

Johann Sebastian  
**BACH**

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**Missa in g**  
Mass in g minor  
BWV 235

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

Lutheran Mass  
for soli (ATB), choir (SATB)  
2 oboes, 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



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## Vorwort

Lateinische Kirchenwerke haben in bestimmten Stadien des Schaffens von Johann Sebastian Bach eine sehr viel bedeutendere Rolle gespielt, als heute gemeinhin bekannt ist. Die lateinische Sprache war im lutherischen Gottesdienst keineswegs vollständig durch das Deutsche verdrängt worden: Im Leipzig der Bach-Zeit waren lateinische Motetten durchaus gebräuchlich, an hohen und mittleren Festtagen<sup>1</sup> waren *Magnificat* und *Sanctus* auf Lateinisch mit voller Orchesterbegleitung vorgesehen. In der für Bachs Leipziger Zeit gültigen Gottesdienstordnung wird ausdrücklich festgehalten, dass das *Kyrie* „bald Deutsch, bald Lateinisch [oder vielmehr griechisch] gesungen oder musiciert“ wird und auch das *Gloria* (nach der Intonation *Gloria in excelsis Deo*) „Lateinisch mit Music“ dargeboten werden könne (worunter nach dem Sprachgebrauch orchesterbegleitete Kompositionen zu verstehen sind), wenn man sich nicht mit dem deutschen Gemeindegesang begnüge.<sup>2</sup>

Johann Sebastian Bachs Auseinandersetzung mit dem *Ordinarium Missae* erstreckt sich über einen Zeitraum von mehr als dreißig Jahren: Aus der Weimarer Zeit stammen neben Abschriften fremder Werke Einzelsätze wie das *Kyrie* „*Christe, du Lamm Gottes*“ BWV 233a,<sup>3</sup> das später Aufnahme in die *Missae in F* fand. Die *Missae in h*, die Johann Sebastian 1733 dem Sächsischen Kurfürsten und polnischen König Friedrich August II. mit der Intention widmete, einen Ehrentitel des Dresdner Hofes zu erlangen, bildet dann das erste mehrsätziges Werk dieses Genres. Die Tatsache, dass dieses Werk für einen katholischen Hof bestimmt war, hat dazu verleitet, die übrigen Messen Bachs, die allem Anschein nach aus der zweiten Hälfte der 1730er Jahre stammen, voreilig gleichfalls mit Dresden in Verbindung zu bringen; hierfür gibt es jedoch keine Anhaltspunkte. Ebenso irreführend ist die Bezeichnung „lutherische Messen“, die für die vier *Kyrie-Gloria-Messen* Johann Sebastian Bachs oftmals verwandt wird: Die Beschränkung auf *Kyrie* und *Gloria* ist im katholischen Kulturraum, gerade auch am Dresdner Hof, häufig anzutreffen. Historisch korrekt wäre es, Messen dieses Typs einfach als *Missae* zu bezeichnen, und die vollständigen Vertonungen des *Ordinariums*, die zusätzlich das *Credo*, *Sanctus*, *Benedictus* und *Agnus Dei* miteinschließen, bei Bedarf als *Missae totae* hiervon abzugrenzen.

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*“ meist mit neuem thematischen Material versehen wird. Das *Gloria* besteht aus fünf Abschnitten, von denen die Rahmenteile „*Gloria*“ und „*Cum Sancto Spiritu*“ dem Chor zugeordnet werden, während „*Domine Deus/Domine Fili*“, „*Qui tollis*“ und „*Quoniam*“ als Arien oder Duette von einzelnen Solisten bestritten werden.

Bekanntlich hat Bach bei der Komposition der Messen BWV 233–236 im Wesentlichen auf bereits vorhandene Einzelsätze aus seinen Kirchenkantaten zurückgegriffen. Dieses sogenannte Parodieverfahren hat im 19. Jahrhundert für große Irritation gesorgt, da es den in der klassisch-romantischen Musikästhetik kodifizierten Anspruch großer Kunstwerke auf Originalität zu verletzen schien. Heute wissen wir, dass aus Sicht der Bach-Zeit die Parodie gerade im Bereich der Kirchenmusik ein legitimes und allseits angewandtes Verfahren war; maßgeblich für die Beurteilung sollte daher 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 *Ordinariums* als höchst flexibel, da sie ohne Gewalt den ursprünglich mit Blick auf deutsche Poesien verfertigten Arien und Chorsätzen unterlegt werden können. 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 Inhalts einzulassen“, den Johann Sebastian Bach nach Aussage Johann Nikolaus Forkels<sup>4</sup> in seinen reifen Werken verfolgte.

Alle sechs Teilsätze der vorliegenden *Missae in g* BWV 235 lassen sich in Bachs Leipziger Kantatenschaffen nachweisen. Das *Kyrie* geht auf den Eingangssatz der Kantate *Herr, deine Augen sehen nach dem Glauben* BWV 102 zurück, die aus dem Jahre 1726 stammt. Das gleichfalls von Gottvertrauen durchzogene *Gloria* basiert auf dem Eingangssatz der Kantate *Alles nur nach Gottes Willen* BWV 72. Alle übrigen Sätze entstammen der Kantate *Es wartet alles auf dich* BWV 187, die nach heutigem Kenntnisstand erstmals am 4. August 1726 in Leipzig erklingen war. Der kontrapunktisch kunstvolle Eingangssatz wurde dabei zum Schlusschor „*Cum Sancto Spiritu*“ umgearbeitet. Die Arie „*Darum sollt ihr nicht sorgen*“ wurde mit dem neuen Text „*Gratias agimus tibi*“ von g-Moll nach d-Moll versetzt, blieb aber der Bassstimme zugewiesen. Die Altarie „*Du Herr, du krönst allein*“ blieb unverändert in B-Dur, wurde aber um gut 30 Takte erweitert, um als *Domine Fili* zu dienen. Das „*Qui tollis*“ beruht auf einer Sopranarie mit dem Textbeginn „*Gott versorget alles Leben*“.

Die Messe wurde erstmals 1858 durch Moritz Hauptmann in der Gesamtausgabe der Bachgesellschaft herausgegeben (BG 8, S. 99–154, Kritischer Bericht auf S. XIVff.). Im Rahmen der *Neuen Bach-Ausgabe* liegt sie seit 1978 vor (NBA II/2, S. 127–196, hrsg. von Emil Platen); der zugehörige Kritische Bericht ist 1982 erschienen.

Wichtigste Quelle für Bachs *Missae in g* BWV 235 ist eine Partiturnachschrift von Johann Christoph Altnickol, die aus seiner Leipziger Studienzeit zwischen 1744 und 1748 stammen dürfte. Die Reinschrift ist – mit Ausnahme des Schlusssatzes – nahezu fehlerfrei. Sie geht höchstwahrscheinlich auf die Originalpartitur zurück; leider hat Altnickol den Originalstimmensatz nicht berücksichtigt, so dass die Bezifferung des originalen Aufführungsmaterials nicht überliefert ist.

Die vorliegende Neuausgabe beruht in erster Linie auf dieser Abschrift (Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, Signatur: *Mus. ms. Bach P 15*); zum Vergleich wurden auch die Originalquellen zu den jeweiligen Parodievorlagen herangezogen.

Leipzig, im März 2000

Ulrich Leisinger

<sup>1</sup> Weihnachts-, Oster- und Pfingsttage, Neujahr, Epiphania, Himmelfahrt, Trinitatis, Johannes- und Michaelisfest sowie Marienfest.

<sup>2</sup> *Leipzig Kirchen-Staat. Das ist deutlicher Unterricht vom Gottes-Dienst in Leipzig* ... hrsg. wohl von Friedrich Groschuff, Leipzig 1710, „Einleitung zu dem Leipziger Sonn- und Festtages- auch Wöchentlichen Gottesdienst. Erste Abtheilung, Von der Ordnung des Gottesdienstes insgemein“, S. 5, Abschnitt VI.

<sup>3</sup> Für weitere Angaben siehe die Neuausgabe von BWV 233a, hrsg. von Ulrich Leisinger, Stuttgart 2000 (CV 31.233/50).

<sup>4</sup> Johann Nikolaus Forkel, *Ueber Johann Sebastian Bachs Leben, Kunst und Kunstwerke*, Leipzig 1802, Faksimileausgabe hrsg. und kommentiert von Axel Fischer, Kassel 1999, S. 35.

## 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; in Leipzig during the time of Bach the singing of Latin motets was common, and on major feast days<sup>1</sup> the *Magnificat* and *Sanctus* were sung in Latin with full orchestral accompaniment. In the instructions for the ordering of services used during Bach's time at Leipzig it was expressly stated that the *Kyrie* "is to be sung with or without instruments, sometimes in German, sometimes in Latin [more correctly Greek]." It was also stated that the *Gloria* (after the intonation *Gloria in excelsis Deo*) could be presented "in Latin with music," an allusion customary at that time to compositions with orchestral accompaniment, if congregational singing in German was not considered satisfactory.<sup>2</sup>

Johann Sebastian Bach devoted his attention to the *Ordinarium Missae* at various times over a period of more than thirty years; during his time at Weimar, in addition to making copies of works by other composers, he wrote separate movements such as the *Kyrie* "*Christe, du Lamm Gottes*" BWV 233a,<sup>3</sup> which he later incorporated in the *Mass in F major*. The *Mass in b minor*, which Johann Sebastian dedicated in 1733 to the Elector of Saxony and King of Poland, Friedrich August II, in the hope of attaining an honorary title from the Dresden Court, was his first multi-movement setting of the Mass. The fact that this work was written for a Catholic Court has given rise to the incorrect belief that Bach's other Masses, which appear to date from the second half of the 1730s, were also associated with Dresden; there is no basis for this belief. Equally misleading is the term "Lutheran Masses" often applied to Bach's four Masses, each of which consists only of the *Kyrie* and *Gloria*; it was quite common for only the *Kyrie* and *Gloria* to be sung in Catholic churches in Germany, and in particular at the Court of Dresden. It would be historically correct to describe masses of this kind simply as *Missae*; whenever it is necessary to differentiate the two classes of composition, complete settings of the *Ordinarium*, including the *Credo*, *Sanctus*, *Benedictus* and *Agnus Dei*, may be termed *Missae totae*.

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,<sup>4</sup> Johann Sebastian Bach followed in his mature works.

All six movement sections of this *Mass in g minor*, BWV 235, had their origins in cantatas which Bach had written in Leipzig. The *Kyrie* was based on the opening movement of the cantata *Herr, deine Augen sehen nach dem Glauben*, BWV 102, which dates from 1726. The *Gloria*, which is also based on the theme of trust in God, originated as the opening movement of the cantata *Alles nur nach Gottes Willen*, BWV 72. All the other sections were taken from the cantata *Es wartet alles auf dich*, BWV 187, which is now known to have been performed for the first time in Leipzig on the 4th August 1726. The contrapunctually skilfully fashioned opening movement was revised to become the final chorus of the Mass, "Cum Sancto Spiritu." The aria "Darum sollt ihr nicht sorgen," set to the words "Gratias agimus tibi," was transposed from g minor to d minor, but it was still assigned to the bass soloist. The alto aria "Du Herr, du krönst allein" remained in B flat major, but it was extended by some 30 bars to serve as the setting of the words "Domine Fili." The "Qui tollis" was based on a soprano aria with the opening words "Gott versorget alles Leben."

This Mass was first published in 1858, edited by Moritz Hauptmann, in the *Bachgesellschaft Complete Edition* (BG 8, p. 99–154, Critical Report on p. XIVff.). It has been available as part of the *Neue Bach-Ausgabe* since 1978 (NBA II/2, p. 127–196, edited by Emil Platen). The corresponding Critical Report appeared in 1982.

The most important source for Bach's *Mass in g minor*, BWV 235, is a copy of the score made by Johann Christoph Altnickol, probably during the period between 1744 and 1748 when he was studying in Leipzig. The fair copy is – with the exception of the last movement – almost entirely free from errors. It was very probably copied from the original score; unfortunately Altnickol made no use of the original performance parts, so the continuo figuring in those parts has not come down to us.

The present edition is based primarily on this score (Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, shelf no. *Mus. ms. Bach P 15*). Comparison has also been made with the sources for the original versions of the movements adapted for use in this Mass.

Leipzig, March 2000  
Translation: John Coombs

Ulrich Leisinger

<sup>1</sup> These are Christmas, Easter and Pentecost, New Year, Epiphany, Ascension, Trinity, St. John's Day, St. Michael's Day and the feast days of the Virgin Mary.

<sup>2</sup> *Leipzig Kirchen-Staat. Das ist deutlicher Unterricht vom Gottes-Dienst in Leipzig* ... probably edited by Friedrich Groschuff, Leipzig, 1710. "Einleitung zu dem Leipziger Sonn- und Festtages- auch Wöchentlichen Gottesdienst. Erste Abtheilung. Von der Ordnung des Gottesdienstes insgemein," p. 5, paragraph VI.

<sup>3</sup> For further information see the new edition of the *Kyrie* "*Christe, du Lamm Gottes*" BWV 233a, ed. by Ulrich Leisinger, Stuttgart 2000 (CV 31.233/50).

<sup>4</sup> See Johann Nikolaus Forkel, *Ueber Johann Sebastian Bachs Leben, Kunst und Kunstwerke*, Leipzig, 1802, facsimile reprint, edited and annotated by Axel Fischer, Kassel, 1999, p. 35.

Missa in g  
Mass in g minor  
BWV 235

Johann Sebastian Bach  
1685–1750

Klavierauszug: Paul Horn (1922–2016)

Kyrie (Coro)

Archi  
2 Oboi

Basso continuo

Aufführungsdauer / Duration: ca. 30 min.

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Urtext  
edited by  
Ulrich Leisinger

19

Musical score for measures 19-21. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: Ky - ri - e, Ky - ri - e e - lei - son, Ky - ri - e, Ky - ri - e, - Ob.

22

Musical score for measures 22-24. It features four vocal staves and piano accompaniment. The lyrics are: - son, e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.

25

Musical score for measures 25-27. It features four vocal staves and piano accompaniment. The lyrics are: Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e - lei - son.

28

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

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

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

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

- Archi

31

- son, e - lei - son,

+Archi

34

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

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

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

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

37

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

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

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

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

40

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

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

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

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

43

son, e - lei - son.

son.

Chri - ste e -

Ky - ri - e e - le - i - son.

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

46

Chri - ste e - le - - - i - son, e -  
 le - - - i - son, e - le - - - i - son, Chri - ste e - le - - -

-Archi  
 (Ob. u Bc.)

49

le - - - i - son, e - le - - - i - son, - ste le -  
 - i - son, e - le - - - i - son, Chri - ste e - - -

Chri - e - le - - - i - son, e -

52

- i - ste e - le - - - i - son, Chri - ste e - le - - - i - son, e -  
 Chri - ste e - le - - - i - son, e - le - - - i - son, e -  
 le - - - i - son, Chri - ste e - le - - - i - son, e - le - - -

-Archi  
 (Ob. u Bc.)



55

son, Chri - ste e - le - - - i - son, e - lei - - - son, e -  
 le - i - son, Chri - ste e - le - i - son, e - lei - - - son, e - le -  
 le - i - son, Chri - ste e - le - - - i -  
 - i - son, e - le - - - i - son, e - le - - - i -

+Va.  
 +VI. II +VI. I

58

le - - - i - son, Chri - ste e - le - i - son, e - i - son,  
 - i - son, Chri - ste e - le - - - i - son, Chri - ste e -  
 son, e - le - i - son, Chri - ste e - le - i - son, Chri - ste e -  
 son, e - le - - - son, e - le - son, e - le - i - son,  
 - Archi +Archi

61

e - l - - - - - Chri - ste e - le - i - son, Chri -  
 le - i - son, e - le - i - son, e - le - i - son, Chri - ste,  
 le - i - son, e - le - i - son, e - le - i - son, Chri - ste,  
 e - le - i - son, Chri - ste e - le - i - son, Chri - ste  
 - Archi +Archi +Archi +VI. I  
 - Archi +Va.

64

- ste e - le - i - son, e - lei - son, Chri - ste e -  
 Chri - ste e - lei - son, e - lei - son, e - lei - son, Chri -  
 Chri - ste e - lei - son, e - le - i - son, e - lei - son, Chri -  
 e - le - i - son, e - lei - son, e - lei -

+VI. II

67

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

70

Ky - ri - e - e - le -

-Ob. -Archi  
 Bc.

73

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

+Va.

76

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

+V.  
+Ob.

79

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

+Vl. I  
+Ob. I

82

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

i - son,

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

- son, e - le

85

son, Ky - ri e e -

Ky - ri - e e - le - son,

i le - i - son, e - le

-VI. II

88

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

Ky - ri - e e - le - i -

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

i - son, e - le i - son, +VI. II

-Va.

91

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

+Va.

3

Detailed description: This system contains measures 91, 92, and 93. It features a vocal line with lyrics, a piano accompaniment, and a basso continuo line. The key signature has two flats. Measure 91 starts with a treble clef and a common time signature. The piano part has a '3' marking in measure 93. The basso continuo line has an '8' marking. A large watermark 'CARUS' is overlaid on the right side of the page.

94

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

Detailed description: This system contains measures 94, 95, and 96. It features a vocal line with lyrics, a piano accompaniment, and a basso continuo line. The key signature has two flats. Measure 94 starts with a treble clef and a common time signature. The piano part has a '3' marking in measure 96. The basso continuo line has an '8' marking. A large watermark 'CARUS' is overlaid on the right side of the page.

97

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

Detailed description: This system contains measures 97, 98, and 99. It features a vocal line with lyrics, a piano accompaniment, and a basso continuo line. The key signature has two flats. Measure 97 starts with a treble clef and a common time signature. The piano part has a '3' marking in measure 99. The basso continuo line has an '8' marking. A large watermark 'CARUS' is overlaid on the right side of the page.

100

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

-Archi

103

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

-Archi  
 +Archi

106

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

109

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

+Archi -Archi +Archi -Archi +Archi -Archi

112

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

+Va. +VI. II

115

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

# Gloria (Coro)

Glo - ri - a in ex - cel - sis

Glo - ri - a, glo - ri - a,

Glo - ri - a, glo - ri - a, glo - ri - a,

Glo - ri - a, glo - ri - a, glo - ri - a,

Ob. I

Archi

+Ob. II

De - o, glo - ri - a,

- - 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,

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

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

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

glo - ri - a, glo - ri - a, - - ri - a,

Ob.

+Ob. II +Ob. I



10

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

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

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

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

-Ob. I

13

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

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

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

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

16

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

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

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

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

-Ob.

19

in ex - cel - sis, in ex - cel - sis

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

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

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

+Ob. I

+Ob. II

22

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

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

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

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

25

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

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

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

glo - ri - a, glo - ri - a, glo -

28

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

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

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

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

-Ob. II

31

in ex - cel - sis in ex -

cel - sis, in ex - cel - sis, in ex -

in ex - cel - sis, in ex -

in cel - sis De - VI. I

-Va.

34

- sis a in ex - cel - sis, in ex -

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

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

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

+VI. I

+Va.

37

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

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

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

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

40

43

Et in ter - ra

-Ob.

46

pax, pax ho - mi - ni - bus bo - nae

Et in ter - ra pax, pax

Et in ter - ra

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

49

vo - lun - ta - - - tis, in ter - ra pax, pax

ho - - - mi - ni - bus bo - nae lun -

pax, pax, pax ho - mi -

ni - bus vo - - - ta - - - tis, in ter - ra

52

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

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

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

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

56

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

60

- - - tis.  
 tis.  
 tis.  
 tis.

+Ob. I +Ob. II

63

Lau - da -  
 Lau - da

-Ob. II +Ob. II

66

Lau - da - mus -

Lau - da - mus -

- - - mus te, lau - da - mus,

- - - mus te, lau - da - mus, lau - da - mus,

69

te, lau - da - mus te, da -

te, lau - da - la - da -

lau - da - - - mus te, be - ne - fi - ci - mus te, lau - da - mus

lau - da - s te, be - ne - ci - mus te, lau - da -

+Ob. II +Ob. I

72

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

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

te, lau - da - mus te, lau - da - mus,

- - - mus, lau - da - mus te, lau - da - mus te,

75

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

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

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

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

-Ob. II +Ob. II

78

ra - mus, ad - o - ra - mus

ra - mus, ad - o - -ra - -ra - ad - o -

ra - mus, ad - ra - mus

ra - mus ad o - mus te,

81

ad - o - mus te, ad - o - ra - mus

mus te, ad - o - ra -

ad - o - ra - mus te, ad - o - ra - mus

ad - o - ra - mus te, ad - o - ra - mus

-Ob. +Ob. I +Ob. II



84

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

mus te,

te, ad - o - ra - mus te,

te, ad - o - ra - mus te,

- VI. II

87

te, glo - ri - fi - ca -

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

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

glo - ri - fi - ca - mus

+VI II

-Ob.

90

glo - ri - fi - ca - - - mus, glo - ri - fi - ca - - - - mus

mus, glo - ri - fi - ca - - - mus, glo - ri - fi - ca - - - - mus

ca - - - mus, glo - ri - fi - ca - - - - mus, glo - ri - fi - ca - - - - mus

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

+Ob. I +Ob. II

93

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

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

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

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

-VI. I +VI. I, Va.

-Ob. II -Va. +Ob. II

96

glo - ri - fi - ca - mus te,

te, glo - ri - fi - ca -

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

ri - mus te,

-Va. +VI. II

99

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

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

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

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

+Va.

# Gratias (Basso solo)

Violini unisoni

Bc.



7



13

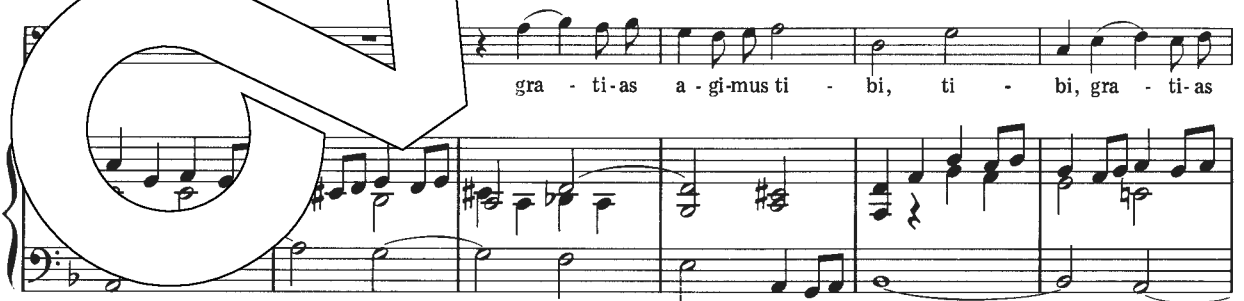
Basso

Gra - as a - gi-mus ti bi,

- VI. - VI.



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



25

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



31

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

-VI. +VI. -VI. +VI.

37

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

-VI. +VI. Ve.

43

glo - ri - am tu - am; Do - mi - ne

49

De - i - ne De - us, Rex coe - le - stis, Do - - -

55

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

61

Rex coe - le - - stis, Rex

67

coe - le - - stis, De - - - us Pa - ter o - mni - pot - ens, +Vl. -Vl.

73

gra - ti - as a - gimus ti - bi, gra - ti - a - gimus ti - -

ol, gra - ti - as a - gimus ti - bi pro - pter ma -

85

- gnam glo - - - ri - am tu - am, Do - - - mi - ne De - -

91

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

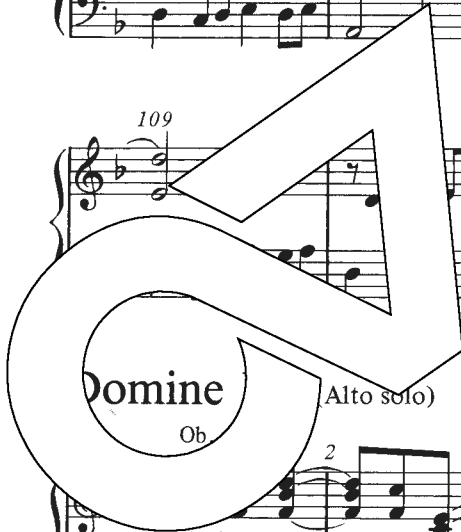
97

De - us Pa - ter o - mni - pot - ens.

-VI.  
Bc.  
+VI.

103

109



Domine  
Ob.

Alto solo)

Archi Bc.      2      tr      -Ob.      -Archi +Ob.      +Archi

*p*      *f*

8

-Archi      +Archi

15 Alto  
Do - mi - ne Fi - li  
-Ob.  
- Archi Bc.  
*f*  
*p*

22  
u - ni - ge - ni - te,  
+Ob., Vl.  
+Vl.II, Va.  
*p*  
*tr*

29  
Do - mi - ne Fi - li u - ni - ge - ni -  
*f*  
*p*

te, - li u - ni - ge - ni - te Je - su - Chri -  
-Ob.  
+Archi -Archi +Archi -Archi Bc.

44  
- ste, Do -  
+Ob. -Ob.  
+Archi -Archi Bc.

51

mi - ne Fi - li u - ni - ge - ni - te Je - su - Chri - ste, *tr*

58

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

+Archi -Archi +Archi Ob.

65

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

-Ob. -Arch +VI. I

74

+Ob. II, +Va.

79

Do - mi - ne

-Ob. *f* *p*



86

De - us, A - gnus De - i, Fi - li - us Pa - - tris, qui tol - lis pec -

-Archi

93

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

+Vl. I -Archi +Vl. I

+Vl. II, Va. +Vl. II, +Va.

101

re - - - re - no - bis,

-Archi

+Vl. II +Va.

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

115

Fi - li - us Pa - - tris, qui tol - - - lis pec - ca -

-Archi

+Archi

122

ta mun - di, mi - se - re - re no - bis,

129

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

136

se - re - re no - bis qui tol -

-Archi Tutti -Ob.

lis pec - ca - ta mun - di,

Ob. -Ob. Ob. VI. I VI. II Va.

-Archi

151

qui tol -

-Ob.



192 +Ob. -Ob.  
+Vi. II +Va. p -Archi

198 Ob. +Archi  
f

204 -Ob. +Ob.  
p f

### Qui tollis (Tenore solo)

8 Ob. solo  
Bc

5 Tenore  
Qui tol - - - - - lis pec - ca - ta, pec - ca - ta mun - di,  
-Ob. +Ob.

7  
 pec-ca - ta mun - di, — su - sci - pe de - pre - ca - ti - o - nem, de - pre -

9  
 ca - ti - o - nem no - stram, de - pre - ca - ti - o - nem no

-Ob.

11  
 stram. Qui —

Ob.

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

-Ob.

15  
 re - re no - bis, mi - se - re - re no - bis,

Ob. -Ob. Ob.

17  
8 mi - se - re - re, mi - se - re - re no - bis.

19

21  
8 quo - am so - lus,  
Ob.  
Bc.

so - lus san - ctus, quo - ni - am tu so - lus Do - mi -  
-Ob. -Ob. Ob.

32  
8 nus, tu - so - - - lus Al - tis - si - mus Je - su Chri - ste, Je -  
-Ob. Ob.

39

8 su Chri - ste, Ob. Je - su Chri - ste, Je - su Chri - ste, tu

46

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

53

8 tu so - lus san - ctus, so -

60

8 - mi - nus, tu so - lus Al -

66

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

su Chri - ste.

Ob.

### Cum Sancto Spiritu (Coro)

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

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

8 Cum San - cto,

Bc. Cum San - cto, San - cto

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

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

cto Spi - ri - tu,



7

tu, in glo - ri - a, in glo

tu, in glo - ri - a, in glo-

tu, in glo

+VI. I +VI. II - Ob. VI. I

+Oboi +Va. VI. II

10

ri - a De - i Pa tris, in

ri - a De - i Pa tris, i glo

8 in glo - ri - a, glo

ri - a, in glo

+Va. +Ob.

13

De - i Pa - tris.

- i Pa - tris.

8 ri - a De - i Pa - tris. A - - - - men,

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

-Ob. +Ob. Va.

16

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

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

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

- men, a - men, a -

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

19

a - - - - -men, a - me

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

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

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

+Ob.

22

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

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

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

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

25

men, in glo - ri - a De - i

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

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

ri - a De - i Pa - tris...

28

Pa - tris. A - men,

a - men, a - men,

Pa - tris. A - men,

A - men,

-Ob.

+Ob.

-Ob. II

+Ob.

-Ob.

+Ob.

-Va.

+Va.

-Archi

37 -Ob.  
+Ob.  
+VI. I  
+VI. II  
+Va.  
-VI. I  
+VI. I

40

43

46

San Spi - ri - tu, in glo -

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

+Va.

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

+VI. II

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

+VI. I

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

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

-Va.  
 +Va.

61

men, a - men, cum

men, a - men,

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

- men, a - men, a - men, +Ob.

-Va.

64

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

a men, men,

a men,

-Vi. -Ob.

+Vi.I/II

67

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

San - cto Spi - ri - tu, in glo - A - men,

a - men, a - men,

Ob.

Archi

70  
Pa - tris, A - men, a - - - - - men, a - men, a -  
- ri - a, in glo - - - - - ri - a De - i Pa - tris, cum San - cto Spi - ri - tu, in  
cum San - cto Spi - ri - tu, in glo -

+Ob. -Ob.  
a - men,

73  
men, a - - - - - men, a - in glo - a De - i Pa -  
glo - ri - a De - i Pa - tris, A - men - men in glo - a De - i Pa -  
- ri - a De - i Pa - tris. A - men, a - men, in glo -  
cum San Spi - ri - tu, glo -  
-Ob.

+Ob. tr

76  
Spi - ri - tu, - ri - a De - i Pa - tris.  
A - men, in glo - ri - a De - i Pa - tris. A - men, cum San - cto  
- ri - a De - i Pa - tris. A - men, a - - - - - men,  
- ri - a De - i Pa - tris. A - men,

-V.a.

79

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

Spi - ri-tu, in glo - - - ri-a De-i Pa - tris.

cum San - cto

+Va.

82

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

Spi - ri - tu, in glo - - - ri - a De - i Pa -

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

85

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

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

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



88

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

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

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

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

91

men, um San to

men, in San cto Spi -

men, cum San -

men, cum

94

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

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

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

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

97

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

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

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

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

100

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

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

tu, in glo - ri - a glo - ri - a, in glo - ri - a De - tris. A - men, in

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

103

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

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

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

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

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carus

GA

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