

Johann Sebastian
BACH

Missa in F

Mass in F major
BWV 233.2 (233)

Kyrie-Gloria-Messe
für Soli (SAB), Chor (SATB)
2 Oboen, Fagott, 2 Hörner
2 Violinen, Viola und Basso continuo
herausgegeben von Ulrich Leisinger

Lutheran Mass
for soli (SAB), choir (SATB)
2 oboes, bassoon, 2 horns
2 violins, viola and basso continuo
edited by Ulrich Leisinger

Stuttgarter Bach-Ausgaben · Urtext
In Zusammenarbeit mit dem Bach-Archiv Leipzig

Klavierauszug / Vocal score
Paul Horn



Carus 31.233/03

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Vorwort

Lateinische Kirchenstücke haben in bestimmten Stadien des Schaffens von Johann Sebastian Bach eine bedeutend größere Rolle gespielt als weithin bekannt ist, da die lateinische Sprache im lutherischen Gottesdienst keineswegs vollständig durch das Deutsche verdrängt worden war. Die vier, oder rechnet man die ursprüngliche Fassung der h-Moll-Messe BWV 232 hinzu, fünf Missae Johann Sebastian Bachs gleichen sich in ihrem Bauplan: Das Kyrie ist dreiteilig, wobei die Wiederaufnahme des Kyrie mit neuem thematischem Material versehen wird. Das Gloria besteht aus fünf Abschnitten, von denen die Rahmenteile „Gloria in excelsis Deo“ und „Cum Sancto spiritu“ dem Chor zugeordnet werden, während „Domine Deus“, „Qui tollis“ und „Quoniam“ als Arien oder Duette von wechselnden Solisten bestritten werden.

Bei der Komposition der Messen BWV 233–236 hat Bach im Wesentlichen auf bereits vorhandene Einzelsätze aus seinen Kirchenkantaten zurückgegriffen. Dieses sogenannte Parodieverfahren hat im 19. Jahrhundert für große Irritation gesorgt. Heute wissen wir, dass aus Sicht der Bach-Zeit die Parodie gerade im Bereich der Kirchenmusik ein legitimes und allseits geübtes Verfahren war. Maßgeblich für die Beurteilung sollte daher in erster Linie die Frage sein, ob die zugrunde gelegte Musik in Deklamation und Affekt den mit ihr in Deckung gebrachten Texten gerecht wird. Hier erweisen sich die lateinischen Prosatexte des Ordinarium Missae als höchst flexibel. Die Verfahrensweise begünstigte zudem jenen „sehr richtigen Grundsatz, sich nicht auf den Ausdruck einzelner Worte, wodurch bloße Spielereyen entstehen, sondern nur auf den Ausdruck des ganzen Inhalt einzulassen“, den Johann Sebastian Bach nach Aussage Johann Nikolaus Forkels gerade in seinen reifen Werken verfolgte.

Von den sechs Teilsätzen der vorliegenden *Missa in F* BWV 233 lassen sich vier in anderen Werken Johann Sebastian Bachs nachweisen. Das *Kyrie* ist die gründliche Überarbeitung des *Kyrie*-Satzes BWV 233a, der allem Anschein nach schon aus Bachs Weimarer Zeit stammt. In der vokalen Bassstimme wird nämlich die Litanei in einer vornehmlich in Thüringen gebräuchlichen Melodiefassung zitiert. Bei der Aufnahme in die Messe wurde der fünfstimmige Singstimmensatz – ohne Eingriff in die Substanz – in den üblichen vierstimmigen Satz verwandelt, indem die oberste Stimme mit dem liturgischen Cantus firmus „Christe, du Lamm Gottes“ nunmehr instrumental besetzt ist. Die stärksten Änderungen hat die instrumentale Bassstimme erfahren, die selbstständiger und flüssiger als zuvor gehalten ist. Die Sätze „Qui tollis“ und „Quoniam“ gehen auf Arien aus der Kantate *Herr, Deine Augen sehen nach dem Glauben* BWV 102 zurück, die aus dem Jahre 1726 stammt. Die erste dieser Arie („Weh der Seelen“) wurde von f-Moll nach g-Moll transponiert und dabei dem Sopran, statt der Altstimme zugewiesen. Die Arie „Erschrecke doch“, die drastisch die Geringfügigkeit des Menschen angesichts der Allmacht Gottes beschrieb, wurde dem „Quoniam“ zugrunde gelegt. Die Transposition von g-Moll nach d-Moll ging hier mit einer Übertragung vom Tenor zur Altstimme einher. Der Eingangschor der Kantate *Darzu ist erschienen der Sohn Gottes* BWV 40 diente mit recht gravierenden Eingriffen (Verdopplung der Notenwerte)

als Grundlage für den Schlusssatz „Cum Sancto Spiritu“. Die Annahme liegt nahe, dass auch die beiden übrigen Sätze auf einer heute in Originalgestalt verschollenen Kirchenkantate basieren, von der weitere Sätze vielleicht in die *Missa in A* BWV 234 Eingang fanden.

Wichtigste Quelle für Bachs *Missa in F* BWV 233 ist eine Partiturschrift von Johann Christoph Altnickol, die aus seiner Leipziger Studienzeit bei Bach zwischen 1744 und 1748 stammen dürfte. Die Reinschrift ist nahezu fehlerfrei. Sie geht höchstwahrscheinlich auf die Originalpartitur zurück; leider hat Altnickol den Originalstimmensatz nicht berücksichtigt, so dass weder die Bezifferung noch die üblicherweise sehr differenzierte Artikulation des originalen Aufführungsmaterials überliefert sind.

Die Messe wurde erstmals 1853 durch Moritz Hauptmann in der Gesamtausgabe der Bachgesellschaft herausgegeben (BG 3, S. 1–50, Kritischer Bericht auf S. XIV). Im Rahmen der Neuen Bach-Ausgabe liegt sie seit 1978 vor (NBA II/2, S. 197–284, hrsg. von Emil Platen); der zugehörige Kritische Bericht ist 1982 erschienen.

Die vorliegende Neuausgabe beruht in erster Linie auf der genannten Abschrift von Altnickol (Staatsbibliothek zu Berlin, Musikabteilung mit Mendelssohn-Archiv. Signatur: *Mus. Ms. Bach P 15*) Zum Vergleich wurden sowohl die Quellen zu den älteren Fassungen des *Kyrie* BWV 233a (siehe hierzu die Neuausgabe CV 31.233/50) als auch die Originalquellen zu den jeweiligen Parodievorlagen herangezogen.

Leipzig, im März 2000

Ulrich Leisinger

Foreword

Church compositions to Latin words played a much more significant role during various periods of the creative career of Johann Sebastian Bach than is generally known today. Latin had not by any means been completely replaced by German in Lutheran services. The four, or if one includes the original version of the *Mass in b minor*, BWV 232, five *Missae* of Johann Sebastian Bach are all similar in construction: the *Kyrie* is in three sections, in which the repetition of the “*Kyrie*” text is usually set to new thematic material. The *Gloria* consists of five sections, the first and last of which, “*Gloria*” and “*Cum Sancto Spiritu*,” are allotted to the choir, while the “*Domine Deus/Domine Fili*,” “*Qui tollis*” and “*Quoniam*” are set as arias or duets for solo singers.

It is well known that when composing the *Masses* BWV 233–236 Bach made considerable use of existing movements from some of his church cantatas. This practice of so-called parody composition was a source of considerable irritation during the 19th century, because the aesthetic view of the classical-romantic era saw it as prejudicial to the element of originality which was considered necessary to great works of art. We know today that from the viewpoint of Bach’s time the parody, especially in the sphere of church music, was a legitimate musical form in use everywhere. The criterion for determining the value of a parody should, therefore, be a decision whether the music, in its character and effect, is appropriate to the words newly associated with it. In this connection the Latin prose text of the *Ordinarium* proves to be extremely flexible, as it can be fitted without violence to arias and choral movements originally conceived as settings of German poetry. This procedure was well suited to realizing the “very correct principle of not emphasizing the expression of individual words, which can lead to mere playing with notes, but of expressing the meaning of the whole passage,” a principle which, according to Johann Nikolaus Forkel, Johann Sebastian Bach followed in his mature works.

Four of the six movement sections which make up this *Mass in F*, BWV 233, are also known to exist in other works by Johann Sebastian Bach. The *Kyrie* is a radical revision of the *Kyrie* BWV 233a, which apparently dates from Bach’s years at Weimar, because the vocal bass line quotes from the *Litany* in a melodic form which was used mainly in Thuringia. When the *Kyrie* was adapted for use in this *Mass* its five-part vocal writing was changed to the customary four-part texture, without altering the substance of the music; the highest part, with the liturgical cantus firmus “*Christe, du Lamm Gottes*” (O Christ, thou lamb of God), became an instrumental line. The most important alterations were made in the instrumental bass line, which is now more independent and more flowing than hitherto. The sections of the *Gloria* “*Qui tollis*” and “*Quoniam*” are based on arias in the cantata *Herr, deine Augen sehen nach dem Glauben*, BWV 102, which dates from 1726. The first of these arias (“*Weh der Seelen*”) was transposed from *f minor* to *g minor*, and was assigned to a soprano instead of an alto. The aria “*Erschrecke doch*”, which vividly depicts the insignificance of man by comparison with the

might of God, became the basis of the “*Quoniam*”. The transposition from *g minor* to *d minor* corresponds to the change from a tenor to an alto soloist. The opening chorus of the cantata *Darzu ist erschienen der Sohn Gottes*, BWV 40, served, with certain alterations (doubling of the note values), as the basis for the concluding “*Cum Sancto Spiritu*”. It seems likely that the other two sections of the *Gloria* were also based on music from a church cantata, now lost in its original form, other movements of which may have been used in the *Mass in A*, BWV 234.

The most important source for Bach’s *Mass in F*, BWV 233, is a score copied by Johann Christoph Altnickol, probably during his period in Leipzig as a student of Bach between 1744 and 1748. The fair copy is almost entirely free from errors. It was most probably copied directly from the original score. Unfortunately Altnickol made no use of the original vocal and instrumental parts, so neither the continuo figuring nor the phrasing marks in the original performance material, generally far more detailed than in a score, have come down to us.

This *Mass* was first published in 1858, edited by Moritz Hauptmann, in the *Bachgesellschaft Complete Edition* (BG 8, p. 1–50, Critical Report on p. XIV). It has been available as part of the *Neue Bach-Ausgabe* since 1978 (NBA II/2, p. 197–284, edited by Emil Platen). The corresponding Critical Report appeared in 1982.

The present edition is based primarily on the score copied by Altnickol, mentioned earlier, (Staatsbibliothek zu Berlin, Preussischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv. Cat. no. *Mus. Ms. Bach P 15*). Comparison was made both with the sources of the earlier versions of the *Kyrie* BWV 233a (please refer to the new edition CV 31.233/50), and also with the sources for the original versions of the other movements adapted for use in this *Mass*.

Leipzig, March 2000
Translation: John Coombs

Ulrich Leisinger

son, e - lei son, Ky - ri -

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

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

-Cor.

-Ob.

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

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

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

e -

+Ob.
+Cor.

son, e - lei -

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

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

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

lei - son,

son, e - lei -

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

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

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

lei - son,

-Ob.

-Cor.

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

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

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

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

+Ob.

+Cor.

son.

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

son, e - lei - - son.

son, e - lei - - son.

son, e - lei - - son.

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

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

Chri - ste, Chri - ste e -

VI. II +VI. I +Va.

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

Chri - ste
 Tutti - VI. I

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

-Ob.
 -Cor.
 Tutti

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

-Ob.
 -Cor.
 - Va. +Va.

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

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

ste e - lei - son, Chri -

Chri - ste e - lei - son,

son,

lei - son, Chri - ste e - lei -

ste e - lei - Chri - ste e - lei -

Chri - son, e - lei - lei -

-VI. I +Ob. +VI. I

+Cor.

-son, Chri - ste e - lei -

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

-son, e - lei - son, Chri -

-son, Chri - ste e - lei -

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

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

VI. I +Va. +VI. II
 Tutti

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

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

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

e - lei - son,

- Vl. I - Ob.
- Cor.

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

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

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

Tutti

- Ob.
- Cor.
- Va.

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

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

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

+Va.

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

Tutti
 Musical accompaniment for piano.

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

Musical accompaniment for piano. Includes markings: *ob.*, *Cor.*, and *Tutti*.

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

Musical accompaniment for piano.

Gloria (Coro)

Cor. I
Archi

+Cor. II

+Ob. I

+Ob. II

8

Glo - - - - - ri - a in ex - cel -

Basso

Glo - - - - - ri - a in ex - cel -

- Ob.
- Cor.

21 Soprano

Alto

Glo -

Glo -

- sis De - o,

- sis De o, glo - ri - a, glo -

+Ob. II +Ob. I

25

ri - a in ex - cel -

ri - a in ex - cel -

glo - ri - a ex - cel - sis De -

ex - cel - De - o, in ex - cel - sis

- sis De - o, glo -

- sis De - o, glo -

- o, glo - ri - a, glo - ri - a in ex -

De - o, glo - ri - a, glo - ri - a, glo - ri - a,

+Cor. I +Cor. II

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

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

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

glo - ri - a in ex - cel -

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

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

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

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

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

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

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

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

+Va. +Ob. II +Ob. I
 +VI. I
 +VI. II

bo - nae vo - lun - ta - tis, vo - lun - ta -
 ra, in - ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis,
 - tis, bo - nae vo - lun - ta - tis, pax ho -
 pax ho - mi - ni - bus bo - nae vo - lun - ta - tis,
 +Cor.

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

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

tis, et ter - ra
 ta - tis, et in - ra
 ta - tis, et in ter - - - ra
 ta - tis, in ter - - - ra
 pax, pax, glo -
 pax, pax, pax, glo -
 pax, pax, pax, glo - ri - a in ex -
 pax, glo - ri - a,
 +Cor. I +Cor. II

ri - a in ex - cel - sis De - o. Et in ter - ra pax, in

ri - a in ex - cel - sis De - o. Et in ter - ra pax, in

cel - sis De - o. Et in ter - ra pax, in

glo - ri - a in ex - cel - sis De - o. Et in ter - ra pax, in

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

ter - ra pax ho - mi - ni - bus, ter - ra pax ho -

ter - ra pax ho - ni - bus, in ter - ra pax ho -

ter - ra pax ho - ni - bus, in ter - ra pax ho -

nae vo - lun - ta -

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

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

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

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

tis. Lau - da -
 tis. Lau - da -
 tis. Lau -
 tis. -Ob. Lau -
 -Cor.

- mus te, lau - da - - - - mus te, be - di - mus
 - mus te, lau - da - - - - us te, be - ne - di - ci - mus te, lau -
 da - - - - mus te, lau - da - mu - te, be - ne - di - ci - mus te, lau -
 da - - - - mus te, lau - da -
 be - ne - di - ci - mus te, lau - da - mus
 da - - - - mus te, be - ne - di - ci - mus te,
 da - - - - mus, lau - da - - - - mus te, be - ne - di - ci - mus te, lau -
 - mus te, be - ne - di - ci - mus te, lau - da - - - - mus te, be - ne -
 +Ob.

te, be - ne - di - ci - mus te,
 — be - ne - di - ci - mus te,
 da - mus te, — be - ne - di - ci - mus te,
 di - ci - mus te, be - ne - di - ci - mus te,

ad - o - ra - mus
 ad - o -
 ad - o - ra - mus te, — glo - ri - fi -

Bc. +Ob. II +Va.
 +VI. II

ad - o - ra - mus te, glo - ri - fi - ca - mus te,
 te, glo - ri - fi - ca - mus te, ad - o - ra - mus te,
 ra - mus te, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te,
 ca - mus te, ad - o - ra - mus, glo - ri - fi - ca -

+Ob. I
 +VI.I

ad - o - ra - mus te, glo - ri - fi - ca - mus
 ad - o - ra - mus te, glo - ri - fi - ca - mus
 ad - o - ra - mus te, glo - ri - fi - ca - mus
 - mus te, glo - ri - fi - ca - mus
 - mus te, glo - ri - fi - ca - mus
 te, ad - o - ra - mus te, glo - ri - fi - ca -
 te, ad - o - ra - mus te, glo - ri - fi - ca - mus te, glo -
 te, ad - o - ra - mus te, glo - ri - fi - ca - mus

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

- Ob. +Cor. I
 -Va. Bc.
 +Cor. II +Ob. I
 +Va.

Gra - ti - as, gra - as
 Gra - ti - as gra - ti - as
 - ti - as gra - ti - as
 - ti - as, - ti - as a - gi - mus,
 bi, gra -
 a - gi - mus ti - bi, gra -
 a - gi - mus ti - bi, gra - ti - as a - gi - mus
 gra - ti - as a - gi - mus ti - bi,

+Ob. II

ti - as a - gi - mus ti - bi pro - pter ma -

ti - as a - gi - mus ti - bi pro - pter ma -

gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo -

gra - ti - as a - gi - mus ti - bi pro - pter ma - - - - gnam glo -

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

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

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

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

Ob. II +Va. +Ob. I

VI. II +VI.

Bc.

- gnam glo - ri - am, ma -

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

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

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

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

+Cor.

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

- ri - am tu - am, gra - ti - as a - gi - mus,
 ma - gnam glo - ri - am tu - am, gra - ti - as a - gi - mus,
 ma - gnam glo - ri - am tu - am, gra - ti - as a - gi - mus,
 - ri - am, glo - ri - am tu - am, gra - ti - as a - gi - mus

+Cor.

-Cor.

gra - ti - as a - gi - mus, a - gi - mus ti - bi,
 gra - ti - as a - gi - mus, a - gi - mus ti - bi,
 gra - ti - as a - gi - mus ti - bi, gra -
 ti - as a - gi - mus ti - bi, gra - ti - as,

+Cor. II

r. I

- ti - as a - gi - mus ti - bi,
 - ti - as a -
 - ti - as a -
 gra - ti - as, gra - ti - as a - gi - mus, gra -

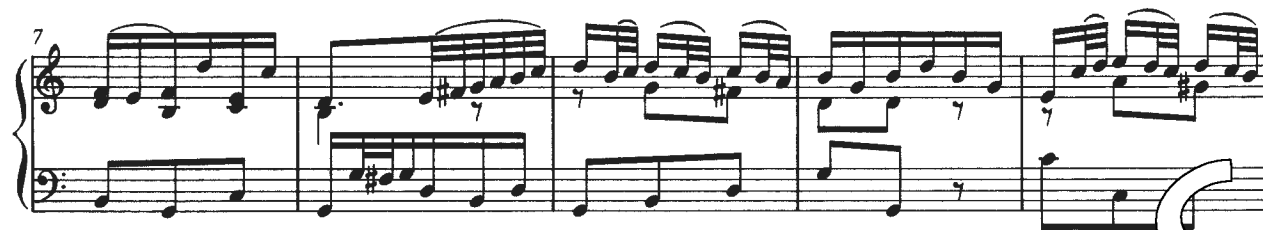
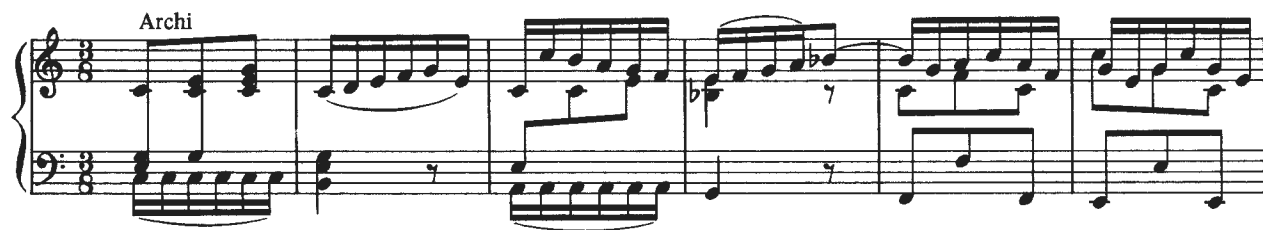
gra - ti - as a - gi - mus
 gi - mus ti - bi, gra - ti - as a - gi - mus ti - bi
 gi - mus ti - bi, gra - ti - as a - gi - mus ti - bi
 - ti - as a - gi - mus ti - bi

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

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

Domine Deus (Basso solo)

Archi



18 Basso



Do - mi - ne De - us,



Rex coe - le - stis, De - us Pa - ter o - mni - pot -



ens, Do - mi - ne De - us, Rex coe - le - stis, Do - mi - ne

33
De - us, Rex coe - le - stis, De - - - - us

38
Pa - - - - - ter, De - us Pa - ter omni - pot -

43
ens, Do - mi - ne De us, Rex coe - le - stis,

48
us - - - - - mni - pot - ens, Rex coe - le - - - -
Bc.
+VI. I VI. II Va.

53
- - stis, De - us Pa - - - -

58

- - ter, Do - mi - ne De - us,

63

Rex coe - - le - stis, De - us Pa - ter - o - mni -

Bc.

68

ens,

Archi

80

Do - mi - ne Fi - li

Bc.

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

Chri - ste, Do - mi - ne Fi li u - ni - ge -

Archi Bc.

- ni - te - su Chri - ste,

VI. I VI. II Va.

111

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

-VL II
-Va.

116

- - i, A - gnus De - i, Fi - li - us Pa - tris,

+VL II
+Va.

121

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

- gnus De - li - us Pa - tris, Fi - li - us

Bc.

132

Pa - - tris.

Archi

Qui tollis (Soprano solo)

Adagio
Ob. solo

10 Soprano

Qui tol - - - li pec - ca - - - ta mun - di, qui

13

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

16

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

19

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

22

25

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

-Ob. +Ob.

28

- ta, pec-ca - ta mun - di, su - sci - pe de - pre - ca - ti - o - nem, de - pre -

31

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

34

ca - ti - o - nem, de - pre - ca - ti - o - nem no - stram.

37

40

Qui se - - - des ad de - - - xte-ram Pa - tris, qui

43

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

46

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

Ob. +Ob.

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

52

Quoniam (Alto solo)

Vivace Violino solo

12 Alto

- ni - am tu so - lus, tu so - lus_ san - ctus, tu so - lus

16

san - ctus, quo - ni - am tu so - lus, tu so - lus_ san - ctus, tu so - lus

20

Do - mi - nus, tu so - lus, tu so - lus san - ctus, tu so - lus

-VI. +VI.

24

san - ctus, tu so - lus Do - mi - nus, tu so - lus Do - mi - nus, tu so - lus

27

san - ctus, tu so - lus, tu so - - - lus - - - ctus, tu

34

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

+VI.

34

tu so - lus Al - tis - si - mus, Je - su

-VI. +VI.

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

-VI. +VI. -VI.

tis - si - mus, tu so - lus Al - tis -

-VI. +VI.

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

-VI. +VI.

51

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

55

tu so -

59

san - - - ctus, tu - lus Do - - - mi - nus, tu...

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

67

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

71

mus, Je - su - Chri - ste, Je - su - Chri - ste, tu so - lus san -

75

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

78

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

81

e, tu so - lus san - ctus, tu so - lus Do - mi -

84

nus, tu so - lus Al - tis - si - mus, Je -

87

- - - su Chri - - - ste, tu so - lus san - ctus, - - tu so - lus Al -

90

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

-VI. +VI.

94

101

Cum Sancto Spiritu (Coro)

Presto Corni Ob. Archi Cor. Bc.

Musical score for the beginning of the piece, featuring woodwinds (Corni, Ob., Archi, Cor.) and strings (Bc.). The tempo is marked 'Presto'. The score is in 3/4 time and B-flat major.

5

Vocal and piano accompaniment for the first vocal entry. The vocal line begins with the lyrics: "Cum Sancto Spiritu, cum Sancto". The piano accompaniment is in the right hand of the grand staff.

Bc.

Piano accompaniment for the first vocal entry, showing the left and right hands of the grand staff.

1

Vocal and piano accompaniment for the second vocal entry. The vocal line begins with the lyrics: "cto Spiritu, cum Sancto". The piano accompaniment is in the right hand of the grand staff.

Piano accompaniment for the second vocal entry, showing the left and right hands of the grand staff.

Cum San - - - - - cto Spi - ri - tu, cum San - -
 Spi - ri - tu, cum San - - - - - cto Spi - ri - tu
 - cto, San - - - - - cto Spi - ri - tu, cum

- cto Spi - ri - tu,
 San - - - - - cto Spi - ri tu, cum San - -
 in glo - ri - a
 San - cto - - - - - ri tu, cum San - -
 Ob. II +Cor. I
 VI. II +Va.
 cum San - - -
 - - - - - cto Spi - ri - tu in glo - ri - a
 De - i Pa - tris. A - - - - -
 - - - - - cto Spi - ri - tu, cum
 +Cor. II +Ob. I
 +VI. I

cto Spi - ri - tu, cum San - cto Spi - ri - tu in
 De - i Pa - tris. A - - - - - men,
 - men, cum San -
 San - - - - - cto Spi - ri - tu in glo - ri - a

-Cor. Cor. I Cor. II
 -Va. +Va.

glo - ri - a De - i Pa - tris. A - - - - -
 in glo - ri - a De - i Pa - tris - - - - - cum
 - - - - - cto Spi ri - tu in glo - - - - - a - i Pa - tris,
 De - i Pa - tris - - - - - men,
 -VI. I
 cum - - - - - San - - - - -
 San - - - - - cto Spi - ri - tu, cum - - - - -
 cum - - - - - cto Spi - ri -
 cum - - - - - San - - - - - cto
 +VI. I +Cor. II

- cto Spi - ri - tu, cum San - cto

San - cto Spi - ri - tu, cum San

tu, cum San - cto Spi - ri - tu,

Spi - ri - tu, cum San - cto Spi - ri

+Cor. I

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

- cto Spi - ri - tu, cum San

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

tu in ri - a De Pa - A - - - - men, in glo - ri - a

ris. A - men,

- cto Spi - ri - tu, cum San - cto

De - i Pa - tris. A -

De - i Pa - tris. A -

-Cor.

cum San - - - - - cto Spi - ri -
 Spi - ri - tu in glo - ri - a De - i Pa - tris. A - - -
 - men, in glo - ri - a De - i Pa - tris. A - -
 - men,
 +Cor. II +Cor. I

tu, cum San - - - - - cto Spi - ri - tu in glo - ri - a
 - men, in glo - ri - a
 cum San - - -
 A -
 De - i Pa - tris. A - - - - - men,
 - men, a - men, in glo - - - - - ri - a De - i Pa - - - tris.
 - cto Spi - ri - tu in glo - - - - - ri - a De - i

- - men, a - men,
 a - men, a - men,
 A - men, a - men,
 Pa - tris. A - men, - Cor.
 - Ob.

+Ob. -Archi

cum San - - cto Spi - ri - tu in glo - ri - a
 cum San - - cto Spi - ri - tu in glo - ri - a
 cum San - - cto Spi - ri - tu in glo - ri - a
 cum San Spi - ri - tu,
 Corri ni

- tris. A - men, a - men, a - - - men, in glo - ri - a
 De - i Pa - tris. A - men, in glo - ri - a De - i Pa - tris. A - men, in glo - ri - a
 De - i Pa - tris. A - men, in glo - ri - a De - i Pa - tris. A - men, in glo - ri - a
 a - men, a - - - men, in glo - ri - a De - i Pa - tris. A - men,
 +Ob. -Cor.
 +Archi -Archi +Archi -Ob.

De - i Pa - tris. A - men, a - men, a - men, cum
 De - i Pa - tris. A - men, in glo - ri - a De - i Pa - tris. A - men,
 De - i Pa - tris. A - men, in glo - ri - a De - i Pa - tris. A - men,
 a - men, a - men, in glo - ri - a De - i Pa - tris. A - men,
 +Ob. -Archi +Cor. II

San - cto Spi - ri - tu, cum San -
 cum San - cto Spi - ri - tu, cum
 San - cto Spi - ri - tu, cum
 San - cto Spi - ri - tu, cum
 Spi - ri - tu, cum San - cto Spi - ri - tu, cum
 Spi - ri - tu, cum San - cto Spi - ri - tu, cum
 tu, cum San - cto Spi - ri - tu in

- Cor. I
 or. II

- cto Spi - ri - tu in glo - ri - a
 San - cto Spi - ri - tu in glo - ri - a
 tu, cum San - cto Spi - ri - tu in glo - ri - a
 glo - ri - a De - i Pa - tris. A - - - - men, in glo - ri - a

+Corni
 -Archi

De - i Pa - tris. A -
 De - i Pa - tris. A -
 De - i Pa - tris. A
 De - i Pa

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

QZ

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