

Georg Friedrich
HÄNDEL

Dixit Dominus

Psalm 110 (109)

HWV 232

Soli (SSATB), Coro (SSATB)
2 Violini, 2 Viole e Basso continuo

herausgegeben von / edited by
Wolfgang Gersthofer

Stuttgarter Händel-Ausgaben
Urtext

Klavierauszug / Vocal score
Paul Horn



Carus 55.232/03

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Partitur (Carus 55.232),
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Dieses Werk ist mit dem *Dresdner Kammerchor* unter der Leitung von Hans-Christoph Rademann auf CD eingespielt (Carus 83.149).

The following performance material is available for this work:

full score (Carus 55.232),
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Vorwort

Georg Friedrich Händel schloss seine Vertonung des 110. Psalms „Dixit Dominus“ (Vulgata: Psalm 109) der Datierung des Autographs zufolge im April 1707 zu Rom ab. Bereits kurz nach seiner dortigen Ankunft (wahrscheinlich Anfang Januar 1707) fand er, nicht zuletzt aufgrund seiner stupenden Fertigkeiten als Cembalist, Zutritt zu den musikalisch maßgeblichen Kreisen des römischen Mäzenatentums; hier sind sowohl die Kardinäle Benedetto Pamphilij, Carlo Colonna und Pietro Ottoboni als auch der reiche Marchese Francesco Maria Ruspoli zu erwähnen. Wann und wo genau das Händel'sche *Dixit Dominus* HWV 232 uraufgeführt worden ist, lässt sich nicht sicher sagen. Möglicherweise erklang es bereits während der Oster-Vesper 1707 in Ottobonis Titularkirche S. Lorenzo in Damaso. Vielleicht wurde es aber auch erstmals im Juli präsentiert, als Händel für Kardinal Colonna weitere Psalmvertonungen (*Laudate pueri* HWV 237 und *Nisi Dominus* HWV 238)¹ schuf, welche in Santa Maria in Monte Santo an der Piazza del Popolo zur Aufführung gelangten.

Der 110. Psalm verdankt seine reiche Vertonungsgeschichte vor allem seiner kirchlich-zeremoniellen Positionierung als Eröffnungsstück der sonntäglichen Vesperliturgie. Zwischen Monteverdis *Dixit Dominus*-Version innerhalb der *Marienvesper* (1610) und Mozarts Fassung des Textes zu Beginn der *Vesperae solennes de Confessore* KV 339 (1780) hat eine Vielzahl von Komponisten sich des 110. Psalmes angenommen. Verwiesen sei hier etwa auf Vertonungen von Francesco Cavalli, Johann Rosenmüller, Dieterich Buxtehude, Marc-Antoine Charpentier, Johann Ernst Eberlin, auf das klangprächtige doppelchörige *Dixit Dominus* RV 594 von Antonio Vivaldi² oder die etwas „bescheidenere“, einsätzigere Version Johann Adolf Hasses³.

Während Monteverdis sechsstimmige, mehrfach durch Instrumentalritornelle gegliederte Vertonung circa acht Minuten in Anspruch nimmt und das einsätzig „durchkomponierte“ *Dixit* aus KV 339 gar nur gute vier Minuten währt, sind die entsprechenden Werke Händels und Vivaldis großangelegte, mehrsätzigere Kompositionen von jeweils etwa halbstündiger Dauer.

„Händel trifft in seinem Werk [...] den selbstbewußten, machtbetonten, höfisch-feierlichen Ton des Inthronisationszeremoniells besonders gut und weiß darüber hinaus den inhaltlich schwer verständlichen Textaussagen (wie etwa dem ‚de torrente bibet‘ [Nr. 7]) ein fast ‚mystisches‘, geheimnisvolles Flair zu verleihen.“⁴

Dem großen Eingangschor des *Dixit Dominus* HWV 232, dessen weiträumige Architektur (zum Vergleich: Vivaldi teilt den Text auf zwei Nummern auf) durch ein mottoartig an den Chorschluss gesetztes dreifaches „dixit“ textlich-musikalisch abgerundet erscheint, folgen zwei solistische Nummern: das lediglich vom Generalbass begleitete, mit mancherlei Koloraturen versehene Alt-Solo „Virgam virtutis“ (Vivaldi schreibt hier ein Sopran-Duett) sowie die streicherbegleitete Sopran-Arie „Tecum principium“ (bei Vivaldi eine Alt-Arie).

Mit Nr. 4 („Juravit Dominus“) hebt eine impressive Sequenz von teilweise geradezu mit rhetorischer Suggestion behandelten Chorsätzen an. So wird etwa in der Zeile „Et non poenitebit“ (Nr. 4) nicht nur das „non“ mehrfach von den vier

höheren Chorstimmen isoliert herausgehoben, sondern die ganze Passage läuft auch in drei – syntaktisch nachgestellten – „non“-Akkorden des ganzen Chores unter stufenweiser dynamischer Reduktion (*f* – *p* – *pp*) aus.

Nr. 5 koppelt ihre beiden Textbestandteile auf überzeugende Weise in gleichzeitigem Vortrag: Während eine Stimme (am Beginn der Bass, ab T. 5 der Sopran I etc.) in ruhig aufsteigender Viertelfolge gleichsam ehern verkündet „Tu es sacerdos in aeternum“, überbieten sich die anderen Stimmen mit rasch fallenden Sechzehntelfiguren, welche die inhaltliche Präzisierung „secundum ordinem Melchisedech“ tragen. Später erscheint auch das Viertel-Motiv in Engführungen.

In der Nr. 6 mit ihrer typisch alttestamentlichen Drastik fällt zunächst der den ganzen Eröffnungsabschnitt mit rastlosen Achtfolgen durchziehende Basso continuo auf, dann das eminent breit und bildhaft auskomponierte „imblebit ruinas“ mit den unablässigen Textwiederholungen in allen Chorstimmen und den permanenten „peinigenden“ Sechzehntelfigurationen der hohen Streicher. Auch das nachfolgende Verbum „conquassabit“, das nochmals den vernichtenden Gott des Alten Testaments plastisch vor Augen führt, wird durch Händel in einem Abschnitt von wiederum eigener Charakteristik eindrucksvoll herausgestellt. So können diese Passagen ohne weiteres bestehen neben jener „apokalyptische[n] Vision von suggestiver szenischer Kraft“⁵, die Antonio Vivaldi in den analogen Abschnitten seiner Vertonung gestaltet hat.

Einen verinnerlichten Ton, wie wir ihn aus manchen Schlüsselszenen späterer Händel-Opern kennen (man denke beispielsweise an die große Klagearie der Titelfigur im zweiten *Alicia*-Akt), schlägt die Nr. 7 an.

Im Chor Nr. 8 – der kleinen Doxologie („Gloria Patri“), die für gewöhnlich jeden Psalmvortrag beschließt – entfaltet Händel zunächst in konzertant-lockerem Satz vokale Virtuosität (längeren Sechzehntelketten stellt er dabei ein rhythmisch prägnantes Repetitionsmotiv entgegen) und zeigt sich dann in der veritablen Schlussfuge auf die Worte „Et in saecula saeculorum. Amen“ als Meister streng polyphoner Satztechnik.

Mit dem in der British Library London befindlichen Händel'schen Autograph des *Dixit Dominus* HWV 232 steht eine verlässliche Quelle zur Verfügung, die die Grundlage für die vorliegende Edition bildet. Der Herausgeber dankt der British Library für die Bereitstellung eines Mikrofilmabzugs dieser Quelle. Seinen herzlichen Dank möchte der Herausgeber schließlich den Mitarbeitern der Redaktion der Hallischen Händel-Ausgabe, Frau Annette Landgraf sowie den Herren Stephan Blaut und Dr. Michael Pacholke, aussprechen, die in uneigennütziger Weise Zeit, Filmmaterial und ihre reiche Erfahrung zur Verfügung stellten.

Leipzig, im März 2008

Wolfgang Gersthofer

¹ Carus 55.417 und 55.238

² Carus 40.007

³ In Carus 50.701 und separat als Einzelausgabe Carus 40.966.

⁴ Paul-Gerhard Nohl: *Lateinische Kirchenmusiktexte. Geschichte – Übersetzung – Kommentar*, Kassel etc., ³2002, S. 161; siehe für das Verständnis des eigenartigen Psalmtextes dort auch das instruktive *Dixit Dominus*-Kapitel im Ganzen, S. 155–172.

⁵ Klaus Hofmann im Vorwort der Carus-Ausgabe von Vivaldis *Dixit Dominus*, Stuttgart 1978 (Carus 40.007), S. III.

Foreword

George Frideric Handel completed his setting of Psalm 110 (Psalm 109 in the Vulgata), "Dixit Dominus" in Rome during April 1707, as is stated on the autograph score. Soon after his arrival in the Roman metropolis (probably at the beginning of January 1707) he was able, largely owing to his fabulous skill as a harpsichordist, to gain access to the highest musical circles in Rome, whose members included Cardinals Benedetto Pamphilij, Carlo Colonna and Pietro Ottoboni, and also the wealthy Marchese Francesco Maria Ruspoli. Exactly when and where Handel's *Dixit Dominus*, HWV 232, received its first performance is unknown. Possibly it was heard during the 1707 Easter Vespers in Ottoboni's titular church S. Lorenzo in Damaso, or it may have been performed for the first time that July, when Handel wrote further psalm settings (*Laudate pueri*, HWV 237 and *Nisi Dominus*, HWV 238)¹ for Cardinal Colonna. These works were performed at Santa Maria in Monte Santo in the Piazza del Popolo.

The 110th Psalm owes the fact that it has been set to music very many times to its liturgically important place at the beginning of Sunday Vespers. Between Monteverdi's setting of *Dixit Dominus* in his *Vespro della Beata Vergine* (1610) and Mozart's version at the beginning of his *Vesperae solennes de Confessore*, K. 339 (1780) a great many composers set the 110th Psalm to music. Worthy of special mention are the settings by Francesco Cavalli, Johann Rosenmüller, Dieterich Buxtehude, Marc-Antoine Charpentier, Johann Ernst Eberlin, the tonally splendid double-choir *Dixit Dominus*, RV 594, by Antonio Vivaldi², and the single-movement version by Johann Adolf Hasse³.

While Monteverdi's six-voice setting, interspersed with instrumental ritornelli, is about eight minutes in duration, and the single-movement, "through-composed" *Dixit* in K. 339 only takes about four minutes, the corresponding works by Handel and Vivaldi are large-scale, multi-movement compositions, each lasting for about half an hour.

"In his work [...] Handel creates the self-confident, lofty and courtly air of an enthronement ceremony particularly well, and he also understands how to impart to passages in the text which are difficult to comprehend (such as 'de torrente bibet' [No. 7]) an almost mystical sense of secrecy."⁴

The great opening chorus of *Dixit Dominus*, HWV 232, whose spacious architecture (Vivaldi divided the corresponding text into two movements) is dominated by a three-fold choral exclamation of "dixit," is followed by two solo numbers: the alto solo "Virgam virtutis," with coloratura passages, accompanied only by the continuo (here Vivaldi wrote a soprano duet), and the soprano aria, with string accompaniment, "Tecum principium" (in Vivaldi's version an alto aria).

No. 4 („Juravit Dominus“) begins with an impressive sequence of choral movements, some of them handled most graphically. Thus at the line "Et non poenitebit" (No. 4) the "non" is emphasized by the four upper choral voices, in isolation, and the entire passage comes to an end in three evocative "non" chords sung by the whole choir, with step-wise reduction of sound (*f – p – pp*).

In No. 5 the two ideas in the text are convincingly combined simultaneously: one voice (initially the bass, from bar 5 soprano I etc.), in calmly ascending, brazen quarter-notes, pro-

claims "Tu es sacerdos in aeternum," while the other voices descend rapidly in sixteenth-note figures, to the words "secundum ordinem Melchisedech". Later the quarter-note motive also appears in diminution.

In No. 6, with its typically Old Testament drastic character, the most striking effect is created throughout the opening section by restless eighth-note continuo sequences, then comes the broadly and strikingly composed "implebit ruinas" with constant repetition of the words in all the choral parts and "tormenting" sixteenth-note figures in the high strings. The following "conquassabit," which brings an image of the vengeful God of the Old Testament vividly before our eyes, gives place to a section of characteristically Handelian impressiveness. These passages can stand along with the "apocalyptic vision of suggestive scenic power"⁵ which Antonio Vivaldi created in the corresponding sections of his setting.

No. 7 opens with a sense of profundity reminiscent of key scenes in operas which Handel was to compose later (for example the great lamenting aria of the title figure in the second act of *Alcina*).

In the chorus No. 8 – the lesser Doxology („Gloria Patri"), which normally concludes every psalm – Handel unfolds a concerto-like movement full of vocal virtuosity (lengthy chains of sixteenth-notes against a reiterated, rhythmically potent motive), leading to a veritable fugue on the final words "Et in saecula saeculorum. Amen," revealing himself as a master of strict polyphonic construction.

Handel's autograph score of *Dixit Dominus*, HWV 232, kept at the British Library, London, is the reliable source on which the present edition is based. The editor thanks the British Library for making available a microfilm of that source. Finally, the editor wishes to extend his sincere thanks to members of the editorial staff of the Hallische Händel-Ausgabe, Annette Landgraf, as well Stephan Blaut and Dr. Michael Pacholke, who in addition to film material, selflessly offered their time and vast experience.

Leipzig, March 2008
Translation: John Coombs

Wolfgang Gersthofer

¹ Carus 55.417 and 55.238

² Carus 40.007

³ In Carus 50.071 and in a separate edition (Carus 40.966).

⁴ Paul-Gerhard Nohl: *Lateinische Kirchenmusiktexte. Geschichte – Übersetzung – Kommentar*, Kassel, etc., 2002, p. 161; for understanding of this unique psalm text also see there the instructive *Dixit Dominus* chapter in full, p. 155–172.

⁵ Klaus Hofmann, in the foreword to the Carus edition of Vivaldi's *Dixit Dominus*, Stuttgart 1978 (Carus 40.007), p. III.

Text

Dixit Dominus
Psalm 110 (109)

Dixit Dominus Domino meo: Sede a dextris meis:
Donec ponam inimicos tuos, scabellum pedum tuorum.
Virgam virtutis tuae emittet Dominus ex Sion:
dominare in medio inimicorum tuorum.
Tecum principium in die virtutis tuae
in splendoribus sanctorum:
ex utero ante luciferum genui te.
Juravit Dominus, et non poenitebit eum:
Tu es sacerdos in aeternum secundum ordinem
Melchisedech.
Dominus a dextris tuis, confregit in die irae suae reges.
Judicabit in nationibus, implebit ruinas:
conquassabit capita in terra multorum.
De torrente in via bibet:
propterea exaltabit caput.

Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

Dixit Dominus

Der Herr sprach zu meinem Herrn: Setze dich zu meiner
Rechten, bis ich deine Feinde zum Schemel deiner Füße lege.
Der Herr wird das Zepter deines Reiches senden aus Zion:
Herrsche unter deinen Feinden!
Nach deinem Sieg wird dir dein Volk willig opfern in heili-
gem Schmuck. Deine Kinder werden dir geboren wie der
Tau aus der Morgenröte.
Der Herr hat geschworen, und es wird ihn nicht gereuen:
Du bist ein Priester ewiglich nach der Weise Melchisedeks.
Der Herr zu deiner Rechten wird zerschmettern die Könige
am Tage seines Zorns;
er wird richten unter den Heiden; er wird ein großes Schla-
gen unter ihnen tun;
er wird zerschmettern das Haupt über große Lande.
Er wird trinken vom Bach auf dem Wege;
darum wird er das Haupt emporheben.

Ehre sei dem Vater und dem Sohn und dem Heiligen Geist,
wie im Anfang, so auch jetzt und alle Zeit und in Ewigkeit.
Amen.

Dixit Dominus

The Lord said unto my Lord, sit thou at my right hand,
until I make thine enemies thy footstool.
The Lord shall send the rod of thy strength out of Zion:
rule thou in the midst of thine enemies.
Thy people shall be willing in the day of thy power,
in the beauties of holiness from the womb of the morning:
thou hast the dew of thy youth.
The Lord hath sworn, and will not repent,
thou art a priest for ever after the order
of Melchizedek.
The Lord at thy right hand shall strike through kings in the
day of his wrath.
He shall judge among the heathen,
he shall fill the places with the dead bodies;
he shall wound the heads over many countries.
He shall drink of the brook in the way:
therefore shall he lift up the head.

Glory be to the Father, and to the Son, and to the Holy Spirit.
As it was in the beginning, is now, and ever shall be,
world without end. Amen.

Dixit Dominus

Parole de l'Éternel à mon Seigneur: Assieds-toi à ma droite,
jusqu'à ce que je fasse de tes ennemis ton marchepied.
L'Éternel étendra de Sion le sceptre de ta puissance:
Domine au milieu de tes ennemis!
Ton peuple est plein d'ardeur, quand tu rassembles ton ar-
mée; avec des ornements sacrés, du sein de l'aurore
ta jeunesse vient à toi comme une rosée.
L'Éternel l'a juré, et il ne s'en repentira point:
Tu es sacrificateur pour toujours, à la manière
de Melchisédek.
Le Seigneur, à ta droite, brise des rois au jour de sa colère.
Il exerce la justice parmi les nations: tout est plein
de cadavres;
il brise des têtes sur toute l'étendue du pays.
Il boit au torrent pendant la marche:
C'est pourquoi il relève la tête.

Gloire au Père, au Fils et au Saint-Esprit.
Comme au commencement, et maintenant, et toujours,
et pour l'éternité. Amen.

Dixit Dominus

Psalm 110 (109)
HWV 232

Georg Friedrich Händel
1685–1759

1. Coro

Klavierauszug: Paul Horn (1922–2016)

2 Violini
2 Viole
Basso continuo

Tutti

First system of the musical score, measures 1-2. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The music is marked 'Tutti'.

Second system of the musical score, measures 3-5. The notation continues with a triplet of eighth notes in the upper staff.

Third system of the musical score, measures 6-8. The notation continues with a triplet of eighth notes in the upper staff.

Fourth system of the musical score, measures 9-11. The notation continues with a triplet of eighth notes in the upper staff.

Fifth system of the musical score, measures 12-14. The notation continues with a triplet of eighth notes in the upper staff.

Sixth system of the musical score, measures 15-17. The notation continues with a triplet of eighth notes in the upper staff. A dynamic marking 'p' (piano) is present in the lower staff.

Soprano I

Soprano II

Alto

Tenore

Basso

Di-xit, di-xit Do-mi-nus Do-mi-no me - o, di - xit, di - xit,
 Di-xit, di-xit Do-mi-nus Do-mi-no me - o, di - xit, di - xit,
 Di-xit, di-xit Do-mi-nus Do-mi-no me - o, di - xit, di - xit,
 Di-xit, di-xit Do-mi-nus Do-mi-no me - o, di - xit, di - xit,
 Di-xit, di-xit Do-mi-nus Do-mi-no me - o, di - xit, di - xit,

di - xit, di - xit Do - mi-nus, di - xit Do - mi-no me -
 di - xit, di - xit Do - mi-nus, di - xit Do - mi-no me - di-xit, di-xit Do-mi-nus Do-mi-no
 di - xit, di - xit Do - mi-nus, di - Do - mi-no me - o, di-xit, di-xit Do-mi-nus
 di - xit, - mi-nus, di - xit Do - mi-no me - di-xit, di - xit
 di - x - mi-nus, di - xit Do - mi-no me - o, Bc di-xit,
 o, di-xit, di-xit Do-mi-no me - o, Do-mi-no me - o, di - xit, di - xit,
 o, di - xit, di - xit,
 Do - mi-no me - o, di - xit Do - mi-nus, di - xit Do - mi-no me - o, di - xit, di - xit,
 Do - mi-nus Do - mi-no me - o, di - xit Do - mi-nus, di - xit Do - mi-no me - o, di - xit, di - xit,
 di - xit Do - mi-nus Do - mi-no me - o, Do - mi-no me - o, Do - mi-no me - o, di - xit, di - xit,

Archi

27 Solo

di - xit Do - mi - no me - o, di - xit Do - mi - no me - o, di - xit, di - xit: Se - -

di - xit Do - mi - no me - o, di - xit Do - mi - no me - o, di - xit, di - xit:

di - xit Do - mi - no me - o, di - xit Do - mi - no me - o, di - xit, di - xit:

di - xit Do - mi - no me - o, di - xit Do - mi - no me - o, di - xit, di - xit:

di - xit Do - mi - no me - o, di - xit Do - mi - no me - o, di - xit, di - xit:

30 Soprano I

- - - - - de a dex - tris

33

me - se - - - -

36 Alto

Tenore Tutti

- - - - - de a dex - tris me - - - - is: Di - xit, di - xit Do - mi - nus Do - mi - no

39 Tutti

Di-xit, di-xit, di-xit, di-xit, di-xit, di-xit, di-xit:

Di-xit, di-xit, di-xit, di-xit, di-xit, di-xit, di-xit:

Tutti

Di-xit, di-xit, di-xit, di-xit, di-xit, di-xit, di-xit:

me - - - o, di-xit, di-xit, di-xit, di-xit, di-xit: Se - -

Di-xit, di-xit Do-mi-nus Do-mi-no me-o, di-xit, di-xit, di-xit, di-xit, di-xit: Se - -

Bc

43

Se - - - de a dex-tris me - is:

- de, se - - - de a dex-tris me - is:

e, se - - - de a dex-tris me - is:

- - - de a dex-tris me - is:

- - - de a dex-tris me - is:

Archi

48

Do - nec po - nam i - - ni - - -
 Do - nec po - nam i - - ni - - -
 Do-nec po-nam, do-nec po-nam i - ni - mi - cos,
 Do-nec po-nam, do-nec po-nam i - ni - mi - cos,
 Do-nec po-nam, do-nec po-nam i - ni - mi - cos, i - ni -

mi - - cos tu - - os,
 mi - - cos tu - - os,
 i - ni - mi - cos tu - os, i - ni - mi - cos tu os, do - nec po - nam i - ni - mi - cos tu - -
 i - ni - mi - cos tu - os, i - ni - mi - cos tu os, do - nec po - nam i - ni - mi - cos tu - -
 mi - cos, - mi - cos tu - po - nam i - ni - mi - cos tu - -
 a - - - bel - - - lum pe - - -
 sca - - - bel - - - lum pe - - -
 os, do - nec po - nam, do - nec, do - nec po - nam i - ni - mi - cos, do - nec po - nam, do - nec po - nam i - ni -
 os, do - nec po - nam, do - nec, do - nec po - nam i - ni - mi - cos, do - nec po - nam, do - nec po - nam i - ni -
 os, do - nec po - nam, do - nec, do - nec po - nam i - ni - mi - cos, do - nec po - nam, do - nec po - nam i - ni -

dum tu - o - rum,
 dum tu - o - rum, sca - bel - lum pe - dum tu - o -
 mi - cos, do - nec po - nam, do - nec po - nam i - ni - mi - cos tu - os, sca - bel - lum pe - dum tu -
 mi - cos, do - nec po - nam, do - nec po - nam i - ni - mi - cos tu - os,
 mi - cos, do - nec po - nam, do - nec po - nam i - ni - mi - cos tu - os,

sca - bel - lum pe - dum tu - o - sca -
 rum, tu - o - rum, sca - bel - lum, sca - bel - lum pe - dum tu - o - rum, sca - bel - lum
 o - rum, sca - bel - lum pe - dum tu - o - rum,
 sca - bel - lum pe - dum tu - o - rum, sca - bel - lum pe - dum tu - o - rum,
 sca - bel - lum pe - dum tu - o - rum, do - nec po - nam, do - nec po - nam i - ni - mi - cos
 pe - dum tu - o - rum, do - nec po - nam i - ni - mi - cos, i - ni -
 rum, do - nec po - nam i - ni - mi - cos,
 o - rum, tu - o - rum, do - nec po - nam i - ni - mi - cos tu - os,

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tu - os, sca - bel - - - - - lum, do - nec po - nam, do - nec
 sca - bel - - - - - lum, do - nec po - nam, do - nec
 mi - cos, do - nec po - nam, do - nec po - nam, do - nec
 do - nec po - nam, do - nec po - nam,
 sca - bel - - - - - lum, do - nec

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po - nam i - ni - mi - cos, do - nec po - nam i - ni - mi - cos, i - ni - mi - cos tu - os, tu - - -
 po - nam i - ni - mi - cos, do - nec po - nam i - ni - mi - cos, i - ni - mi - cos tu - os, tu - - -
 po - nam i - ni - mi - cos, do - nec po - nam i - ni - mi - cos tu - os, tu - - -
 po - nam i - ni - mi - cos, do - nec po - nam i - ni - mi - cos tu - os, tu - - -
 do - nec po - nam i - ni - mi - cos, sca - bel - lum pe - dum tu - o - rum, sca - bel - - - -
 - os, do - nec po - nam i - ni - mi - cos, sca - bel - lum pe - dum tu - o - rum, do - nec po - nam i - ni - mi - cos, do - nec
 - os, do - nec po - nam i - ni - mi - cos, sca - bel - lum pe - dum tu - o - rum, do - nec po - nam i - ni - mi - cos, do - nec
 - os, do - nec po - nam i - ni - mi - cos, sca - bel - lum pe - dum tu - o - rum, do - nec po - nam i - ni - mi - cos, do - nec
 - os, do - nec po - nam i - ni - mi - cos, sca - bel - lum pe - dum tu - o - rum, do - nec po - nam i - ni - mi - cos, do - nec

Bc Tutti

lum, sca-bel-lum pe-dum tu-
 po-nam, do-nec po-nam i - ni - mi - cos, i - ni - mi - cos, i - ni - mi - cos, sca-bel-lum pe-dum tu-
 po-nam, do-nec po-nam i - ni - mi - cos, i - ni - mi - cos, i - ni - mi - cos, sca-bel-lum pe-dum tu-
 po-nam, do-nec po-nam i - ni - mi - cos, i - ni - mi - cos, i - ni - mi - cos, sca-bel-lum pe-dum tu-
 po-nam, do-nec po-nam i - ni - mi - cos, i - ni - mi - cos, i - ni - mi - cos, sca-bel-lum pe-dum tu-

o-rum. Di - xit, di - xit, di - xit, di - xit mi-nus Do-mi-nus Do-mi-no me -
 o-rum. Di - xit, di - xit, di - xit, di - xit Do-mi-nus Do-mi-no me -
 o-rum. Di - xit, di - xit, di - xit, di - xit Do-mi-nus Do-mi-no me -
 o-rum. Di - xit, di - xit, di - xit, di - xit Do-mi-nus Do-mi-no me -
 o-rum. Di - xit, di - xit, di - xit, di - xit Do-mi-nus Do-mi-no me -

o-rum. Di - xit, di - xit, di - xit, di - xit mi-nus Do-mi-nus Do-mi-no me -
 o-rum. Di - xit, di - xit, di - xit, di - xit Do-mi-nus Do-mi-no me -
 o-rum. Di - xit, di - xit, di - xit, di - xit Do-mi-nus Do-mi-no me -
 o-rum. Di - xit, di - xit, di - xit, di - xit Do-mi-nus Do-mi-no me -
 o-rum. Di - xit, di - xit, di - xit, di - xit Do-mi-nus Do-mi-no me -

o:
 o: Solo
 o: Se
 o:

Se - de a dex - tris me-is, se-de a dex - tris me-is, a dex - tris me-is: Sca -

Se - de a dex - tris me-is, se-de a dex - tris me-is, a dex - tris me-is:

Se - de a dex-tris me-is, se-de a dex-tris me-is, a dex-tris me-is:

Tutti: Se - de a dex - tris me-is,

- de a dex-tris me-is, se-de a dex-tris me-is, a dex-tris me-is: Do - nec

Se - de a dex - tris me-is, se-de a dex - tris me-is, a dex - tris me-is: Do - nec

bel-lum pe-dum tu-o -

Sca - bel-lum pe-dum tu - o

Sca - b - lum pe -

po - - nam - bel-lum pe -

po - - nam

lum pe-dum tu - o - - rum, sca - bel-lum pe-dum tu-o - -

- rum, sca - bel-lum pe-dum tu-o - - - rum, sca - bel-lum

- dum tu - o - - - rum, pe - - - dum tu - o - -

- dum tu - o - - rum, sca - bel-lum pe-dum tu-o

i - - ni - - mi - - cos tu - -

rum, sca-bel-lum pe-dum tu-o - rum, sca - bel - lum, sca-bel-lum pe-dum tu -
 pe - dum tu - o - - - - - rum, sca - bel - lum, sca-bel-lum pe-dum tu -
 rum, sca-bel-lum pe - dum tu - o - rum, sca - - - - - bel - - - - -
 rum, sca-bel-lum pe - dum tu - o - - - - - rum, sca - bel - lum, sca-bel-lum pe-dum tu -
 os, sca - bel - lum, sca-bel-lum pe-dum tu -

o - rum, sca - bel - lum, sca - bel - lum pe - dum tu - o - rum, sca - bel - lum, sca - bel - lum pe - dum tu -
 o - rum, sca - bel - lum, sca - bel - lum pe - dum tu - o - rum, sca - bel - lum, sca - bel - lum pe - dum tu -
 - - - lum pe - dum tu - - -
 o - rum, sca - bel - lum pe - dum tu - o - rum, sca - bel - lum, sca - bel - lum pe - dum tu -
 o - - - - - bel - lum sca - bel - lum pe - dum tu - o - rum, sca - bel - lum, sca - bel - lum pe - dum tu -
 o - rum, do - nec po - nam, do - nec po - nam i - ni - mi - cos, do - nec po - nam, do - nec
 o - rum, tu - o - rum, do - nec po - nam, do - nec po - nam i - ni - mi - cos, do - nec po - nam, do - nec
 o - - - rum, do - nec po - nam i - ni - mi - cos, do - nec po - nam, do - nec
 o - rum, sca - - - - - bel - - - - - lum
 o - - - rum, do - nec po - nam, do - nec po - nam, po - nam i - ni - mi - cos, do - nec po - nam, do - nec

111

po-nam i - ni - mi - cos, i - ni - mi - cos, do - nec po - nam i - ni - mi - cos, i - ni - mi - cos,
po - nam i - ni - mi - cos, i - ni - mi - cos, do - nec po - nam i - ni - mi - cos, i - ni - mi - cos, sca -
po - nam i - ni - mi - cos, i - ni - mi - cos, do - nec po - nam i - ni - mi - cos, i - ni - mi - cos, sca -
pe - - dum tu - - o - - rum, sca -
po - nam i - ni - mi - cos, i - ni - mi - cos, do - nec po - nam i - ni - mi - cos, i - ni - mi - cos,

Musical notation for piano accompaniment and vocal lines in measures 111-113. The piano part consists of chords and moving lines in the right and left hands. The vocal lines are in various staves with lyrics.

114

sca - - bel - -
bel
bel
bel - lum pe - dum tu - o
ca - bel
- - - - -
- - - - -
- - - - -
- - - - -
- - - - -
- lum, sca - bel - lum pe - dum tu - o - - - - - rum, sca - bel - lum pe - dum tu -
- - - - - lum pe - dum tu - o - - - - - rum, sca - bel - lum pe - dum tu -
- - - - - lum pe - dum tu - o - - - - - rum, sca - bel - lum pe - dum tu -
- rum, sca - bel - lum pe - dum tu - o - - - - - rum, sca - bel - lum pe - dum tu -
- lum, sca - bel - lum pe - dum tu - o - - - - - rum, sca - bel - lum pe - dum tu -

Musical notation for piano accompaniment and vocal lines in measures 114-120. The piano part continues with chords and moving lines. The vocal lines are in various staves with lyrics. A large 'Carus' watermark is visible over the score.

120

o - - - rum, di - xit, di - xit, di - xit.

o - - - rum, di - xit, di - xit, di - xit.

o - - - rum, di - xit, di - xit, di - xit.

o - - - rum, di - xit, di - xit, di - xit.

o - - - rum, di - xit, di - xit, di - xit.

123

126

132

135

2. Aria (Alto)

Bc

Piano accompaniment for measures 1-3. The right hand plays chords and the left hand plays a rhythmic pattern of eighth notes.

Piano accompaniment for measures 4-6. The right hand continues with chords and the left hand with eighth notes.

7 Alto solo

Vir-gam vir-tu - tis, vir-tu-tis tu - ae, vir-gam vir -

Musical notation for measures 7-10. The alto solo line is in the upper staff, and the piano accompaniment is in the lower staves. Dynamics include *p*.

11

tu - tis, - ae - mit - tet Do - mi-nus, e - mit - tet

Musical notation for measures 11-14. The alto solo line is in the upper staff, and the piano accompaniment is in the lower staves.

mi-nus ex on, e-mit-tet Do -

Musical notation for measures 15-17. The alto solo line is in the upper staff, and the piano accompaniment is in the lower staves.

18

- mi-nus ex Si - on: do - mi - na -

Musical notation for measures 18-20. The alto solo line is in the upper staff, and the piano accompaniment is in the lower staves.

21

24

- re in me -

27

- di-o i - mi - co - rum tu - o -

rum,

mi - co - - - rum tu - o - - - rum, do -

33

- mi-na-re, do - - - mi-na-re in me - dio i - ni-mi-co - rum tu -

36

o - - rum, do - mi - na - re, do - mi - na - re

39

in me - di - o i - ni - mi - co - - - rum tu - o - rum, i - ni - mi -

42

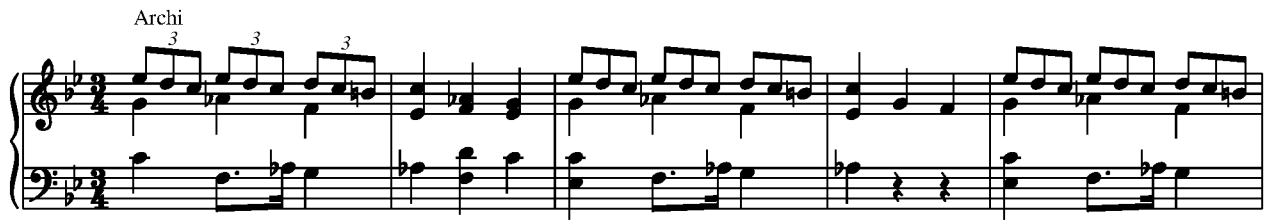
rum tu - o - rum, i - ni - mi - co -

- - - rum tu - o - rum.

50

3. Aria (Soprano I)

Archi



6 Soprano I solo

Te - cum prin - ci - pi

Bc



11

in di - e vir - tu - tis, di - e vir - tu - tis, vir - tu - tis

Bc Archi Archi Bc



tu - ae in splen - do -

Archi



21



26

ri - bus san - cto - rum, in splen -

31

do - ri - bus san - cto - rum, in splen - do - ri - bus

36

san - cto - rum, te - cum prin - ci - pi - um

41

in di - e as, vir - tu - tis tu - ae in splen -

46

do

51

ri - bus san - cto -

Bc

56

rum,

Archi

f

61

te - cum prin - ci - pium in di - vir - tu - tis, et sci - entia - rum tu - a - rum

Bc

Archi

p

in

do

72

ri - bus san - cto

77

rum: ex u - te - ro an - te lu - ci - fe - rum ge - nui

Bc

82

te, ge - nui te, ge - nui te, _____ an - te lu - ci

Archi Bc

87

fe - rum ge - nui te.

Archi

4

rave

Ju - ra Do - mi - nus, ju - ra - - - vit,

vit Do - mi - nus, ju - ra - - - vit,

Ju - ra - vit Do - mi - nus, ju - ra - - - vit,

Ju - ra - vit Do - mi - nus, ju - ra - - - vit,

Ju - ra - vit Do - mi - nus, ju - ra - - - vit,

Tutti

6 Allegro

et non, non poe - ni - te - bit, non, non,
et non, non poe - ni - te - bit, non, non,
et non, non poe - ni - te - bit, non,
et non, non poe - ni - te - bit, non,
et non, non poe - ni - te - bit, non, non poe - ni -

10

non, non, non, non, non poe - ni - te - bit e - um,
non, non, non, non, non poe - ni - te - bit e - um,
non, non, non, non, non poe - ni - te - bit e - um,
non, non, non, non, non poe - ni - te - bit e - um,
te - bit, non, non, non, non, non, non, non, non, ni - te - bit e - um,
et non poe - ni - te - bit e - um, et non poe - ni - te - bit e - um, non, non,
poe - ni - te - bit e - um, et non poe - ni - te - bit e - um, non, non,
et non poe - ni - te - bit e - um, et non poe - ni - te - bit e - um, non, non,
et non poe - ni - te - bit e - um, et non poe - ni - te - bit e - um, non, non,
et non poe - ni - te - bit e - um, et non poe - ni - te - bit e - um, non, non,
et non poe - ni - te - bit e - um, et non poe - ni - te - bit e - um, non, non,

19 *pp* **Grave**

non. *pp* Ju - ra - vit Do - mi - nus,
 non. *pp* Ju - ra - vit Do - mi - nus,
 non. *pp* Ju - ra - vit Do - mi - nus,
 non. *pp* Ju - ra - vit Do - mi - nus,
 non. Ju - ra - vit Do - mi - nus,

p *p* **Tutti**

24

ju - ra - vit Do - - mi - nus, Do - - mi - nus, ra - vit,
 ju - ra - vit Do - - mi - nus, Do - - mi - nus, ju - ra - vit,
 ju - ra - vit Do - - mi - nus, Do - - mi - nus, ju - ra - vit,
 ju - ra - vit Do - - mi - nus, Do - - mi - nus, ju - ra - vit,
 ju - ra - vit Do - - mi - nus, Do - - mi - nus, ju - ra - vit,

Allegro

poe - ni - te - bit, non, non, non poe - ni -
 et non, non poe - ni - te - bit, non, non poe - ni -
 et non, non poe - ni - te - bit, et non poe - ni - te - bit, non,
 et non, non poe - ni - te - bit, non,
 non poe - ni -

te-bit, non, non, non poe-ni-te-bit, non, non poe-ni-te-bit, non poe-ni-te-

te-bit, non, non, non poe-ni-te-bit, non, non poe-ni-te-bit, non poe-ni-te-

non, non, non poe-ni-te-bit, non, non poe-ni-te-bit, et non, non poe-ni-

non, non, non poe-ni-te-bit, non, non poe-ni-te-bit, et non, non poe-ni-

te-bit, non, non, non poe-ni-te-bit, non, non poe-ni-te-bit, et non, non poe-ni-

- - - bit, et non poe-ni-te-

- - - bit, et non poe-

te-bit, et non poe-ni-te-bit, et non, non poe-ni-te-bit, et non poe-ni-

te-bit, et non poe-ni-te-bit, et non poe-ni-te-bit, et non poe-ni-

te-bit, et non poe-ni-te-bit, et non poe-ni-te-bit, et non poe-ni-

bit, poe-ni-te-bit, non, non, non, non

bit, et non poe-ni-te-bit, non, non, non, non

te-bit, et non, non poe-ni-te-bit, non, non poe-ni-te-bit, non, non, non, non

te-bit, et non, non poe-ni-te-bit, non, non poe-ni-te-bit, non, non, non, non

te-bit, et non, non poe-ni-te-bit, non, non poe-ni-te-bit, non, non, non, non

47

poe-ni - te-bit e - um, non — poe - ni - te - - bit, et non, non poe-ni -
 poe-ni - te-bit e - um, non — poe - ni - te - - bit, et non, non poe-ni -
 poe-ni - te-bit e - um, et non, non poe-ni - te-bit, non, non poe-ni - te-bit, non, non poe-ni -
 poe-ni - te-bit e - um, et non, non poe-ni - te-bit, non, non poe-ni - te-bit, non, non poe-ni -
 poe-ni - te-bit e - um, non poe-ni - te - - - bit, et non, non poe-ni -

52

te - bit e - um, non, non, et non, non poe-ni - te -
 te - bit e - um, non, non, et non poe-ni - te-bit e -
 te - bit e - um, non, non, et non, non poe-ni - te-bit e -
 te - bit e - um, non, non, et non, non poe-ni - te-bit e -
 te - um, non, et non, non poe-ni - te-bit e -

um:
 um:
 um:
 um:

p *p* *più p* *pp* *ppp*

5. Coro

Tutti

Se-cun-dum or - di-nem Mel-chi - se-dech, se-cun- dum
Se-cun-dum or - di-nem Mel-chi - se-dech, se-cun-dum or - di-nem Mel-
Se-cun-dum or - di-nem Mel - chi - se-dech, se-cun-dum or - di-nem Mel-chi - se-dech,

Tu es sa - - cer - - dos in ae

Bc

or - tu - - - se - dech,
chi - - - se - dech,
se-cun-dum or - - -
Se-cun-dum or - - -
ter - - - - - num

The image shows a musical score for a choir. It consists of several staves. The top three staves are vocal parts, each with lyrics underneath. The lyrics are in Latin: "Se-cun-dum or - di-nem Mel-chi - se-dech, se-cun- dum", "Se-cun-dum or - di-nem Mel-chi - se-dech, se-cun-dum or - di-nem Mel-", and "Se-cun-dum or - di-nem Mel - chi - se-dech, se-cun-dum or - di-nem Mel-chi - se-dech,". The fourth staff is a bass line with lyrics "Tu es sa - - cer - - dos in ae". The fifth and sixth staves are piano accompaniment, with a "Bc" marking above the fifth staff. The seventh and eighth staves continue the vocal parts with lyrics "or - tu - - - se - dech,", "chi - - - se - dech,", "se-cun-dum or - - -", and "Se-cun-dum or - - -". The ninth and tenth staves are piano accompaniment with lyrics "ter - - - - - num". A large, stylized "CARUS" watermark is overlaid on the score.

5

tu es sa - cer - dos in ae -

se-cun-dum or - di-nem Mel-

di-nem, se-cun-dum or - di-nem Mel-chi-se-dech,

di - nem, se-cun-dum or - di-nem Mel-chi-se-dech,

se-cun-dum or - di-nem Mel - chi - se - dech,

6

7

ter - num

chi - se - dech, Mel - chi - se - dech, es sa -

se - cun - dum or - di - nem Mel - chi - se - dech,

tu es sa - cer - dos

se - cun - dum or - di - nem Mel - chi - se - dech,

8

9

cer - dos in ae - ter - num

tu es sa -

in ae - ter - num

10

se-cun-dum or-di-nem Mel-

se-cun-dum or-di-nem Mel-chi-se-dech, se-cun-dum or-di-nem Mel-

se-cun-dum or-di-nem Mel-chi-se-dech, se-cun-dum or-di-nem Mel-chi - se -

cer - dos in ae - ter - - - -

se-cun-dum or-di-nem Mel-chi - se - dech, Mel - chi - se -

chi - - - se-dech, se-cun-dum or - di-nem Mel - chi - - - se -

Tutti

chi - - - se-dech, - - - se-cun-dum or - - - di- Mel-chi

dech, se-cun-dum or-di-nem Mel-chi-se-dech, Mel - - - se -

num se-cun-dum or - - - di - nem Mel - chi -

dech, sa - cer - dos in ae -

dech, or - - - di-nem Mel-chi

se - dech, se-cun-dum or -

dech, se-cun - dum or - - - di-nem Mel-chi-se-dech, Mel -

se - dech,

ter - - - - - num,

se - dech,

- di-nem Mel-chi - - - se - dech, se-cun-dum or - di-nem Mel-chi - - se-dech, Mel-chi - - se - dech, se-cun-dum or - di-nem Mel-chi-se-dech, se-cun-dum in - ae - - ter - - - num, se-cun-dum or - di-nem Mel-chi-se-dech, tu es sa - cer - dos

chi-se-dech, se-cun-dum or - di-nem Mel-chi-se-dech, Mel-chi - - se - dech, or - di-nem Mel-chi-se-dech, se-cun-dum or - di-nem Mel-chi - - se-dech, se-cun-dum in - - - se - dech, tu es sa - - tu es sa-cer-dos in ae - ter-num, in ae - ter - - - num, or-di-nem Mel-chi-se-dech, Mel-chi - - se - dech, se-cun-dum or - di-nem Mel-nem Mel - chi - se - dech, tu es sa - cer - - num,

24

cer - dos in ae - - ter - - num, in ae-ter-num, in ae-
 tu es sa-cer-dos in ae-ter-num, in ae-ter-num, in ae- ter-num, es sa-cer-dos in ae-ter - num
 chi - se-dech, se-cun-dum or - di-nem Mel-chi - se - dech, tu es sa -
 dos in ae - ter - - num, in ae-ter-num, in ae-ter - - -
 tu es sa-cer-dos in ae-ter-num, in ae-ter-num, in ae - ter - - -

26

ter-num, es sa-cer-dos in ae-ter - - - num se-cun-dum or-di-nem Mel-chi - -
 se-cun-dum or-di-nem Mel-
 cer - dos in ae - er - - num
 num se-cun-dum or-di- Mel-chi se - dech, Mel -
 se - dech, se-cun-dum or - di-nem Mel - chi - - se - dech.
 chi - - - se - dech, Mel - chi - se - dech.
 se-cun-dum or - di-nem Mel-chi - - se - dech, Mel - chi - se - dech.
 chi - - - se - dech, Mel - chi - se - dech.
 - - - num se - cun - dum or - di - nem Mel - chi - se - dech.



6. Coro (Soli e Coro)

Allegro

VI I

VI II

Piano introduction in 3/4 time, measures 1-6. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line.

7

Piano introduction, measures 7-12. The right hand continues with a melodic line, and the left hand maintains the bass line.

13 Soprano I Solo

Soprano II Solo

Do - - mi - - nus, Do - - mi - - nus, Do - -

Vocal and piano introduction, measures 13-18. Two soprano parts enter with the text "Do - - mi - - nus, Do - - mi - - nus, Do - -". The piano accompaniment continues with a steady bass line.

19

- mi - nus a dex - - tris tu - is, dex - - tris tu - is, con -

Vocal and piano introduction, measures 19-24. The vocal parts continue with the text "- mi - nus a dex - - tris tu - is, dex - - tris tu - is, con -". The piano accompaniment continues with a steady bass line.

25

con - fre - - git, con - fre - git in di - - e i -

fre - - git, con - fre - - git in di - e

Vocal and piano introduction, measures 25-30. The vocal parts continue with the text "con - fre - - git, con - fre - git in di - - e i -" and "fre - - git, con - fre - - git in di - e". The piano accompaniment continues with a steady bass line.

31

rae su - ae re - ges, in di - e i - rae su -
i - rae su - ae re - ges, in di - e i - rae su -

37

Soprano I
ae re - ges.
Soprano II
ae re - ges.
Alto
Solo
Do - mi-nus, Do - mi-nus a
Tenore
Solo
Do - mi-nus, Do - mi-nus a

43

Alto
a cris tu - is, con - fre - git
Tenore
dex - is, con - fre -

49

Alto
Tenore in di - e i - rae su - ae re - ges.
Basso
git in di - e i - rae su - ae re - ges. Solo
Do - mi-nus,

Do - - - mi-nus a dex - tris tu - is, con - fre -

- - - git in di - e

i - rae su - - ae re - ges, con - fre -

git in di - - rae su - - ae re -

Prano I
Tutti Do - - - mi-nus a dex - tris

Alto
Tutti mi-nus a dex - tris tu - -

Tenore
Tutti Do - mi - nus a dex - tris tu - is, a dex - tris

Basso
Tutti Do - - - mi-nus a dex - tris tu - is,

Bc
Archi tutti unis.

tu - is, con - fre - - git, con - fre - -

is, con - fre - - git, con - fre - -

tu - is, con - fre - - git, con -

a dex - tris tu - is, con - fre - -

a dex - tris tu - is, con - fre - -

- git in di - i rae - ae,

- git in i - rae

fre - - git in di - e

- git in

in di - e i - rae su -

su - ae, in di - e i - rae

i - rae su - - ae, i - rae su - - ae,

di - e i - rae su - ae, in

in di - e i - rae su - - ae,

ae, in di - e i - rae
 su - - ae, in di - e
 in di - e i - rae su - - ae, i - rae
 di - e i - - rae su - ae,
 in di - e i - rae su - - ae,

su - - ae,
 i - rae su - - ae, in
 su - ae, in di - e i - rae
 in di - e i - rae su - ae,
 in di - e i - rae su - - ae,
 rae, i - - rae su - - ae
 di - - e i - - rae su - - ae
 su - - ae, i - rae su - - ae
 i - rae, i - rae su - - ae
 ae, in di - e i - - rae su - - ae

123

re - - - ges, con - fre - git, con - fre - git in
 re - - - ges, con - fre - git, con - fre - git in
 re - - - ges, con - fre - git, con - fre - git in
 re - - - ges, con - fre - git, con - fre - git in
 re - - - ges, con - fre - git, con - fre - git in

130

di - e i-rae su - ae re ges.
 di - e i-rae su - ae re - ges.
 di - e i-rae ae re - ges.
 di su ae re - ges.
 re su - ae re - ges.

136

142

Tutti

Ju - di - ca - - - - bit, ju - di -

Ju - di - ca - - - - bit, ju - di - ca - -

Ju - di - ca - - - - bit, ju - di - ca - -

Ju - di - ca - - - - bit, ju - di - ca - -

Bc

Tutti

bit, ju - - - ca

ca - - - bit, ju di -

bit, ju - di ca - -

bit, di - ca - - bit,

ju - di - ca - -

in na - - - ti - o - ni - bus, in na - ti - o - ni - bus, in

bit in na - ti - o - ni - bus, in

bit in na - - - ti - o - ni - bus, in na - ti -

ju - di - ca - - bit in na -

bit in na - - - ti - o - ni -

164

na - - ti - o - ni-bus,
na - ti - o - ni-bus,
o - - - ni-bus,
- - ti - o - ni-bus,
bus, in na - ti - o - ni-bus,

168

im - ple - - -
im - ple - bit, im -
im - ple - bit, im -
im - ple - bit ru -
im - ple - bit ru -

Bc

bit, im-ple - bit ru - i - nas, im - ple - - - bit, im -
 ple - - - bit, im-ple - bit ru - i - nas, im - ple - - -
 ple - - - bit, im-ple - bit ru - i - nas, im - ple - - -
 i - nas, im - ple - - - bit, im-ple - bit ru - i - nas, im -
 i - nas, im - ple - bit, im - ple - - - bit, im-ple - bit ru -

Tutti

ple - - - bit, im - ple - bit, im-ple - bit ru - nas, im -
 - bit, im - ple - - - bit, im - ple - - -
 - bit, im -
 ple - - - bit, im-ple - bit ru - i - nas, im - ple - bit, im-ple - bit ru -
 i - nas, im - ple - bit ru - nas, im - ple - - - bit, im -

- bit ru - i - nas, ru - i - nas, im -
 - bit, im - ple - - - bit ru - i - nas,
 - bit, im - ple - bit ru - i - nas,
 i - nas, im - ple - - - bit, im - ple - bit ru - i - nas,
 ple - bit, im-ple - bit ru - i - nas, im - ple - bit ru - i - nas, im -

ple - bit, im-ple - bit ru - i - nas, ru - i - - - nas, im -
 im - ple - bit, im-ple - bit ru - i - nas, ru - i - nas, im - ple - bit
 im - ple - bit, im-ple - bit ru - i - nas, ru - i - nas, im - ple - bit
 im - ple - bit, im-ple - bit ru - i - nas, ru - i - nas, im - ple - bit
 ple - bit, im-ple - bit ru - i - nas, ru - i - - - nas, im -

ple - bit ru - i - nas, ru - i - - - nas, im - ple - bit ru - i - nas, ru -
 ru - i - nas, im - ple - bit ru - i - nas, im - ple - bit ru - i - nas, ru - i - nas,
 ru - i - nas, im - ple - bit ru - i - nas, im - ple - bit ru - i - nas, ru - i - nas,
 ru - i - nas, im - ple - bit ru - i - nas, im - ple - bit ru - i - nas, ru -
 ple - bit ru - i - nas, im - ple - bit ru - i - nas, ru -
 - nas, im - ple - - - bit, im-ple - bit, im -
 ru - i - nas, im - ple - - - bit, im-ple - bit, im -
 im - ple - - - bit ru - i - nas, im - ple - - -
 i - - - nas, im - ple - bit ru - i - nas, im - ple - - -
 i - - - nas, im - ple - bit ru - i - nas, im-ple - bit ru - i - nas, im -

ple - bit, im - ple - bit ru - i - nas, im - ple - bit ru - i - nas,
 ple - bit ru - i - nas, im - ple - bit, im - ple - bit ru - i - nas, ju - di -
 - bit ru - i - nas, im - ple - bit, im - ple - bit ru - i - nas, ru - i - nas, in
 - bit, im - ple - bit ru - i - nas, im - ple - bit ru - i - nas, im - ple - bit ru - i - nas,
 ple - bit, im - ple - bit ru - i - nas, im - ple - bit ru - i - nas, Bc

in na - ti - o - ni -
 ca - bit, ju - ca bit na - o - ni -
 na - ti - o - ni -
 in na - ti - o - ni -
 ju - di - ca
 Tutti

- nas, im - ple - bit ru - i - nas, in na - ti -
 bus, im - ple - bit ru - i - nas, im - ple - bit, im - ple - bit, im - ple - bit ru - i - nas, im -
 bus, im - ple - bit ru - i - nas, im - ple - bit ru - i - nas, im - ple - bit, im - ple - bit ru - i - nas,
 bus, im - ple - bit ru - i - nas, ju - di - ca
 bit, im - ple - bit ru - i - nas, im - ple - bit ru - i - nas, in na - ti - o - ni -

o - ni - bus, ju - di - ca -
 ple - bit, im ple - bit ru - i - nas, ru - i - nas, im - ple
 ju - di - ca
 bit, im - ple - bit, im - ple - bit ru - i - nas, im - ple - bit, im -
 bus, in na - ti - o -

- bit, im - ple - bit
 - bit, im - ple - bit ru - i - nas, im - ple - bit ru - i - nas,
 bit in na - ti - o - ni bus, ru - i - nas,
 ple in na - ti - o - ni - bus, ru -
 bus, im - ple - bit
 ru - i - nas, ru - i - nas, im - ple - bit, im -
 ru - i - nas, im - ple - bit ru - i - nas, im - ple - bit ru -
 ru - i - nas, ru - i - nas, im - ple - bit ru -
 i - nas, ru - i - nas, im - ple - bit ru - i - nas, im - ple - bit ru -
 ru - i - nas, ru - i - nas, im - ple - bit ru -
 Bc Tutti

con-quas-sa-bit, con-quas-sa-bit, con-quas-sa-bit, con-quas-sa-bit,

con-quas-sa-bit, con-quas-sa-bit, con-quas-sa-bit, con-quas-sa-bit,

con-quas-sa-bit, con-quas-sa-bit, con-quas-sa-bit, con-quas-sa-bit,

con-quas-sa-bit, con-quas-sa-bit, con-quas-sa-bit, con-quas-sa-bit,

con-quas-sa-bit, con-quas-sa-bit, con-quas-sa-bit, con-quas-sa-bit,

bit, con-quas-sa-bit, con-quas-sa-bit, con-quas-sa-bit, con-quas-sa-bit,

bit, con-quas-sa-bit, con-quas-sa-bit, con-quas-sa-bit, con-quas-sa-bit,

bit, con-quas-sa-bit, con-quas-sa-bit, con-quas-sa-bit, con-quas-sa-bit,

bit, con-quas-sa-bit, con-quas-sa-bit, con-quas-sa-bit, con-quas-sa-bit,

bit, con-quas-sa-bit, con-quas-sa-bit, con-quas-sa-bit, con-quas-sa-bit,

con-quas-sa-bit, con-quas-sa-bit, con-quas-sa-bit, con-quas-sa-bit,

con-quas-sa-bit, con-quas-sa-bit, con-quas-sa-bit, con-quas-sa-bit,

con-quas-sa-bit, con-quas-sa-bit, con-quas-sa-bit, con-quas-sa-bit,

con-quas-sa-bit, con-quas-sa-bit, con-quas-sa-bit, con-quas-sa-bit,

con-quas-sa-bit, con-quas-sa-bit, con-quas-sa-bit, con-quas-sa-bit,

240

ca - pi - ta in ter - ra - mul - to - rum, con - quas - sa -

ca - pi - ta in ter - ra - mul - to - rum, con - quas - sa -

ca - pi - ta in ter - ra - mul - to - rum, con - quas - sa -

ca - pi - ta in ter - ra - mul - to - rum, con - quas - sa -

ca - pi - ta in ter - ra - mul - to - rum, con - quas - sa -

246

- bit, con - quas - sa - bit, con - quas - sa - bit, con - quas - sa - bit, con - sa - bit

- bit, con - quas - sa - bit, con - quas - sa - bit, con - sa - bit

- bit, con - quas - sa - bit, con - sa - bit

- bit, con - sa - bit

- bit, con - sa - bit

ca - pi - ta in ter - ra - mul - to - rum.

ca - pi - ta in ter - ra - mul - to - rum.

ca - pi - ta in ter - ra - mul - to - rum.

ca - pi - ta in ter - ra - mul - to - rum.

ca - pi - ta in ter - ra - mul - to - rum.

7. Soli e Capella

Adagio

Archi

Musical score for the string section (Archi). It consists of two staves, Treble and Bass clef, in a 3/4 time signature. The music features a steady, rhythmic accompaniment with various chordal textures.

5

Soprano I

Soli

Soprano II

De tor-ren - te in vi - a, in

Musical score for Soprano I and II. It includes two vocal staves and a piano accompaniment. The lyrics are: "De tor-ren - te in vi - a, in vi - a bi - bet, in vi - a, vi - a - bet, de -".

9

vi - a bi - bet, in vi - a, vi - a - bet, de -

vi - a bi - bet, in vi - a in vi - a bi - bet, de tor - ren -

Te-nore: e - rea ex - ta - ca - put,

Basso: e - rea ex - al - ta - bit ca - put,

Capella

Pro

Musical score for Tenore and Basso. It includes two vocal staves and a piano accompaniment. The lyrics are: "e - rea ex - ta - ca - put, e - rea ex - al - ta - bit ca - put, tor - ren - te in - - - te in".

tor - ren - - - te in

- te in vi - a, de tor - ren - - - te in vi - a -

pro - pte - rea ex - al - ta - bit ca - put,

pro - pte - rea ex - al - ta - bit ca - put,

Musical score for the Capella. It consists of two staves, Treble and Bass clef, in a 3/4 time signature. The music features a steady, rhythmic accompaniment with various chordal textures.

17

vi - a - bi - bet, de tor-ren - te in vi - a, de tor-ren - te in
 bi - bet, in vi - a bi - bet, in vi - a, de - tor-ren - te in
 pro - pte - rea ex - al - ta - bit
 pro - pte - rea ex - al - ta - bit

21

vi - a bi - bet, in vi - a bi - - - bi - a - - - bet:
 vi - a, in vi - a bi - - - bet, in vi - a
 ca - put, pro - pte - rea ex - al -
 ca - put, pro - pte - rea ex - al -
 pro - pte - re-a ex - al - ta - - - bit ca - put, pro-pte -
 bi - bet: pro-pte - re-a ex - al - ta - bit ca - put, pro-
 ta - bit ca - put.
 ta - bit ca - put.

29

Soprano I

- re - a ex - al - ta - bit ca - put.

Soprano II

pte - re - a ex - al - ta - bit ca - put.

33

8. Coro

Bc

ri - a, glo - ri - a Pa -

tri, glo - ri - a Pa - tri, et Fi - li -

12 Soprano I
o,
Soprano II
et Spi-ri-tu-i San-cto, et Spi-ri-tu-i San-cto, et Spi-ri-tu-i San - cto.
Tenore
Glo

16 Tenore
ri-a, glo-ri-a Pa
VI
Va

20
tri, Pa - t

Glo
Glo
et Spi - ri - tu - i San - cto,
et Spi - ri - tu - i San - cto,
Sic - - - ut

Bc Archi

ri-a, glo-ri-a Pa
 ri-a, glo-ri-a Pa
 et Spi-ri-tu-i San-cto, et Spi-ri-tu-i San-cto, et Spi-ri-tu-i San-cto,
 et Spi-ri-tu-i San-cto, et Spi-ri-tu-i San-cto, et Spi-ri-tu-i
 e - - rat in prin

i, glo-ri-a
 tri, glo-ri-a
 et Spi-ri-tu-i San-cto, et Spi-ri-tu-i San-cto, glo-ri-a Pa-tri, et Fi-li-o,
 San-cto, tu-i San-cto, glo-ri-a Pa-tri, et Fi-li-o,
 ci-o,
 et Spi-ri-tu-i San-cto, glo-ri-a
 Fi-li-o, et Spi-ri-tu-i San-cto, glo-ri-a
 et Spi-ri-tu-i San-cto, et Spi-ri-tu-i San-cto, et Spi-ri-tu-i San-cto,
 et Spi-ri-tu-i San-cto, et Spi-ri-tu-i San-cto, et Spi-ri-tu-i
 et nunc,

35

ri-a, et Spi-ri-tu-i
 et Spi-ri-tu-i San-cto, et Spi-ri-tu-i San-cto, glo-ri-a, glo-ri-a
 San-cto, et Spi-ri-tu-i San-cto, et Spi-ri-tu-i San-cto,
 et sem-per,

38

San-cto, et Spi-ri-tu-i San-cto, Spi-tu-i San-cto, Pa-cto, et Spi-ri-tu-i San-cto, et Spi-ri-tu-i San-cto, et Spi-ri-tu-i San-cto

et cto, sic-ut e-rat tri, sic-ut e-rat sic-ut e-rat, cto. Glo-ri-a, glo-ri-a

Spi - ri - tu-i San - cto, et Spi - ri - tu-i San-cto, et Spi - ri - tu-i San-cto,
 in prin - - - - - ci - pio,
 in prin - - - - - ci - pi -
 et Spi - ri - tu-i San - cto, et Spi - ri - tu-i San-cto, et Spi - ri - tu-i
 Pa - - - - - tri, et Fi - li -

et nunc, et
 et nunc, et sem -
 o, glo -
 San-cto, et Spi - ri - i San - cto, et Spi - ri - tu-i San - cto,
 o, an - cto, - tu-i San - cto, et Spi - ri - tu-i
 sem - - - - - per, sic-ut e-rat in prin - ci - pi-o, et nunc, et sem - per,
 per, sic-ut e-rat in prin - ci - pi-o, et nunc, et nunc, et sem - per,
 - ri-a, sic-ut e-rat in prin - ci - pi-o, et nunc, et nunc, et sem - per,
 et Spi - ri - tu-i San - - cto, sic-ut e-rat in prin - ci - pi-o, et nunc, et sem - per,
 San - - - - - cto, sic-ut e-rat in prin - ci - pi-o, et nunc, et nunc, et sem - per,

55 Allegro

et in sae - cu - la sae - cu - lo - rum. A - men, a -
et in sae - cu - la sae - cu - lo - rum. A - men, a -
et

60

men, a -
men, a -
in sae - cu - la sae - cu - lo - rum. A - men,
men, a -
men, a -
men.
et in sae - cu - la sae - cu - lo - rum. A - men, a -

68

men.
men, a -
Et in sae - cu - la sae - cu - lo - rum. A - men, a -
men, a -
et in sae - cu - la sae - cu - lo - rum. A - men, a -

Detailed description: This system contains measures 68 through 71. It features a vocal line with lyrics and a piano accompaniment. The lyrics include 'men.', 'men, a -', 'Et in sae - cu - la sae - cu - lo - rum. A - men, a -', 'men, a -', and 'et in sae - cu - la sae - cu - lo - rum. A - men, a -'. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

72

Et in - cu - la
- men,
- men. Et in
- men.
- men, a
A - men, a
men, a - men, a - men,
sae - cu - la sae - cu - lo - rum. A - - - - men, a -
Et in
- men. Et in

Detailed description: This system contains measures 72 through 81. It features a vocal line with lyrics and a piano accompaniment. The lyrics include 'Et in - cu - la', '- men,', '- men. Et in', '- men.', '- men, a', 'A - men, a', 'men, a - men, a - men,', 'sae - cu - la sae - cu - lo - rum. A - - - - men, a -', 'Et in', '- men. Et in'. The piano part continues with the same accompaniment style as the previous system.

80

men, a
sae - cu - la sae - cu - lo - rum. A - men, a
sae - cu - la sae - cu - lo - rum. A - men, a

83

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

men, a - men,
Et in sae - cu - la sae - cu - lo - rum. A - men, a - men, a - men, a - men.
in sae - cu - la sae - cu - lo - rum. A - men, a - men, a - men, a

91

a - men.
men, a - men.
Et in sae - cu - la sae - cu - lo - rum. A -
men, men,

95

Et in sae - cu - la sae - cu - lo - rum. A - men, a
men, a
men.
Et in
men, a
a - men, a
Et in sae - cu - la sae - cu - lo - rum. A - men, a

103

sae - cu - la sae - cu - lo - rum. A - men, a - men, a -

men, a -

men, a -

men, a -

107

men. Et

men, a - men. Et

men, a - men,

men, a - men.

men, a - - men.

in sae - cu - la sae - cu - lo - rum. A - men, a

in sae - cu - la sae - cu - lo - rum. A - men, a

Et in sae - cu - la sae - cu - lo - rum. A - men, a

Et in sae - cu - la sae - cu - lo - rum. A - men, a

Two systems of musical notation, each consisting of a grand staff (treble and bass clefs) and three individual staves. The music is written in a common time signature with a key signature of two flats. The notation includes various rhythmic values, slurs, and articulation marks.

Two systems of musical notation, each consisting of a grand staff and three individual staves. The music continues from the previous page. The second system includes vocal lines with lyrics: "men, men, a men, men, a".

Two systems of musical notation, each consisting of a grand staff and three individual staves. The music continues with vocal lines and lyrics: "men, a men, a men, a men, a".



men.

men, a-men, a
men, a
Et in sae-cu-la sae-cu-lo-rum. A
men. Et in sae-cu-la sae-cu-lo-rum.
men Et in sae-cu-la sae-cu-lo-rum.

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

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

a - men, a - men, a - - men,
 a - men, a - men, a - - men,
 a - men, a - men, a - - men,
 a - men, a - men, a - - men,
 e - cu - la sae - cu - lo - rum. A - - men. Et in sae - cu - la
 men. Et in sae - cu - la
 men. Et in
 a - - men. Et in
 Et in sae - cu - la sae - cu - lo - rum. A - - men. Et in

sae-cu - lo - rum, et in sae - cu - la sae - cu - lo - rum. A - - - men. Et
 sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu - lo - rum. A - - - men.
 sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu - lo - rum. A - - - men.
 sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu - lo - rum. A - - - men.
 sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu - lo - rum. A - - - men.

in sae - cu - la sae - cu - lo - rum. A - - -
 in sae - cu - la sae - cu - lo - rum. A - - -
 Et in sae - cu - la sae - cu - lo - rum A - men, a
 Et in sae - cu - la sae - cu - lo - rum A - men, a
 Et in sae - cu - lo - rum. A - - -
 men, a - - - men,
 a - - - men.
 men, a - - -
 men. Et in

163

a

Et in sae - cu-la sae-cu-lo-rum. A - men,

sae - cu-la sae-cu - lo-rum. A

men,

167

men, a - men, a

men, a

a

a

men, a - men. men.

men, a - men. men.

men, a - men, a - men.

men, a - men, a - men.

men, a - men, a - men.

men, a - men, a - men.



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Händel: Alexander's Feast	carus plus	55.075/03
- Brookes Passion HWV 42	carus plus	55.048/03
- Israel in Egypt	carus plus	55.054/53
- Judas Maccabaeus		55.063/03
- Messias HWV 56 ⊕	carus plus	55.056/03
- Ode for St. Cecilia's Day (Cäcilienode)		
- Ode for St. Cecilia's Day HWV 254 ⊕	carus plus	10.372/03
- Ode for St. Cecilia's Day HWV 254		40.911/03
- Ode for St. Cecilia's Day HWV 254	carus plus	55.283/03
- Ode for St. Cecilia's Day HWV 53 ⊕	carus plus	55.053/03
- Ode for St. Cecilia's Day HWV 53		50.703/03
- Ode for St. Cecilia's Day HWV 53		97.004/03
- Ode for St. Cecilia's Day HWV 53	carus plus	40.961/03
- Ode for St. Cecilia's Day HWV 53		50.305/03
- Ode for St. Cecilia's Day HWV 53		54.546/03
- Ode for St. Cecilia's Day HWV 53		54.254/03
- Ode for St. Cecilia's Day HWV 53		50.328/03
- Ode for St. Cecilia's Day HWV 53		50.329/03
- Ode for St. Cecilia's Day HWV 53		54.837/03
- Ode for St. Cecilia's Day HWV 53		54.838/03
- Ode for St. Cecilia's Day HWV 53		50.321/03
- Ode for St. Cecilia's Day HWV 53		50.348/03
Haydn, Joseph: Die Schöpfung · The Creation	carus plus	51.990/03
- Missa brevis in F	carus plus	40.601/03
- Missa brevis St. Joannis de Deo in B (Kleine Orgelsolomesse · Little Organ Solo Mass)	carus plus	40.600/03
- Missa Cellensis (Kleine Mariazerler Messe)		40.606/03
- Missa Cellensis in honorem BVM in C (Cäcilienmesse) ⊕	carus plus	40.604/03
- Missa in Angustiis (Nelsonmesse)	carus plus	40.609/03
- Missa in honorem BVM in Es (Große Orgelsolomesse)		40.603/03
- Missa in tempore belli (Paukenmesse)	carus plus	40.607/03
- Missa „Rorate coeli desuper“ in G		40.602/03
- Missa Sancti Bernardi von Offida in B (Heiligmesse)		40.608/03
- Missa Sancti Nicolai in G (Nikolaimesse)	carus plus	40.605/03
- Missa in B (Harmoniemesse)		40.612/03
- Missa in B (Schöpfungsmesse) ⊕		40.611/03
- Missa in B (Theresienmesse · Theresien Mass)	carus plus	40.610/03

Herzogenberg: Die Geburt Christi op. 90		40.196/03
- Die Passion op. 93		40.197/03
- Erntefest op. 104		40.198/03
Homilius: Johannespassion · St. John Passion		
- HoWV I.4 ⊕	carus plus	37.103/03
- Markuspassion · St. Mark Passion HoWV I.10 ⊕		37.110/03
- Passionskantate HoWV I.2 ⊕		37.104/03
- Weihnachtsoratorium · Christmas oratorio HoWV I.1 ⊕	carus plus	37.105/03
Mauersberger: Christvesper RMWV 7		7.201/03
Mendelssohn: Christus MWV A 26 (Teil 1/Part 1)	carus plus	40.169/03
- Christus MWV A 26 (Teil 2/Part 2)	carus plus	40.170/03
- Der 42. Psalm · Psalm 42 MWV A 15 ⊕	carus plus	40.072/03
- Elias · Elijah MWV A 25 ⊕	carus plus	40.130/03
- Hymne „Hör mein Bitten“ · „Hear my prayer“ MWV B 49 ⊕	carus plus	40.131/03
- Lauda Sion MWV A 24 ⊕	carus plus	40.077/03
- Lobgesang. Sinfonie-Kantate MWV A 18 ⊕	carus plus	40.076/03
- Magnificat in D MWV A 2 ⊕	carus plus	40.484/03
- O Haupt voll Blut und Wunden MWV A 8 ⊕	carus plus	40.129/03
- Paulus · St. Paul MWV A 14 ⊕	carus plus	40.129/03
- Vom Himmel hoch MWV A 22 ⊕	carus plus	40.189/03
- Wer nur den lieben Gott lässt walten MWV A 7 ⊕	carus plus	40.131/03
Monteverdi: Vespro della Beata Vergine ⊕	carus plus	47.801/03
Mozart: Sämtliche geistliche Vokalwerke · complete sacred vocal works		
- Davide penitente KV 469		40.060/03
- Exsultate, jubilate KV 165		40.767/03
- Missa in c (Waisenmesse) KV 239		40.614/03
- Missa brevis in G KV 237	carus plus	40.623/03
- Missa brevis in D KV 237	carus plus	40.625/03
- Missa in C (Spätzer (Sparrow)) KV 220	carus plus	40.626/03
- Missa in C (Krönungsmesse (Cantation Mass)) KV 317	carus plus	40.618/03
- Missa solemnis in C KV 137		40.619/03
- Missa in c KV 427 · Christus/Wolf ⊕	carus plus	51.651/03
- Missa in c KV 427 · Levin		51.427/03
- Missa in c KV 427 · Maunder		40.620/03
- Requiem KV 626 · Levin		51.626/53
- Requiem KV 626 · Maunder		40.630/03
- Requiem KV 626 · Süßmayr	carus plus	51.626/03
- Vesperae solennes de Confessore KV 339 ⊕	carus plus	40.059/03
Puccini: Messa a 4 voci (Messa di Gloria) SC 6	carus plus	40.645/03
Rheinberger: Der Stern von Bethlehem op. 164 ⊕	carus plus	50.164/03
- Missa in A op. 126		
- Missa in A op. 126 für Frauenchor · for women's choir ⊕	carus plus	50.126/03
- Missa in B op. 172 für Männerchor · for men's choir ⊕	carus plus	50.172/03
- Messe in C op. 169		50.169/03
- Requiem op. 60		50.060/03
- Stabat Mater op. 16		50.016/03
Rossini: Petite Messe solennelle ⊕	carus plus	40.650/03
- Messa di Rimini		40.674/03
- Miserere		40.805/03
- Stabat Mater	carus plus	70.089/03
Ryba: Missa pastoralis bohemica		40.678/03
Saint-Saëns: Oratorio de Noël ⊕	carus plus	40.455/03
- Requiem		27.317/03
Salieri: La Passione di Gesù Cristo		40.942/03
Schubert: Sämtliche geistliche Vokalwerke · complete sacred vocal works		
- Magnificat in C D 486 ⊕	carus plus	70.053/03
- Messe in G D 167	carus plus	40.675/03
- Messe in As D 678	carus plus	40.659/03
- Messe in Es D 950 ⊕	carus plus	40.660/03
Schütz: Weihnachts-Historie ⊕	carus plus	20.435/03
Suppè: Missa pro defunctis, Requiem		40.085/03
Telemann: Die Tageszeiten ⊕		39.137/03
- Donner-Ode		39.142/03
- Hosianna dem Sohne David		39.117/03
- Machet die Tore weit ⊕	carus plus	39.105/03
Verdi: Requiem	carus plus	27.303/03
- Stabat Mater		27.294/03
- Te Deum		27.194/03
Vivaldi: Beatus vir (Ps 111) RV 597 ⊕		40.012/03
- Credo RV 591 ⊕	carus plus	40.004/03
- Dixit Dominus (Ps 109) RV 594 ⊕	carus plus	40.007/03
- Gloria RV 589 ⊕	carus plus	40.001/03
- Kyrie RV 587 ⊕	carus plus	40.005/03
- Magnificat RV 610 ⊕	carus plus	40.002/03