

Antonio
LOTTI

Missa Sapientiae

Kyrie in g
Gloria in G

Soli e Coro (SSAATTBB)
Flauto traverso, 2 Oboi, Tromba
2 Violini, 2 Viole, Basso continuo
(Violoncello / Contrabbasso, Fagotto, Organo)

herausgegeben von / edited by
Wolfgang Horn

Nach Quellen aus dem Besitz von Johann Sebastian Bach
und Jan Dismas Zelenka
unter Mitarbeit von Kirsten Beißwenger

Urtext

Klavierauszug / Vocal score
Volkher Häusler



Carus 40.661/03

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:

Partitur (Carus 40.661), Klavierauszug (Carus 40.661/03), Chorpartitur (Carus 40.661/05), komplettes Orchestermaterial (Carus 40.661/19).

The following performance material is available for this work:

Full score (Carus 40.661), vocal score (Carus 40.661/03), choral score (Carus 40.661/05), complete orchestral material (Carus 40.661/19).

Vorwort*

Antonio Lotti wurde 1666 oder 1667 geboren. Auf dem Titelblatt seines ersten Druckes wird er als Venezianer bezeichnet; Venedig war auch die Hauptstätte seines Wirkens. Bereits 1689 stand Lotti in den Diensten des Markusdoms. 1692 wurde er dort Zweiter Organist, 1704 rückte er zum Ersten Organisten auf. Mit dem Kirchenamt verbanden sich kompositorische Pflichten. Zahlreiche Werke für den Gottesdienst sind so entstanden. Daneben pflegte Lotti die weltliche Vokalmusik mit Solokantaten und Madrigalen und insbesondere auch Opern. Im Jahr 1716 machte er mit der Oper *Alessandro severo* auf sich aufmerksam, der ersten Vertonung des beliebten Librettos von Apostolo Zeno. Vielleicht verdankte es Lotti nicht zuletzt dieser Oper, dass sich der in den Jahren 1716 und 1717 in Venedig weilende Kurprinz von Sachsen für seine Musik begeisterte und ihn als Opernkapellmeister an den Dresdner Hof verpflichtete. Die Dresdner Jahre von 1717–1719 stellen Lottis einzige nennenswerte Zeit der Abwesenheit von Venedig dar. In den folgenden Jahren, womöglich auch schon zuvor, war Lotti dem *Ospedale degli Incurabili* verbunden, einem jener Waisenhäuser, die ihren Zöglingen eine fundierte musikalische Ausbildung gaben, um ihnen damit eine berufliche Perspektive zu eröffnen. Daneben blieb er Erster Organist des Markusdoms. 1736 wurde er dessen Erster Kapellmeister; in dieser Stellung verblieb er bis zu seinem Tod im Jahre 1740.

Lottis *Missa Sapientiae* ist nach Art einer „Nummernmesse“ konzipiert. Solide kontrapunktische Arbeit zeigt sich in der gravitätischen Chorfüge „Kyrie eleison“ (Nr. 3) und der lebhaft bewegten Fuge „Cum Sancto Spiritu“ (Nr. 13). Als routinierter Beherrscher eines vielstimmigen Ensembles, der sich auch vor satztechnischen Freiheiten nicht scheut, erweist sich Lotti in den stark besetzten Chören des *Gloria*. Vornehme Zurückhaltung erlegt er sich auf in den anmutigen solistischen Sätzen. Hinzuweisen ist auf Lottis Vorliebe für die weitläufige, quasi-ostinate Durchführung meist kurzer melodischer Einfälle und harmonischer Gänge. Besonders auffällig und fast bis zur Eintönigkeit gesteigert, erscheint das Verfahren in der Arie „Domine Fili“ (Nr. 8). Wesentlich abwechslungsreicher sind die im engeren Sinne konzertierenden Sätze, in denen die Motive auf verschiedene Instrumentengruppen verteilt sind.

Jan Dismas Zelenka (1679–1745) gehörte von etwa 1720 an bis zu seinem Tod im Dezember 1745 zu den Hauptverantwortlichen für die gottesdienstliche Musik am Dresdner Hof. In die Jahre um oder kurz nach 1730 fällt auch die Anschaffung und Einrichtung der *Missa Sapientiae* Antonio Lottis für eine Aufführung in der katholischen Schlosskapelle. Zelenkas Quelle gehört nicht unter diejenigen Manuskripte, die als Frucht von Lottis Dresdner Zeit 1717–1719 in der Königlichen Bibliothek verwahrt wurden. So lässt sich auch die Entstehungszeit der Komposition nicht auf Lottis Dresdner Jahre eingrenzen. Die Einrichtung betraf vor allem den Bereich der Instrumentierung. Zelenka stand vor der Aufgabe, den Farbenreichtum des berühmten Dresdner Hoforchesters zu nutzen. Die Haupttendenz der Einrichtung bestand in der Bereicherung des Streicherklangs durch Holzbläser. So ist die Verdoppelung der Tutti-Violinen durch Oboen eine Dresdner Selbstverständlichkeit.

Der Titel „*Missa Sapientiae*“ begegnet nur auf dem von Zelenka selbst geschriebenen Titelblatt der Dresdner Partitur sowie im autographen Katalog über Zelenkas Musikaliensammlung. Die anderen erhaltenen Quellen begnügen sich mit dem Titel „*Missa*“ oder „*Messa*“ und Angaben zur Besetzung. Möglicherweise geht auch die Zusammenstellung des *Gloria* in G-Dur mit dem *Kyrie* in g-Moll zu dieser Messe auf Zelenka zurück. Die Quelle, die vielleicht die Urgestalt des Werkes am ehesten repräsentiert, ist nämlich eine Londoner Partitur italienischer Provenienz. Sie trägt den Titel „*Messa a quattro voci con strumenti del Sig. Antonio Lotti*“ und enthält ein *Gloria* in F-Dur, das ein völlig anderes ist als das in den anderen Quellen überlieferte *Gloria* in G.

Zelenkas Quelle diente Johann Sebastian Bach als Vorlage für eine Abschrift des Werkes, die er um 1732 bis 1735 anfertigte. 1989 hat Kirsten Beißwenger eine weitere illustre Quelle für Lottis Messe ermittelt: Georg Friedrich Händel hat Teile der Messe (ohne Angabe des Autors; das Werk wurde von der Händel-Forschung bis dahin zu den *Incerta* gerechnet) eigenhändig kopiert, um einiges davon in drei seiner eigenen Werke einzubauen.¹

Die Überlieferung des Werks und seine Quellen sind im Kritischen Bericht der Partitur ausführlich dargestellt. Unsere Ausgabe legt die Partitur *Mus. 2159-D-4* der Sächsischen Landesbibliothek Dresden als Hauptquelle zugrunde, die Ausgabe bietet das Werk somit in der von Zelenka eingereichten Fassung.

Hannover, im Sommer 1991

Wolfgang Horn

Zum Klavierauszug

Die Satzkunst Antonio Lottis zeigt in der vorliegenden *Missa Sapientiae* ein besonderes Gesicht: Durch die geteilten Bratschen entsteht ein auffallend dichter fünfstimmiger Tonsatz (die lichte Transparenz der sparsam instrumentierten Solosätze wirkt demgegenüber umso eindrucksvoller). Tritt die Trompete hinzu, greift Lotti dann in der Sechsstimmigkeit sogar noch zu weiterem Verdichten des Satzes, indem er Trompete und erste Violinen durch oftmalige Stimmkreuzungen eng miteinander verknüpft.

Beim Verfassen des Klavierauszuges habe ich mich entschlossen, dieses seltene Klangidiom möglichst original in den Klaviersatz zu übernehmen, sofern dies grifftechnisch gut möglich ist. Ebenso bleibt die Behalsung der originalen Stimmführung weitgehend verpflichtet.

Berlin, im Februar 2024

Volkher Häusler

* Der Text ist ein Ausschnitt aus dem Vorwort zur Partitur (Carus 40.661). Für weitere Nachweise und Informationen zur Dresdner Aufführungspraxis sei darauf verwiesen.

¹ Vgl. dazu Kirsten Beißwenger, „Eine Messe Antonio Lottis in Händels Notenbibliothek. Zur Identifizierung des *Kyrie* in g-moll (HWV 244) und des *Gloria* in G-dur (HWV 245)“, in: *Die Musikforschung* Bd. 42 Nr. 4 (1989), S. 353–356.

Foreword*

Antonio Lotti was born in 1666 or 1667. On the title page of his first published work he was described as a Venetian, and it was in Venice that the greater part of his life's work was done. As early as 1689 Lotti was in the service of St. Mark's Cathedral; he became second organist there in 1692 and principal organist in 1704. His employment at St. Mark's carried with it duties as a composer, and he wrote numerous works for liturgical use. Lotti also composed secular vocal music: solo cantatas and madrigals, and in particular operas. His composition of *Alessandro severo* in 1716 marked the first setting of this popular libretto by Apostolo Zeno. It may have been largely as a result of the success of this opera that the Electoral Prince of Saxony, who stayed in Venice during 1716 and 1717, developed an admiration for Lotti's music, and appointed him to be opera Capellmeister at the Court of Dresden. The years 1717–1719 which he spent in Dresden were the only period of any consequence during which Lotti was away from Venice. During the following years, and possibly from an earlier date, Lotti was associated with the "Ospedale degli Incurabili," one of the institutions for orphans which gave their pupils a thorough musical education so that they would be qualified for a career in music. All this time he remained principal organist at St. Mark's Cathedral. In 1736 he became maestro di cappella there, and he retained that office until his death in 1740.

Lotti's *Missa Sapientiae* is constructed in many separate movements. Strong contrapuntal writing marks the solemn choral fugue "Kyrie eleison" (No. 3) and the lively fugue "Cum Sancto Spiritu" (No. 13). In the fully scored choruses of the Gloria Lotti demonstrates his skill as a highly experienced director of ensemble forces, and as a creative musician who did not shun technical innovations. He reveals great delicacy in his handling of the graceful solo pieces. A noteworthy feature of this music is Lotti's liking for the extended, quasi-ostinato development of what are generally concise melodic ideas and harmonic progressions. This tendency is demonstrated especially and almost to excess in the aria "Domine Fili" (No. 8). Far richer in contrasts are the movements written in the concertante style, in which the melodic ideas are divided between different groups of instruments.

Jan Dismas Zelenka (1679–1745) was, from about 1720 until his death in December 1745, one of those principally responsible for church music at the Court of Dresden. During the period around or shortly after 1730 he obtained the *Missa Sapientiae* of Antonio Lotti and adapted it for performance at the Dresden Court Chapel. The score which Zelenka used is not among the manuscripts which were preserved in the Royal Library as the fruits of Lotti's years at Dresden, 1717–1719, so it appears probable that this work was not composed while Lotti was at Dresden. Zelenka's adaptation concerned principally the instrumentation. He was obliged to exploit the richness of tone colours produced by the celebrated Dresden Court Orchestra. The principal element of the adaptation was the enrichment of the string tone by the addition of woodwind instruments. The doubling of the tutti violins by oboes was standard practice at Dresden.

The title "Missa Sapientiae" is to be found only on the title page of the Dresden score, in Zelenka's hand, and in the autograph catalogue of Zelenka's collection of music. The other sources are merely entitled "Messa" or "Missa", with details of scoring. It may also have been Zelenka himself who brought together the Gloria in G major and the Kyrie in G minor. The version of this work which is closest to the form in which Lotti originally composed it is probably a score, of Italian origin, now in London. That score bears the following title: "Messa a quattro voci con strumenti del Sig. Antonio Lotti". The Gloria in F major contained in that score is completely different from the Gloria in G major in other source scores.

Johann Sebastian Bach also produced a copy of Lotti's work, which he transcribed directly from Zelenka's score around 1732 to 1735. In 1989, Kirsten Beißwenger identified another illustrious source for Lotti's Mass: George Frideric Handel copied parts of the Mass in his own hand in order to incorporate some of it into three of his own works (without specifying the author; the work has long been counted by Handel scholars among the *Incerta*).¹

The sources of the work are described in detail in the Critical Report of the full score. Our edition is based on the score *Mus. 2159-D-4* of the Sächsische Landesbibliothek Dresden as the main source; the edition thus offers the work in the version arranged by Zelenka.

Hannover, summer 1991
Translation: John Coombs

Wolfgang Horn

Regarding the vocal score

A special facet of Antonio Lotti's compositional skill can be seen in this *Missa Sapientiae*: the divided violas create a strikingly dense five-part texture (the delicate transparency of the sparsely orchestrated solo movements is all the more remarkable in contrast). When the trumpet joins in, Lotti condenses the setting of the six-part texture even further by closely linking the trumpet and first violins by means of a frequent crossing of voices.

When creating the vocal score I decided to incorporate this unusual idiomatic sonority into the piano part as originally as possible, within the limitations of technical possibility. The note stem notation also remains largely faithful to the original part-writing.

Berlin, February 2024

Translation: Gudrun and David Kosviner

Volkher Häusler

* This text is an excerpt from the Foreword to the score (Carus 40.661). For further references and information on Dresden performance practice, please refer to this.

¹ See Kirsten Beißwenger, „Eine Messe Antonio Lottis in Händels Notenbibliothek. Zur Identifizierung des Kyrie in g-moll (HWV 244) und des Gloria in G-dur (HWV 245)“, in: *Die Musikforschung* Vol. 42 No. 4 (1989), pp. 353–356.

Missa Sapientiae

I. Kyrie

Antonio Lotti

1666/7–1740

1. Kyrie eleison I

Klavierauszug: Volkher Häusler 2024

Largo **Tutti**

2 Violini
+2 Oboi ad lib.
2 Violen
Continuo



f

5



10

Soprano

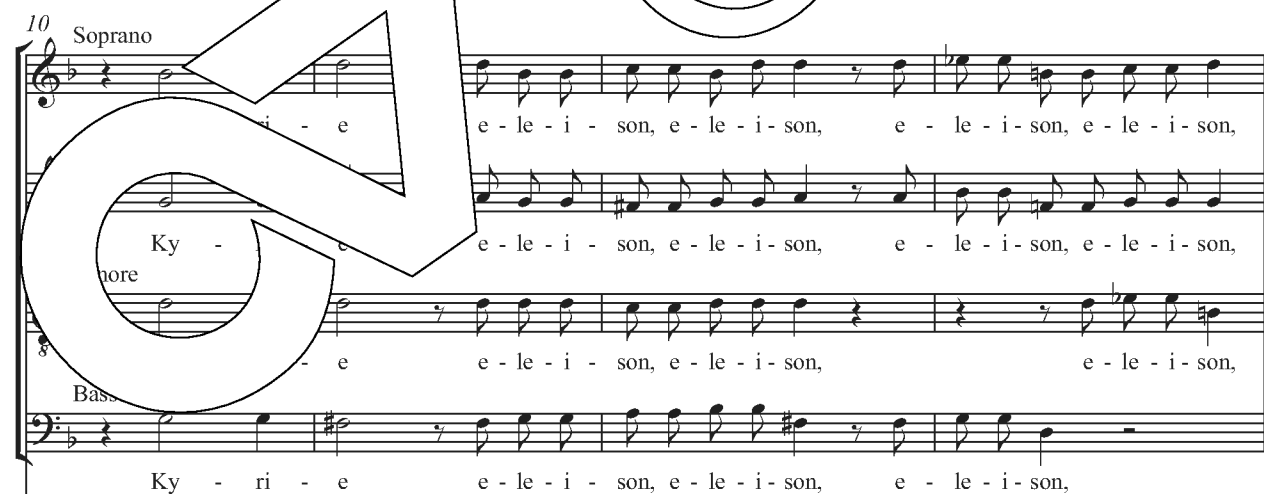
Ky - ri - e e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son,

mezzo

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

Bass

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



Bc



Aufführungsdauer / Duration: ca. 32 min.

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First edition
edited by Wolfgang Horn,

Kirsten Beißwenger

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

le - i - son, e - le - i - son,
 Ky ri - e e - le - i - son, e -
 e - le - i - son, e -
 Tutti
 Ky - ri - e,
 e - le - i - son, e - le - i - son,
 le - i - son, e - le - i - son, Ky - ri - e e - lei - son,
 le - i - son, e - le - i - son, e - le - i - son,
 + VII (Ob I) + VI II (Ob II)

Ky - ri -

Ky - ri - e e - le -
e, Ky - ri - e e - le
Ky - ri - e e - le

Ky - ri - le -
Tutti

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

2. Christe eleison

Andante

Tutti

2 Violini
+2 Oboi ad lib.
2 Viole
Continuo

Musical score for the piano introduction, marked *f* (forte). The score is in 3/4 time and B-flat major. It features a melody in the right hand and a bass line in the left hand.

8 Soprano

Vocal staves for Soprano, Alto, Tenore, and Basso. The lyrics are: Chri - ste, Chri - ste e - le - i - son, Chri - e

Piano accompaniment for the vocal entry, marked *p* (piano). The score is in 3/4 time and B-flat major. It features a melody in the right hand and a bass line in the left hand. The lyrics are: Chri - ste, Chri - ste e - i son,

Piano accompaniment for the vocal entry, marked *p* (piano). The score is in 3/4 time and B-flat major. It features a melody in the right hand and a bass line in the left hand. The lyrics are: i - son,

Vocal staves for Soprano, Alto, Tenore, and Basso. The lyrics are: Chri - ste e - le - i - son, Chri - ste e - le - i - son,

Piano accompaniment for the vocal entry, marked *p* (piano). The score is in 3/4 time and B-flat major. It features a melody in the right hand and a bass line in the left hand. The lyrics are: Chri - ste e - le - i - son,

Piano accompaniment for the vocal entry, marked *p* (piano). The score is in 3/4 time and B-flat major. It features a melody in the right hand and a bass line in the left hand. The lyrics are: Chri - ste e - le - i - son,

Solo

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

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

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

Tutti

f *p* Bc +VI I/II

Chri-ste_ e - le - i - son,

Chri-ste e - le - i - son,

Chri-ste e - le - i - son,

Chri-ste_ e - le - i - son,

Bc II (Ob I) Bc +VI I (Ob I)

Chri-ste e - le - i - son,

Tutti

f *p* Bc

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

3. Kyrie eleison II

Allegro **Tutti**

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

Alto
E - le - - -

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

Basso

2 Violini
+2 Oboi ad lib.
2 Viole
Continuo
f
Bc

6

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

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

VI II (Ob II) + VI I (Ob I)
f

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

+ Va I/II
f
 + Bc

Bc

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

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

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

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

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

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

Bc *Tutti* Bc

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

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

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

e - le - - -

(Ob D) *Tutti*

Adagio

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

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

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

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

II. Gloria

4. Gloria in excelsis Deo

Allegro

Bc (Pleno Organo)

Tromba conc.
2 Violini
+2 Oboi ad lib.
2 Viole
Continuo



4 **Tutti**



8



12



16



Tutti / Solo

Glo -
soprano II Tutti

Glo -
Tutti

Glo -

Tenore Tutti

Glo -

Basso Tutti

Glo -

ri - a, glo -

ri - a,

ri - a,

ri - a,

ri - a,

ri - a,

ri - a,

Solo

glo - - -

Solo

glo - - -

-Tr

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

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

Solo

glo - - -

Bc

Tutti

29

Solo

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

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

-Ve -Tr

Bc

33

cel - sis De - o,

cel - sis De - o,

o,

Archi, (

37 Tenore Solo

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

Basso Solo

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

-Ve

p

41 Soprano I

Solo

glo

ri - a

Soprano II

Solo

glo

ri - a

Tutti

glo - ri - a

Tutti

glo - ri - a in

Tutti

in

ex

cel - sis De - o,

glo

Tutti

cel - sis De - o,

glo

+ VI I (Ob I)

Bc

46

(Tutti)

ex - - cel - - sis,

cel - - sis, glo - ri - a,

cel - - sis, glo - ri - a,

ri - a,

ri - a,

+ VI II

Bc

+ VII (Ob I)

Tutti

51

Solo

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

Solo

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

Solo

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

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

I (Ob I), Bc

p

56

- - - - - ri - a,

- - - - - ri - a,

- - - - - ri - a,

Tutti

Et in

* Oktavparallelen im Original / *parallel octaves in the sources*

61

Solo

glo - - - - -

Solo

glo - - - - -

Solo

glo - - - - -

Solo

glo - - - - - ri - a,

ter - ra pax,

Bc

67

- - ri - a.

- - ri - a.

- - ri -

Tutti

VI III (Ob II/I)

ter - ra pax,

Tutti

f

73 Alto

Tutti

Et + VII (Ob I), Bc in ter - - ra pax,

p

Tutti

Pax ho - mi - ni - bus, pax, pax,

Pax ho - mi - ni - bus, pax, pax, pax,

pax ho - mi - ni - bus, pax, pax, pax, pax,

Tutti

Pax ho - mi - ni - bus, pax, pax, pax, pax,

pax, pax, pax, pax,

Tutti
VII
f

Adagio

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

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

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

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

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

Tutti

5. Laudamus te

Vivace

2 Oboi
Fagotto
2 Violini
2 Viole
Continuo

Bc Archi Bc Ob I/II, Fg

4 Archi +Fg +Ob I/II Tutti

7 Soprano I Solo ad lib. Lau - da - , lau -
Soprano II Solo ad lib. Lau - da - mus te, lau -
Alto I Solo ad lib. Lau - da - mus te, lau -
Bc

da - lau - da - mus te, lau - da - mus, lau - da - - -
da - mus, lau - da - mus te, lau - da - mus, lau - da - - -
da - mus, lau - da - mus te, lau - da - mus, lau - da - - -
Ob I/II, Fg Bc

13

S I
- mus, lau - da - - - mus te,

S II
- mus, lau - da - - - mus te,

AI
- - - - - mus te,

A II

T
Solo ad lib.
Lau - da - mus te, be - ne - di - ci - mus te, -

B
Solo ad lib.
Lau - da - mus te, be - ne - di - ci - mus te,

VII VII VII

16

ad - o - ra - mus

ad - o - ra - mus

ad - o - ra - mus

Solo ad lib.

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

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

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

Bc VII Bc

te, ad - o - ra - mus te,

te, ad - o - ra - mus te,

te, ad - o - ra - mus te,

Tutti

glo - ri - fi - ca - mus,

Tutti

glo - ri - fi - ca -

Tutti

glo - ri - fi - ca - mus,

VII Bc

Ob I, Fg, VI I

Ob II, VI I

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

glo - ri - fi - ca - - mus,

glo - ri - fi - ca - mus,

mus,

glo - ri - fi - ca - mus,

glo - ri - fi - ca - mus,

glo - ri - fi - ca - mus,

glo - ri - fi - ca - mus,

Ob I, Fg, VI I

Ob II, VI II

simile

Solo ad lib.

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

Ob I/II, Fg (Bc tacet) Bc

da - mus da - mus
 ritus
 da-mus te, l - mus,
 Solo ad lib. lau - da - mus
 Solo ad lib. lau - da - mus te, be - ne - di - ci - mus te, lau - da - mus te, be - ne - di -
 Solo ad lib. lau - da - mus te, be - ne - di - ci - mus te, be - ne -

Ob I, VII Ob II, VI II simile

+Fg

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

te, **Tutti** glo - ri - fi - ca - -
Tutti glo - ri - fi - ca - - mus te,
Tutti mus, ad -
Tutti mus, glo - ri - fi -
Tutti glo - ri - fi - ca - - mus, ad -
Tutti te, glo - ri - fi - ca - - mus,

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

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

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

Ob 1, Fg (Bc tacet)

VI I/II, Va (Bc tacet)

Tutti

(Bc tacet)

VI I/II, Va

p *f*

Tutti

6. Gratias agimus tibi

Adagio

Tutti

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

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

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

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

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

Tutti/Solo ad lib.

Tromba
2 Violini
+2 Oboi ad lib.
2 Viole
Continuo

Andante

7

nam glo - ri - am tu - am.

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

nam glo - ri - am tu - am.

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

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

-Tr tr

12

15

Solo ad lib.

Gra - ti - as a - gi - mus

Solo ad lib.

Gra - ti - as a - gi - mus

Solo ad lib.

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

Solo ad lib.

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

Solo ad lib.

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

Bc

18

Tutti

pro - pter ma - gnam glo -

Tutti

pro - pter ma - gnam glo -

Tutti

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

Tutti

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

Tutti

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

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

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

7. Domine Deus, Rex coelestis

Andante

Ob, Bc

+Fl

Oboe solo
Flauto
traverso solo
Continuo

Musical score for Oboe solo, Flauto traverso solo, and Continuo, measures 1-5. The score is in 3/4 time and features a melodic line in the upper voice and a harmonic accompaniment in the lower voice.

Musical score for Oboe solo, Flauto traverso solo, and Continuo, measures 6-10. The score continues the melodic and harmonic development from the previous system.

Musical score for Oboe solo, Flauto traverso solo, and Continuo, measures 11-15. The score continues the melodic and harmonic development from the previous system.

Musical score for Oboe solo, Flauto traverso solo, and Continuo, measures 16-20. The score continues the melodic and harmonic development from the previous system.

21 Soprano Solo

Musical score for Soprano Solo and Continuo, measures 21-25. The Soprano Solo part begins with the lyrics "Do - - - mi - ne". The Continuo part provides a harmonic accompaniment. The score concludes with the instruction "-Ob, Fl".

26

De - us, Rex coe - le - stis,

+Fl

+Ob

31

Do - - - mi - ne - De - us, Rex coe - le - - sti

Bc

+Fl +Ob

36

De - us - Pa - ter,

De Pa - ter,

Pa - - - ter o -

Fl

44

- - mni - pot - ens,

+Ob

48

Do - - - mi - ne De - us, Rex coe - -

Ob

53

le - - - stis,

+Fl

56

e - - us Pa - - tris, De - us

59

a - - -

62

65

Bc

68

ter o - mni - pot - ens,

+Ob

72

+Fl

De - us Pa

78

81

Bc

ter o -

85

mni - pot - ens.

+Ob

90

+Fl

93

96

99

8. Domine Fili

Andante

2 Violini
+2 Oboi ad lib.
Continuo

Musical score for strings and continuo, measures 1-4. The score is in 3/2 time and D major. The upper staff (Violins) has fingering markings: VI II, VII, VII, VII, VII, and the instruction *simile*. The lower staff (Continuo) has a *Bc* marking. The music consists of a steady eighth-note accompaniment.

Musical score for strings and continuo, measures 5-8. The music continues with the same accompaniment. Measure 8 features a trill (*tr*) in the upper staff.

10 Alto

Tenore

Basso

Solo

Solo

Solo

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

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

ge - ni - te, Je - su

- - - - - ni - te, Je - su

Musical score for strings and continuo, measures 9-12. The music continues with the same accompaniment.

Chri - - ste,

Chri - ste, Do - mi-ne Fi - li

Chri - - ste, Do - mi-ne

Do - mi-ne Fi - li u - ni - ge - ni - te,

u - ni - ge - ni - te,

Fi - li - ge - ni - te,

Je - su Chri - ste,

Je - su Chri - ste,

Je - su Chri - ste,

Do - mi - ne Fi - li u - ni - ge - ni - te,
 Do - mi - ne Fi - li u - ni - ge - ni - te,
 Do - mi - ne Fi - li u - ni - ge - ni - te,

Je - - - - -
 Je - - - - -
 Je - - - - -

48a *

su - Chri - ste. Do - mi - ne
 su - Chri - ste. Do - mi - ne
 su - Chri - ste. Do - mi - ne

* Dieser Takt wurde von J. S. Bach in seiner Abschrift der Partitur eingefügt; in Bachs Vorlage, einer Abschrift der Messe aus dem Besitz von J. D. Zelenka, fehlt er. / J. S. Bach added this bar when copying the full score; in the copy which was in J. D. Zelenka's possession and which Bach used for making his own copy, this bar is missing.

Do - mi - ne
Do - mi - ne Fi - li u - ni - ge -
Fi - li u - ni - ge -

This system contains measures 50 through 54. It features a vocal line with lyrics, a piano accompaniment, and a basso continuo line. The lyrics are: "Do - mi - ne Do - mi - ne Fi - li u - ni - ge - Fi - li u - ni - ge -".

Fi - li u - ni - ge - ni - te, Je -
- - - - - ni te, Je -
- - - - - ni - - - - -
- - - - -
- - - - -
- - - - -

This system contains measures 55 through 60. It features a vocal line with lyrics, a piano accompaniment, and a basso continuo line. The lyrics are: "Fi - li u - ni - ge - ni - te, Je - - - - - ni te, Je - - - - - ni - - - - -".

65

su Chri ste, Je

su Chri ste, Je

su Chri ste, Je

70

Chri ste.

su Chri ste.

su Chri ste.

80

9. Domine Deus, Agnus Dei

Allegro

Soprano I e II
unisoni

Alto

Tenore

Basso

Tromba
2 Oboi
2 Violini
2 Viole
Continuo

Musical score for the first system. It includes vocal parts for Soprano I & II (unisoni), Alto, Tenore, and Basso, and instrumental parts for Tromba, 2 Oboi, 2 Violini, 2 Viole, and Continuo. The vocal parts have lyrics: "Do - mi - ne De - us, Do - mi - ne De - us, A - gnus". The instrumental parts are marked with "Bc" and "Tutti".

Musical score for the second system, starting at measure 5. It includes vocal parts for Soprano I & II, Alto, Tenore, and Basso, and instrumental parts for Tromba, 2 Oboi, 2 Violini, 2 Viole, and Continuo. The vocal parts have lyrics: "mi - ne, De - us, A - gnus De - us, Do - mi - ne A - gnus De - us, Do - mi - ne De - us, A - gnus De - us, Do - mi - ne De - us, A - gnus De - us". The instrumental parts are marked with "Tutti", "Bc", and "+Tr".

Tutti

Do - - - - -
 i, Do - mi - ne
 Do - mi - ne De - - - - -
 +Tr
 Tutti

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

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

Fi - li - us Pa

Tutti

Pa - - tris, A gnus

- - - tris, Fi - li - us Pa

- - - tris, Fi - s, Fi li - us Pa

Bc

Tutti

Fi - li - us

Fi - li - us Pa - - tris.

- - - tris.

- - - tris.

- - - tris.

Pa - - - tris.

10. Qui tollis peccata mundi

Andante

Archi

2 Oboi
2 Violini
2 Viole
Continuo

Piano accompaniment for the first system, featuring strings and woodwinds. The music is in G major and 4/4 time, with a tempo of Andante. The score shows the first four measures of the piece.

5

Soprano I Tutti

Soprano II Tutti Qui tol - - - lis pec -

Alto Tutti Qui tol - - - lis pec

Tenore I Tutti Qui tol - - - lis pec

Tenore II Tutti Qui tol - - - lis pec - ca -

Basso Tutti Qui tol - lis pec - ta, pec -

Qui tol - lis pec - ca ta, pec -

9

ca - ta - di, mi - se -

ca - ta - di, mi - se -

mun - di, mi - se - re - re,

- - ta mun - di, mi - se - re - re,

ca - ta mun - di, mi - se - re - re,

ca - ta mun - di, mi - se - re - re,

re - re, mi - se - re - re, mi - se -
 re - re, mi - se - re - re, mi - se -
 mi - se - re - re, mi - se - re - re
 mi - se - re - re, mi - se - re - re
 mi - se - re - re, mi - se - re - re

8
 8

re - - - - bis,
 re - re - - - - bis,
 no - - - - bis,
 no - - - - bis,
 no - - - - bis,
 no - - - - bis,

qui tol - - -
 qui tol - - -
 qui tol - - -
 qui tol - - - lis
 qui tol - - - lis pec
 qui tol - - - lis pec

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

28 **Allegro**
+Ob

Musical score for measures 28-31, featuring piano accompaniment with treble and bass staves. The music is in 4/4 time and includes various chords and melodic lines.

32 **Solo**

Musical score for measures 32-34, featuring vocal lines and piano accompaniment. The lyrics are: "Su - sci - pe, su - sci - pe de - pre - ca - ti - o -". The piano part includes a "Solo" section starting in measure 33.

35

Musical score for measures 35-38, featuring vocal lines and piano accompaniment. The lyrics are: "- pre - ca - ti - n, no - stram, no - stram,". The piano part continues with accompaniment for the vocal lines.

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

Bc

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

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

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

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

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

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

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

Bc *Tutti*

stram.

stram.

stram.

stram.

11. Qui sedes

Grave

Soprano I
Soprano II
Alto
Tenore
Basso

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

Tutti

2 Oboi
2 Violini
2 Viole
Continuo

Andante

8 -Ob

mi - - se - re - - - re, mi - se -
mi - se - re - re, mi - se - re -
mi - se - re - re, mi - se - re -

16

re, mi - se - re - re, mi - - - se -
 mi - se - re - re, mi - se - re - re,
 re - re, mi - se - re - re, mi - - -
 re, mi - se - re - re, mi - se - re -

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

20

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

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

24

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

28

+Ob
 -Bc

12. Quoniam tu solus Sanctus

Vivace

Bc

Tromba
2 Oboi
2 Violini
2 Viole
Basso
continuo

7

Tr, Ob (-Bc)

Bc

14

Tr, Ob (-Bc)

+Arcl Bc

20

26

Solo

Quo - - - - -

Bc

32

Basso II Solo

ni - am tu so - lus San - ctus, —

Quo - - - - - ni - am tu so - lus San - ctus, —

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

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

+Ob +Tr

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

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

Bc

no Solo

no Solo

ni - am

Quo - - - - - ni - am tu so - lus

ste.

ste.

+Ob +Tr

tu so - lus San - ctus, —

Alto
San - ctus, —

+Archi

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

tu so - lus Do - - - mi - tu lus

Bc

Do - mi - nus a so - lus s - si - mus, Je - - -

mi - nus a so - lus s - si - mus, Je - - -

su Chri - ste.

su Chri - ste.

+VI

Tu so - lus
 Tu so - lus
 Quo - - - - - ni - am,
 Quo - - - - - ni - am,
 Ob Tr

San - ctus, tu so - lus Do - mi - nus,
 San - ctus, tu so - lus Do - mi - nus,
 tu so - lus
 tu so - lus
 quo - - - - - ni - am,
 quo - - - - - ni - am,
 Archi
 Ob

San - ctus, tu so - lus Do - mi - nus, tu so - lus Al - tis - si - mus, Je - su
 San - ctus, tu so - lus Do - mi - nus, tu so - lus Al - tis - si - mus, Je - su

Chri - ste, Je - su
 Chri - ste, Je - su
 Je - su Chri - ste,
 Je - su Chri - ste,
 Je - su Chri - ste,
 su Chri - ste,
 su Chri - ste,
 Je - su Chri - ste,
 su, Je - su Chri - ste,
 +Tr

Je - - - - -

Archi

Ob

Tr

Je - - - - - su, Je su - - - - - ste

Je - - - - - su - - - - - tri - - - - -

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

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

Archi

Tr

Archi

Tr, Ob

Tutti

Bc

Tutti

13. Cum Sancto Spiritu

Vivace

Soprano I
Cum San-cto Spi - ri-tu in glo - - ri-a De - i Pa - tris,

Soprano II
Cum San-cto Spi - ri-tu in glo - - ri-a De - i Pa - tris,

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

Tenore

Basso

Tromba
2 Oboi
2 Violini
2 Viole
Basso
continuo

Org

5
in - - - ri-a, in glo - - ri-a De - i Pa-tris,
a - men, - - - ri-a, in glo - - ri-a De - i Pa-tris,
in glo - - ri-a, in glo-ri-a De - i Pa-tris,

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

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

+Bc

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

a - men.
 - men.
 - me
 a - men.
 a - men.

Tutti

A -

A - - men,

A - - - - -

A - - - - -

Bc

men,

a - - - - - men, in

cum San - cto Spi - ri - tu in

men, cum San - cto Spi - ri -

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

a - - - men, a - -

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

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

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

a - - - men.

Tutti

a - - - -

men, a - - - -

men,

a - - - - - men,

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

Bc

men, cum San - cto
 men, a - - - - men,
 a - - - - - men, a -
 a - - - - -
 - men,
 +VII Bc

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

a - - - men, cum

a - - - - -

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

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

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

San - spi - ri - in glo - - - ri - a De - i Pa -

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

- - - - - men, in glo - - -

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

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

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

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