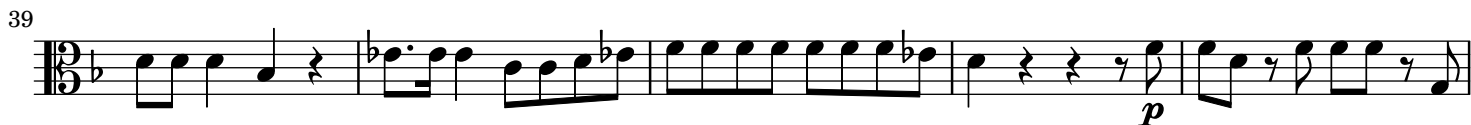
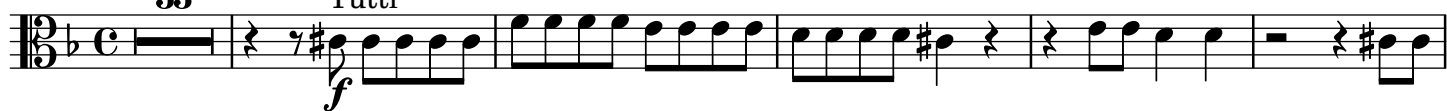
**Et in terra pax (Allegro)**



**Domine Deus (Andante)**

33

Tutti



Quoniam tu solus - tacet

## Cum Sancto Spiritu ([Fuga])

6

10

13

16

19

22

25

28

33

37

41

45

2

# Missa [brevis]

für Soli SATB, Chor SATB, 2 Oboen, Streicher, Orgel und B. c.

Violone

Anonymus, D-ORB A 37

## Kyrie

The musical score for the Violone part of the Kyrie consists of ten staves of music. The key signature is one flat (B-flat) and the time signature is 3/4. The score includes various dynamics such as *p* (piano), *f* (forte), and *pp* (pianissimo). The music features a mix of quarter notes, eighth notes, and sixteenth notes, with some passages marked with accents and slurs. The score begins with a treble clef and a key signature of one flat. The first staff starts with a quarter rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2. The second staff begins with a quarter rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2. The third staff starts with a quarter rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2. The fourth staff begins with a quarter rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2. The fifth staff starts with a quarter rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2. The sixth staff begins with a quarter rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2. The seventh staff starts with a quarter rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2. The eighth staff begins with a quarter rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2. The ninth staff starts with a quarter rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2. The tenth staff begins with a quarter rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2.

Et in terra pax (Allegro)





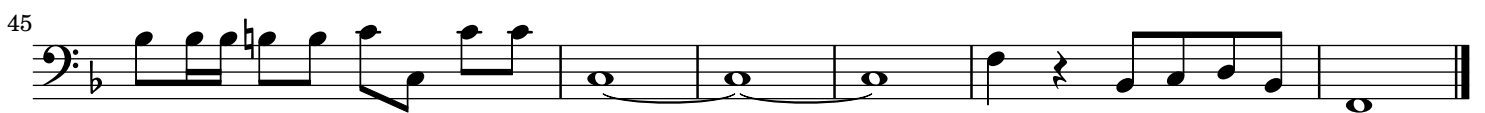
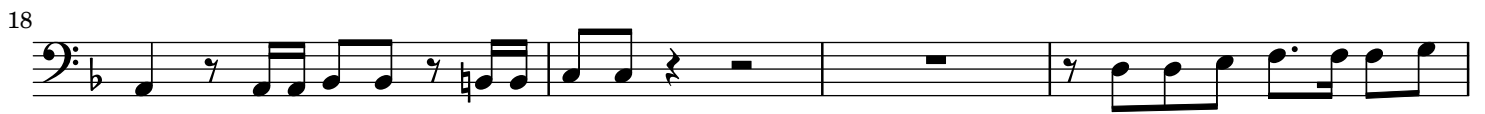


## Quoniam tu solus ([Aria (Tenor)])

Musical score for Violone, Quoniam tu solus ([Aria (Tenor)]). The score consists of seven staves of music in bass clef, 2/4 time signature. The key signature has one sharp (F#). The music features various dynamics including *p*, *pp*, and *pp*. There are rests and a fermata in the 48th measure.

## Cum Sancto Spiritu ([Fuga])

Musical score for Violone, Cum Sancto Spiritu ([Fuga]). The score consists of two staves of music in bass clef, common time signature. The key signature has one flat (Bb). The first measure has a fermata and the number 8 above it. The second staff starts at measure 11.



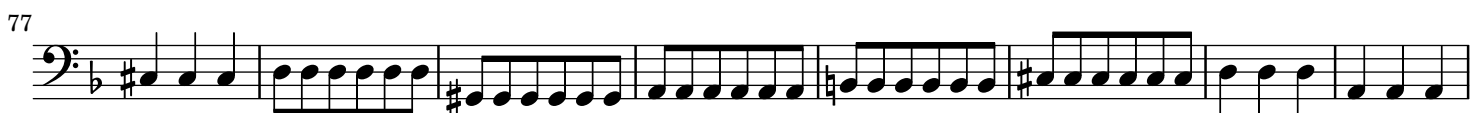
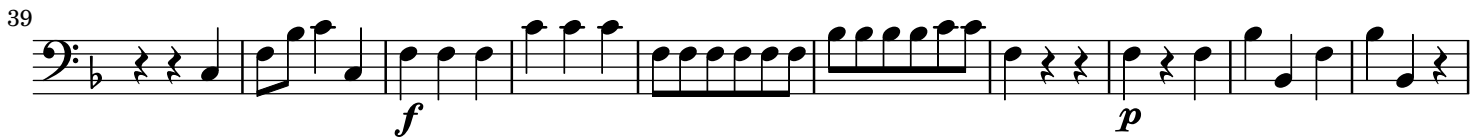
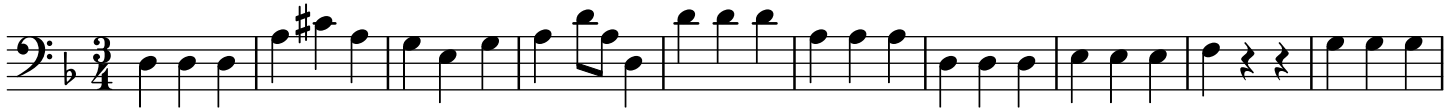
# Missa [brevis]

für Soli SATB, Chor SATB, 2 Oboen, Streicher, Orgel und B. c.

Fagott

Anonymus, D-ORB A 37

## Kyrie



85



93



## Gloria intonatur

## Et in terra pax (Allegro)



6



11



16



21



26



31



## Domine Deus (Andante)

33 **Tutti**

*f*

38 *p*

43 *f*

Quoniam tu solus - tacet

## Cum Sancto Spiritu ([Fuga])

8

12

16

19

23

26

29

32



37



41



45



The image shows four staves of musical notation for the bassoon part. The first staff (measures 32-40) begins with a quarter rest, followed by a quarter note G2, a quarter rest, and then a series of eighth and sixteenth notes. The second staff (measures 37-40) continues with eighth and sixteenth notes, including a triplet of eighth notes. The third staff (measures 41-44) features a quarter rest, followed by eighth and sixteenth notes. The fourth staff (measures 45-48) starts with a triplet of eighth notes, followed by a half note G2, a quarter rest, and ends with a quarter note G2. The key signature is one flat (B-flat), and the time signature is 4/4.

# Missa [brevis]

für Soli SATB, Chor SATB, 2 Oboen, Streicher, Orgel und B. c.

Orgel B. c. / Orgel solo

Anonymus, D-ORB A 37

## Kyrie

The musical score for the Kyrie section is written on a single bass clef staff. It begins with a 3/4 time signature and a key signature of one flat (B-flat). The score is divided into measures, with measure numbers 11, 19, 29, 39, 49, 58, 67, and 77 indicated at the start of their respective lines. The notation includes quarter notes, eighth notes, and sixteenth notes, along with rests and accidentals. Dynamics such as *p* (piano), *f* (forte), and *pp* (pianissimo) are used to indicate volume changes. Figured bass notation is present throughout, consisting of numbers (fingerings) and symbols (accidentals and intervals) placed below the notes. For example, the first line has figures like # 6 #, 6 #, #, 6, 6, 5 6 5 # 4/2. The second line includes dynamics *p*, *f*, *p*, *pp*, and *f*, with figures like 6, 5 6 5 # 4/2, 6, 6, #, 7, 6, 6, 9 6 5, 7 4 # 3. The third line has dynamics *p*, *f*, and *p*, with figures like #, 6 7, 4 # 3, #. The fourth line has figures like 7, 7, 7, 7, 7, 7, 4/2, 5/3, 6. The fifth line has dynamics *f* and *p*, with figures like 6 6 5, 4 3, 7, 6, 7 6 5, 4 3. The sixth line has dynamics *f* and *p*, with figures like 7, 6, 7, 6, 6, 6, 6, 5. The seventh line has figures like 7, #5, 5 #3, 6 4, 5 #3, 7 #3. The eighth line has dynamics *f*, with figures like 6 6, 5 6 6 5, 4 # 3, # 6 #, 6 #, 6. The ninth line has figures like 6 6, # 7, #, 6, 6, 7, # 3.



85

93

Gloria intonatur

Et in terra pax (Allegro)

6

11

16

21

26

31

## Domine Deus (Andante)

6 6  $\frac{4}{2}$  6  $\frac{6}{4}$   $\frac{6}{4}$   $\frac{7}{3}$  7  $\frac{4}{2}$  6 6 6 7 6

6 6 6 7 — 6 6  $\frac{6}{4}$  —  $\frac{5}{4}$   $\frac{5}{3}$  6 7 6 — 6

11 *f* 6 7 6  $\frac{4}{2}$  6  $\frac{6}{4}$   $\frac{6}{4}$   $\frac{7}{3}$  7  $\frac{6}{4}$   $\frac{5}{3}$   $\frac{6}{5}$  6 6 — ♯ ♯

16 *f*  $\frac{6}{4}$  —  $\frac{7}{3}$  —  $\frac{4}{2}$  — 6 — 6 — 6 6 ♯  $\frac{7}{3}$  — 6  $\frac{6}{4}$  —  $\frac{5}{4}$   $\frac{5}{3}$

21 *p* 7 6 6 — 6 — 6 5 6  $\frac{4}{2}$  — 6 — 6 —  $\frac{6}{4}$   $\frac{5}{3}$

27 6  $\frac{6}{4}$  —  $\frac{5}{3}$  6 6  $\frac{4}{2}$  6 6 6  $\frac{6}{4}$   $\frac{7}{3}$  6 —

32 *Tutti* *f*  $\frac{7}{3}$  —  $\frac{7}{3}$  — ♯ —  $\frac{4}{2}$  — 6 — 6 — ♯ —  $\frac{4}{2}$  — 6 — 6 —  $\frac{7}{3}$  — ♯

37 7 —  $\frac{4}{2}$  — 6 — ♯ 4 3 5  $\frac{4}{2}$  — 6  $\frac{6}{3}$   $\frac{6}{5}$  — 6 6 7 6

43 6 *tasto* —  $\frac{4}{2}$  — 6 — 6 —  $\frac{6}{4}$  — 6 —  $\frac{7}{3}$   $\frac{5}{3}$  —

Quoniam tu solus ([Aria (Tenor)])

Solo

Measures 1-6. Treble clef, 2/4 time. Bass clef accompaniment with fingerings 6, 6, 6, 6, 6, 4-3 and a 6/4/2 time signature change at the end.

7

Measures 7-12. Treble clef, 2/4 time. Bass clef accompaniment with fingerings 6, 6, 6, 5, 4/2, 6, 7, 6, 5, 6, 6 and a trill (tr) in measure 12.

13

Measures 13-17. Treble clef, 2/4 time. Bass clef accompaniment with fingerings 6, 5, 7, 6, 6 and trills (tr) in measures 13, 14, and 16.

18

Measures 18-23. Treble clef, 2/4 time. Bass clef accompaniment with fingerings 6, 6, 6, 6, 6, 4-3, 4-3, 6/4/2 and a piano (p) dynamic marking in measure 19.

24

Measures 24-28. Treble clef, 2/4 time. Bass clef accompaniment with fingerings 6, 6, 6, 5, 6, 6, 7, 6.

30

6 6 5 6 6 6 6 6

37

4 #3 6 6 6 #6 6 6 #

42

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

47

6 6 6 4 #3 # 6 5 *tasto* 6 6 6

53

6 # 6 7 # 7 5

59

6 6 6 4/2 6 7 6 6 6 5 6 4 5 6 4/2

66

6 6 6 6/5 4/2 6 7 6 6/5

72

6 6 6 6/5 7 6 6

Cum Sancto Spiritu ([Fuga])

tasto

4

7

5 6 6 6 6 4/6 6 6

10

6 6 6 6/5 6 6 6 7

14

6 7 6 6/4/2 6 6 6 6/3 6 7 6 6 6 4/2

18

6 6 5 6 6 6 7/#3 6 6 # #4/2 6 6



# Missa [brevis]

für Soli SATB, Chor SATB, 2 Oboen, Streicher, Orgel und B. c.

Orgel B. c. / Orgel solo (transponiert)

Anonymus, D-ORB A 37

## Kyrie

11 *p* *f* *p* *pp* *f*

19 *p* *f* *p*

29

39 *f* *p*

49 *f* *p*

58

67 *f*

77

85

93

Gloria intonatur

Et in terra pax (Allegro)

6

11

16

21

26

31



## Domine Deus (Andante)

6 6  $\frac{4}{2}$  6 6  $\frac{4}{4}$   $\frac{7}{3}$  7  $\frac{4}{2}$  6 6 6 7 6

6 6 6 7— 6 6  $\frac{6-5}{4-4}$   $\frac{5}{3}$  6 7 6— 6

11 *f* 6 7 6  $\frac{4}{2}$  6  $\frac{6}{4}$   $\frac{6}{4}$   $\frac{7}{3}$  7  $\frac{6}{4}$   $\frac{5}{3}$  6 5 6 6— 4 4

16 *f*  $\frac{6}{4}$ —  $\frac{7}{3}$ —  $\frac{4}{2}$ — 6— 6— 6 6 4  $\frac{7}{3}$ — 6  $\frac{6-5}{4-4}$   $\frac{5}{3}$

21 *p* 7 6 6— 6— 6 5 6  $\frac{4}{2}$ — 6— 6—  $\frac{6}{4}$   $\frac{5}{3}$

27 *f* 6  $\frac{6-5}{4-3}$  6 6  $\frac{4}{2}$  6 6 6  $\frac{6}{4}$   $\frac{7}{3}$  6— *p*

32 *Tutti f*  $\frac{7}{3}$ —  $\frac{7}{3}$ — 4—  $\frac{4}{2}$ — 6— 6— 4—  $\frac{4}{2}$ — 6— 6— 7— 4—  $\frac{7}{3}$ —

37 *p* 7—  $\frac{4}{2}$ — 6— 4— 4— 3— 5  $\frac{4-6}{2-3}$   $\frac{6}{5}$ — 6— 6— 7— 6

43 *f* 6 *tasto*—  $\frac{4}{2}$ — 6— 6—  $\frac{6-6}{4-2}$ —  $\frac{7}{3}$ —  $\frac{5}{3}$ —

## Quoniam tu solus ([Aria (Tenor)])

Solo

Musical score for measures 1-6. The piece is in 2/4 time with a key signature of one flat (B-flat). The score is for organ solo. The right hand features a melodic line with dynamics *p* and *f*, and includes triplet markings. The left hand provides a bass line with fingerings 6, 6, 6, 6, 4-3, and 6. A 6/4/2 time signature change is indicated at the end of measure 6.

Musical score for measures 7-12. The right hand continues the melodic line with a trill (*tr*) in measure 12. The left hand has fingerings 6, 6, 6, 6/5, 4/2, 6, 7, 6, 6/5, and 6, 6. A 6/4/2 time signature change is indicated at the end of measure 12.

Musical score for measures 13-17. The right hand features a complex melodic line with triplets and trills (*tr*). Dynamics *p* and *f* are used. The left hand has fingerings 6, 6/5, 7, 6, 6. A 6/4/2 time signature change is indicated at the end of measure 17.

Musical score for measures 18-23. The right hand has rests in measures 18-20 and then resumes with a melodic line. Dynamics *p* and *f* are used. The left hand has fingerings 6, 6, 6, 6, 4-3, 4, 3, and 6. A 6/4/2 time signature change is indicated at the end of measure 23.

Musical score for measures 24-29. The right hand continues with a melodic line. The left hand has fingerings 6, 6, 6, 6/5, 6, 6, 7, and 6. A 6/4/2 time signature change is indicated at the end of measure 29.

30

6 6 4 5 6 6 6 6 6

*p* *f*

37

4 4 6 6 6 6 6

*tr*

42

6 5 7 6 6 6

*p* *f*

3 *tr* 3 *tr* 3 *tr*

47

6 6 6 4 4 6 5 6 6 6

tasto

53

6 6 7 # 7 5

59

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

*tr*

66

72

Cum Sancto Spiritu ([Fugal])

4

7

10

14

18

