

MÜNCHNER VERÖFFENTLICHUNGEN
ZUR MUSIKGESCHICHTE

Herausgegeben von Thrasybulos G. Georgiades

Band 24

Manfred Hermann Schmid

Mozart und die Salzburger Tradition

VERLEGT BEI HANS SCHNEIDER · TUTZING

MANFRED HERMANN SCHMID

MOZART
UND DIE SALZBURGER
TRADITION

NOTENTEIL



VERLEGT BEI HANS SCHNEIDER · TUTZING

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EBERLIN, Offertorium „Sub tuum praesidium“ [um 1755]

Sopr. / V.1

Sub tuum praesidium sub tuum sub tuum praesidium confu-gi-

Alt / V.2 / Trombone 1

Tenor / Trombone 2 Sub tuum praesidium confu-gimus sam-

Bass / Tromb. 3 Sub tuum praesi-dium confu-gimus sancta Dei

Org. / Kb. Sub tuum praesidium confugimus sancta Dei genitrix ge-

8

mus sancta Dei Dei ge — nitrix sancta Dei genitrix

— cta Dei sancta De — i Dei genitrix sancta Dei genitrix

genitrix sancta Dei sancta De — i genitrix sancta Dei genitrix

nitrix sancta Dei Dei genitrix sancta Dei genitrix

15

nastras deprecatio — nes ne despicias ne despicias in necessi-tatibus nostris

nastras deprecatio — nes ne despicias ne despicias in necessita — ti-bus

nostras deprecatio — nes ne despicias ne despicias in necessi-ta — tibus

nostras deprecatio — nes ne despicias ne despicias in necessi ta — tibus

20

allabreve

in necessitatibus nostris in necessitatibus nostris sed a peri-culis cunctis li-bera
 in necessita-tibus in necessitatibus nostris li-bera
 in necessita-tibus no-stris sed a peri-culis
 in necessita-tibus in necessitatibus nostris

28

nos li-bera nos semper virgo glo-ri-o-sa
 nos semper virgo glori-o-sa sed a peri-culis cunctis
 cunctis li-bera nos sem-per li-bera nos semper
 sed a peri-culis cunctis li-bera nos sem-per

36

sed a peri-culis cunctis li-bera nos sem-
 li-bera nos semper nos sem-per li-bera nos semper
 virgo virgo glori-o-sa sed a peri-culis cunctis
 li-bera nos semper virgo glori-o-sa

44

per li — berra nos semper virgo li — berra nos semper virgo gloria —
 virgo virgo glo — ri — o — sa li — berra
 li — berra nos sem — per li — berra nos semper vir — go
 li — berra nos semper virgo glo — ri — o —

6 5 6 6 6 6 6 6 8 6 4 3

52

sa li — berra nos semper
 nos semper virgo glo — ri — o — sa et be — ne — di — cta et be —
 glo — ri — o — sa et be — ne — di — cta vir —
 sa li — berra nos semper virgo virgo glo — ri — o —

2 # 4 5 4 6 4 8 6 4 3 # 6 5

60

virgo glo — ri — o — sa et benedi — cta
 ne — dicta et be — ne — di — cta
 go glo — ri — o — sa et bene — di — cta
 sa et bene — di — cta

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

68

Domina Domina nostra Domina nostra medi-

Domina Domina nostra Domina nostra medi-

6 7 6 9 4 6 7 6 9 4

76

a-trix nostra medi-a-trix nostra advo-

a-trix nostra medi-a-trix nostra advo-

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

84

cata no-stra advo-cata no-stra Tu- fi-li-

ca-ta nostra advo-ca-ta nostra Tu-

cata no-stra advo-cata no-stra Tu- fi-lio

cata no-stra advo-cata no-stra Tu- fi-

6 4 7 6 4 6 4 7 6 4 1 1 6

92

o nos re ——— concilia tuo fi — li — o nos reconci — li —
 fi — li — o tuo fi — li — o nos re ——— concili —
 nos re ——— concilia tuo fi — li — o nos re ——— concili —
 li — o nos re ——— concilia tuo fi — li — o

6 b6 6 6 5 4 6 4 3 6 5 6 6 6 6 6 4 3

100

a tuo fi — li — o fi — li — o nos commenda commenda
 a tuo fi — li — o nos nos commenda commenda
 a tuo fi — li — o nos nos commenda commenda tuo fi — li — o
 tuo fi — li — o nos com — men — da commenda

6 3 3 6 6 5 7 6 6 4 1 1

109

tuo fi — li — o tu — o
 tuo fi — li — o fi — li — o nos reprae — senta nos reprae —
 tuo fi — li — o tu — o fi — li — o
 tuo filio tu — o fi — li — o nos repraesenta

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

117

fi-li-o nos repraesenta repraesenta nos repraes
 senta nas repraesenta tuo fi-li-o
 nos repraesenta tuo fi-li-o
 nos repraesenta nos re-praesenta tuo fi-li-o tu-o fi-li-o
 # 6 #6 5 6 8 6 5 # 4 3 b 6 b 6

125

senta tu-o fi-li-o tu-o fi-li-o nos
 nas repraesenta nos repraesenta nos re-praesenta
 nos repraesenta nos re-praesenta nos repraesenta
 nos repraesenta nos repraesenta repraesenta
 4 6 5 6 4 4 6 5 6 # b 6 #6 5 6 8 6

133

repraesenta nos repraesenta nos re-praesenta.
 ta nos repraesenta tu-o fi-li-o nos re-praesenta repraesenta.
 repraesenta nos repraesenta repraesenta re-praesenta
 senta nos repraesenta nos repraesenta repraesenta re-praesenta
 5 6 6 8 4 6 b 4 4 b 6 b 4 b 6 b 4

EBERLIN, Graduale „Tenuisti“ 1740

Te — nu — sti ma — num dexteram dexteram meam et

Te — nu — sti ma — num dexteram tenu — i — sti manum me — am

Tenu — i — sti ma — num dexteram te — nu — sti dexteram me — am

Te — nu — i — sti ma — num dex — teram me — am

7 6 4 3 6 5 6 7 6 5 6 5 9 6 7 6 5 6

9

in voluntate et in vo-luntate tu — a de — duxisti me et cum

et in voluntate in volunta — te tua de — duxisti me et

et in voluntate tu — a de — duxisti deduxisti me et

et in vo-lun-ta — te tu-a de-du-xisti me et

7 b6 6 5 6 b5 9 6 7 6 5 6 7 8 4 3 6 b5 9 8 7 6 6

17

glo — ri — a as — sum — psi — sti me.

cum glo — ri — a assumpsisti me assumpsi — sti me.

cum glo — ri — a assumpsisti me assumpsisti me.

cum glo — ri — a as — sum — psi — sti me

5 6 5 5 6 4 3 2 3 7 b6 3 6 9 8 5 5 6 5 6 6 #

EBERLIN, „Recessit“

Re—cessit pastor no—ster, fons aquae vi—vae

7

ad cuius transitum sol obscura—tus est: Nam et ille captus est

13

qui captivum tenebat primum ho—mi—nem: hodie portas mortis et

19

seras pa—riter salvator noster dirrupit dirru—pit Destruxit quidem

24

claustra inferni et sub—ver—tit po—tentias di—a—bo—li

Nam et ille *

EBERLIN, *Communio „Pater“* 1740

Pa-ter Pater Pa-ter si non potest hic calix transi-

si non potest hic

Pa-ter Pater Pa-ter si non potest hic

6 7 4 3 2 3 8 5 4 4 6 4 5

-i-re ni si bibam il-lum nisi bi-bam illum fiat volun-tas tua

calix transire nisi bibam il-lum nisi bibam illum fiat

calix transire nisi bibam il-lum nisi bibam illum fi-at volun-tas tua

6 7^b6 6 7 4 7^b6 6 7 4 4² 4³ 6

fiat volun-tas voluntas tua fi-at vo-luntas tu-a.

fiat volun-tas voluntas tua fiat volun-tas tu-a.

fiat volun-tas tu-a fiat volun-tas voluntas tu-a.

6 b³ 7 4 3 4 3 5 4 3 5 b⁷ 4 3

EBERLIN, Gloriafugen-Incipits

20

Cum sancto spiritu in gloria Dei in gloria Dei Patris Amen Amen

Cum sancto

spiritu in gloria Dei in gloria Dei Patris Amen Amen

Alt

30 T. (men)

21

Cum sancto spiritu in gloria Dei Patris

cum

19 T.

22

Cum sancto spiritu in gloria Dei Pa

cum

in gloria

cum

21 T.

23

Cum sancto spiritu in gloria Dei Patris Amen in gloria Dei Patris

A - men

31 T.

24

Cum sancto spiritu in gloria Dei Pa

cum

60 T.

25 |

Cum sancto spiritu in gloria Dei Patris Amen

Cum sancto spiritu A

Alt

in gloria Dei Patris Amen

31 T.

28 |

Cum sancto spiritu in glo-

-ria Dei Pa-

Cum sancto - tris in

Alt

spiritu in glo-

glo-

ria Dei Pa-

- tris

-ria in glo-ria

59 T.

32 |

Cum sancto spiritu in gloria Dei in gloria Dei Patris A-

Cum sancto spiri -

-men in gla-

tu in gloria De - i in gloria Dei Patris A-

-ri - a Dei Pa - tris

63 T.

34 | Cum sancto spiritu in gloria Dei Pa — tris in gloria Dei Pa —

Cum sancto spiritu in gloria Dei Pa — tris in gloria Dei Pa —

gloria Dei Pa — tris in gloria Dei Pa — tris

— tris Amen A — men Amen A — men (Tenor)

42 T.

Cum sancto spiritu in gloria Dei Pa — tris in

40 | Cum san — cto spiri — tu in glo —

— ria in glo —

— ria

36 T.

45 | Cum san — cto spiri — tu in gloria Dei Patris

Cum sancto in glo —

spiritu in gloria Dei Pa — tris in gloria Dei

— ria Dei

45 T.

49 | in glo —

— ria in glo —

Cum sancto spiritu in glo —

28 T.

LEOPOLD MOZART, *Kyrie* um 1755

Presto

Clarini in C
Timp. 8va

Corni in G

Sopr. / V.1

Alt / V.2

Ten. / Va

Bass
Ky-ri-e elei — son elei — son elei — son e-lei — son Kyrie e — lei —

Org. 1 111 1 11 1 11 1 11 1 111 1 111 1 1

13

ri — e elei — son elei — son elei — son e — lei — son elei — son e —

— son e — lei — son e — lei — son e — lei — — son elei —

2 6 5 6 7 6 7 6 7 6 7 6 7 2 6 5 2 6 7 7

23

Ky — ri — e elei — son elei — son elei — son e —
 lei son Ky — ri — e e — lei — son e — lei — son e — lei —
 son Kyrie e — lei — son Kyrie e — lei — son Kyrie e — lei — son Kyrie e — lei —

6 6 5 6 5 4 3 9 6 5 4 3 9 6 6

31

Ky — ri — e elei — son elei —
 lei — son Kyrie e — lei — — son e — lei — son e —
 — son e — lei — son e — lei — son Christe elei — son Kyrie e —
 — son Ky — ri — e e — lei — son

5 6 6 5 # — 6 5 4 # 4 # 9 6

39

--son elei — son e-lei — — son e-lei —
 — lei — son e-lei — — son e-lei —
 leison Kyrie e-lei — — son
 Ky — ri —

5 4 3 9 6 4 3 6 6 5 4 7 7 5 7 6

47

son e-lei — son e-lei — son e-lei —
 — son e-lei — son e-lei — — son e-lei — son Kyrie e-
 — e elei — son e-lei — son elei — son e-lei —

6 2 6 2 6 2 6 2 6 2 6 7# 2 6 5

55

— son elei — — son elei — son elei — son e-lei — son

leison Ky — ri — e e — lei — son e — lei — son e — lei —

Ky — ri — e elei — son elei — son elei — son e —

son e lei son Kyrie e lei son Kyrie e leison Kyrie e lei

5 # 6 5 # 9 6 4 3 9 6 5 4 3 6

63

senza Timp.

Ky — ri — e e — lei — son e — lei —

— son elei — son elei — son

— lei — — son e — lei — son Kyrie e — lei — son Kyrie e — lei — son

— son

5 7 6 5 5 5 # 6 5 4 3 9 6 5 3

71

-son e-lei - -son Ky - ri - e elei -
 elei - -son e-lei - son elei -
 Kyrie e-lei - -son e-lei - son
 Ky - ri - e
 9 6 5 4 3 5 # 7 6 5 7 6 6

79

-son e-lei - -son Ky - rie e-lei - son Ky - ri - e elei -
 -son elei - -son e-lei - -son e-lei - -son e-
 Ky - ri - e
 p a f p a
 5 4 3 5 4 3 5 # 9 8 7 6 7 6 5 # 5 4 3

87

son Ky-ri-e e-lei — son e-lei — son e-lei —
 - lei — son
 Ky — ri — e e-lei — son e-lei — son e-
 Ky — ri — e elei — son elei — son elei —
 #5 # 9 8 7 6 #2 6 2 6 #4 6 2 6

95

son elei — son elei — son elei — son
 elei — son elei — son
 - lei — son Ky — ri —
 — son e-lei — son Ky — ri —
 #2 6 7 8 7 6

103

elei — son e — lei — son elei — son elei — son e — lei —
 — e e — lei — son e — lei — son e — lei —
 — e elei — son elei — son elei — son e — lei — son e — lei —

6 2 6 2 6 2 6 2 6 2 6 7# 3 6 5 # 7

111

Ky — ri — e elei — son elei — son elei — son e —
 son Kyrie elei — son
 — son Kyrie e — lei — — son elei — — son elei — son e — lei son e —
 — son Ky — ri — e e — lei — son e — lei — son e — lei —

2 6 5 6 7 8 7 6 7 6 7

119

Timp. *p* *p* *p* *p* *p*

- lei - - son e - lei - - son e - lei -
e lei - - son e lei - - son
- lei - - son eleison e - lei - - son e -
- son e lei -

2 6 5 2 6 7 6 *tasto solo*

120

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

5 6 7 5 6 5 4 3 7

ADLGASSER, „Sub tuum praesidium“ 1753

Andante

Canto 1

Canto 2

V.1

V.2

Org.

5

Sub tuum praesi—dium confu—gimus sancta

p

p

9

sancta Dei genitrix nostras depreca—tiones ne despicias in neces—si—
(tatibus)

6 5 #

6 5

MICHAEL HAYDN, *Te Deum* 1760

Allegro
Clavini in C
Timp.
Bra

col Soprano
coll' Alto
V. 1/2

tr
Ti-

Te Deum laudamus te Dominum confitemur. Te aeternum Patrem omnis terra veneratur

Org

7

V. 1/2

bi omnes angeli, ti - bi Cherubim et
ti - bi coeli et uni - versae potestates,

12

Clar.

V. 1/2

p f p f p

Seraphim incessabili voce proclamant:

Sanctus, Sanctus
p f p f p

6 # 7 6

17

col. S.
coll. A.

f *p* *f*

sanctus Dominus Deus Sabaoth, pleni sunt caeli et terra maje-

22

sta-tis gloriae tu-ae.

27

Te glorio-sus Apostolorum chorus, Te prophetarum laudabilis numerus,

32

Te Martyrum candidatus laudet exercitus, Te per

37

col. S.
coll. A.
orbem terrarum sancta confite - tur eccle - sia. Patrem in-

42

mensae majestatis, venerandum tuum verum et unicum filium, sanctum quoque pa-

47

raclitum spi- ritum. Tu rex gloriae Christe, Tu patris

Figured bass: \sharp $\frac{7}{\sharp}$ $\frac{6}{\sharp}$ \sharp $\frac{5}{\sharp}$ $\frac{6}{\sharp}$ $\frac{5}{\sharp}$ \sharp $\frac{4}{\sharp}$ $\frac{6}{\sharp}$

52

sempiternus es filius, Tu ad liberandum suscepturus hominem non horruisti Virginitis

Figured bass: $\frac{4}{\sharp}$ $\frac{6}{\sharp}$ $\frac{4}{\sharp}$ $\frac{6}{\sharp}$ $\frac{5}{\sharp}$ $\frac{6}{\sharp}$ $\frac{5}{\sharp}$

57

uterum, Tu devicto mortis aculeo aperuisti credentibus regna cae-

col. S.
coll. A.

Figured bass: $\frac{9}{\sharp}$ $\frac{8}{\sharp}$ $\frac{3}{\sharp}$ $b7$ $b6$ $\frac{5}{\sharp}$ 7 7 $\frac{4}{\sharp}$ $\frac{6}{\sharp}$ $\frac{6}{\sharp}$ $\frac{5}{\sharp}$ 7

62

lorum Tu ad dexteram Dei sedes in gloria Patris. Ju- dex

67

credideris esse ventu- rus

Te ergo quaesumus, tuis famulis

72

subveni, quos pretioso sanguine rede- mi - sti.

Aeterna fac

tasto

78

cum sanctis tuis in gloria nu- me- ra - ri. Saluum fac

85

populum tu- um Domine et benedic he- re- dita- ti u-

92

ae. Et rege eos et extolle

99

col. S.
coll. A.

illas usque in aeter - num. Per singulos dies benedicimus te et laudamus nom

6 5 b5 $\frac{16}{b4}$ 6 $\frac{4}{2}$

108

col. S.
coll. A.

tium in saeculum et in saeculum saeculi Dignare

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

117

Domine di - e isto sine pecca - tanos custo - di - re.

$\frac{16}{b4}$ 5 b b5 3 b5 $\frac{3}{4}$ 6

124

Mi- se- re- re nostri Domine mi- se- re- re no-

p

b⁶ *b⁷* *4* *b⁶* *7*

131

col. S.
coll. A.

f

stri. *f* Fiat mi- se- ri- cordia tua Domine su- per nos quem-

138

ad- modum spera- vimus in te. In te Domine spe-

6 4 5 6 1 1 1 1 1 1

145

In te Domine speravi non confundar in aeternum non
 ravi non confundar in aeternum non non non in ae-ter -

10 3 3 3 3 3 3 3 3 7 3

152

In te Domine speravi non con-
 In te Domine speravi non confundar in aeternum non non con-
 non in ae-ternum in ae-ter - num in te Domine
 -num in te Domine spera - -vi

6 2 7

159

fundar in aeternum non non non confundar in aeter- -num non confundar
 fun- -dar in aeternum in te Domine spera- -vi
 spera- -vi non confundar spera- -vi non confun-
 in te Domine speravi non confundar in aeternum non

2 6 2 6 56 6 6 7 5 6

166

in aeternum in aeter- -num non con- -fun- -dar in ae-
 non confundar in ae-ter- -num non confundar in te Domine spe-
 dar in aeternum in aeter- num in te Domine spera-
 fundar in aeternum in te Domine spera-vi non confundar in aeter-

6 6 6 4 # 6 # 6 8

173

-ter- -num in te Domine spera- -vi in te Domine speravi non
 rari non confun- -dar in te Domine speravi non
 -vi in te Domine spera-vi in te Domine spe-
 -num in te Domine spe-

4/5 6/8 4/5

180

non confundar non non confundar in aeter - -num in te
 non confundar non non confundar in aeter - -num
 rari non non confundar non non con-fundar in aeter - num
 rari non non confundar non non con-fundar in aeter - num

tasto

182

Domine spera-vi non confundar in aeternum in aeter - num

non non non non confundar in aeter - num

non non non non confundar in aeter - num

in te Domine spera-vi non confundar in aeter - num

6 6 4 2 4 3 4 5

193

non non confundar in ae-ter- num.

non non confundar in ae-ter- num

non non confundar in ae-ter- num.

non con-fundar in ae-ter- num.

2 6 6 6 65 4 3 2 5

MICHAEL HAYDN, *Canzone pastorale* aus *Der Traum, eine Pantomime* 1767

Andantino

Ob 1/2

Hr. in F

V.1

V.2

Va

Amaryllis

Damon

B. *ten.*

Detailed description: This system contains the first six staves of the musical score. The top staff is for Oboe 1/2, followed by Horn in F, Violin 1, Violin 2, Viola, and Bassoon. The vocal parts for Amaryllis and Damon are shown as empty staves. The Bassoon part includes the marking 'ten.' (tutti). The music is in 3/4 time and F major.

8

Detailed description: This system contains the next six staves of the musical score, starting with a circled '8' in the first staff. The instrumentation remains the same as in the first system. The vocal parts for Amaryllis and Damon remain empty. The music continues in 3/4 time and F major.

15

Musical score for measures 15-21. The score includes piano accompaniment and vocal lines. Dynamics include *f* (forte) and *p* (piano). A trill (*tr.*) is marked in the vocal line. The system ends with the vocal line starting "O Ama--".

22

Musical score for measures 22-28. The score includes piano accompaniment and vocal lines. Dynamics include *p* (piano). The system ends with the vocal line starting "nyllis! Ich lebe vergnügt weil auf dem Herze kein Sorgenlast liegt."

29

Musical score for measures 29-35. The score is in G major (one flat) and 4/4 time. It features a vocal line with lyrics and piano accompaniment. The lyrics are: "Auch ich o Damon ich lebe beglückt weil mich die Sorge des Goldes nicht". The piano part includes dynamic markings *forz.* and *forz.*.

36

Musical score for measures 36-40. The score is in G major (one flat) and 4/4 time. It features a vocal line with lyrics and piano accompaniment. The lyrics are: "drückt.". The piano part includes dynamic markings *f*, *p*, and *f*.

43

f

tr.

p

p

O Leben ohne Qual wo kein verhasster Stachel uns nach dem Leben und

51

f

Reichtume strebt. Wo in dem Blumenbeet die Herde sicher steht und Hirt und Hirtin von

59

Sorge frei lebt. Und Hirt und Hirtin von Sorge frei lebt.

Insgesamt
4 Strophen

Da capo
dal segno.
* (T. 2*)

MICHAEL HAYDN, „Sub tuum praesidium“ 1776? [vermutlich eher um 1790]

Andante con moto

Clarrini
Timp & Ba.

V.1/2

Sub tuum praesidium

Org.

Sub tuum praesidium confugimus confugimus sancta Dei geni-

trix no- stras deprecati- o- nes ne ne ne despici-

ta- tibus

in necesi- ta- tibus in necesi- ta- tibus no- stris

5

9

13

Sed a peri-culis cunctis libera libera nas sem -

17

virgo glorio - sa glori -
per sem - per virgo glori - o - sa virgo bene-dicta

21

o - sa
glorio - sa et benedicta Domina nostra

25

me-di-atrix mediatrix nostra advo-cata nostra Domina nostra mediatrix advo-

2 6 4 b7 5 6 b6 6 7 6 2 6

29

tuo filio tuo filio

cata no-stra nos reconcilia nos

8 2 6 6 6 7 8 2 6 6 5 5 6 5 5-

33

tuo filio

nas commenda nos reprae-senta nos repraesent-

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

37

ta Domina nostra nas recon-cilia mediatrix nostra nas nos com-

6 6 5 6 6 5 6 6 7 6 5 6 6 7 6 5 6 6 5

41

menda ad-vo-cata nostra nas repraesenta tuo filio nas

6 6 5 6 6 5 6 6 7 6 5 6 6 7 6 5 6 6 5

45

reconcilia tuo filio nas nos commenda tuo filio

6 6 5 6 6 5 6 6 7 6 5 6 6 7 6 5 6 6 5

49

tuo
 tuo filio nos nos nos repraesenta nos repraesenta

6 6# 3 5 4 3 6 6 5 2

53

repraesenta Domina mediatrix advocata tu-o filio nos

6 6- 4 5 6 2 6 6 7 5

57

repraesenta nos repraesenta nos repraesenta repraesenta.

6 6 5 5 6 6 5 6 6 3 8

MICHAEL HAYDN, „Lauda Sion“ 1775

Allegro moderato

Clarinet in C
Timp. 8va
Cor. ing.
Ob. 1/2
V. 1
V. 2
Org.
B.

Lauda Sion salvatorem, lauda ducem et pastorem in hymnis et can-ticis.

Quantum potes tantum aude, quia major omni laude, nec lauda-re sufficis.

11

laudis thema speci- alis, panis vi-vus et vita- lis ho- die pro- po- nitur.

8 6 6 4 3 5 — 6 # 6 6 7 9 6 6 5 4 6 5 9 4 5 — #

16

Quem in sacrae mensa coenae, turbae fratrum duodenae datum non ambi- gitur.

6 4 6 6 5 9 3 4 2 6 6 5 6 # 6 5 5 6 6 6 6 4 # 6 #

21

sit laus plena sit sonora, sit jucunda sit decora mentis ju-bi-la-tio.

26

Di-es enim solemnis agitur in qua mensae prima recolitur hujus in-sti-tu-tio.

31

In hac mensa novi regis, novum Pascha novae legis, phase ve-tus ter-minat.

36

Ve-tustatem novi-tas, umbram fugat veritas noctem lux e-li-minat

44

Quod in coena Christus genuit, fa- ci- endum hoc expressit in sui memo- riam.

7 6 6 5-3 7 6 6 6 7 6 2 6 6 9 5-5-6 6

46

Docti sacris institutis panem vinum in salutis con-secramus hostiam.

6 6 5-3 7 6 6 7 6-7 2 6 5 6

51

Musical score for system 51, measures 1-4. The system includes a vocal line with a fermata on the first measure, a piano accompaniment with a trill (tr) in the third measure, and a figured bass line. The lyrics are: *Dogma datur christianis, quod in carnem transit panis, et vinum in sanguinem.*

56

Musical score for system 56, measures 1-4. The system includes a vocal line with a trill (tr) in the third measure, a piano accompaniment with a trill (tr) in the third measure, and a figured bass line. The lyrics are: *Quod non capis quod non vides, a-nimosa firmat fides praeter rerum ordinem.*

61

a 2

Sub diversis speci-ebus signis tantum et non rebus la-teret res e-xi-miae.

Figured bass: 7 6 5 4 2 6 7 8 4 6 6 5 7 8 6 6 9 6 #

66

Caro abus sanguis potus manet tamen Christus totus sub utra-que spe-cie.

Figured bass: 7 9 3 5 7 6 4 5 6 5 6 6 6 # 6 5 #

71

A sumente non concisus non contractus non divisus in-teger ac-ci-pitur

4 5 47 45 9 3 4 2 6 2 6 6 5 - 87 65

76

Sumit unus sumunt mille quantum isti tantum ille nec sumptus consumitur.

7 9 6 b5 b 5 6 8 # 6 6

81

Sumunt boni sumunt mali sorte tamen inaequali vitae vel interitus Mors est malis vita

4 6 6 5 - 3 7 6 6 7 6 2 6 6 9 5 - 6 6 6 6 5

87

bonis vide paris sumptionis quam sit dispar exitus quam sit dispar exitus.

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

93 *Andantino*

Fracto demum sacramento ne vacilles sed memento tantum esse sub fragmento

2 3 4 5 6 7 8 6 5 9 4 3 6 5 6 4 3 6 6

100

quantum toto tegitur. Nulla re - i fit scissura, signi tantum fit fractura que nec

6 6 5 6 4 5 - 6 7 6 5 9 4 3 - 6 7 6 5 9 4 3 -

107

status nec statura signa- ti minui- tur. Ecce! Ec- ce panis

6 7 4/2 6 8 6 4 # 5# 5- 47

114

an- ge- lorum factus cibus vi- a- torum ve- re

4 5 4 5- 7 6 7 4 5- 6 b5

121

panis fili- orum non mitten- dus caribus. In fi- guris praesignatur, cum

128

Isaac immolatur agnus Paschae deputatur, agnus Paschae deputatur datur mamma patri

9 3 8 7 5 4 3 5 6 3 6 5 6 6 3

135

Adagio

bus datur manna patribus. Bone pastor panis

141

vere panis vere Je - su nostri mi - se -

Musical score for the first system. It includes vocal lines and piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth notes. Dynamics include *p*, *pp*, and *tr*. The vocal line has lyrics: *rere mi se re re.*

Più Allegro

Musical score for the second system, marked *Più Allegro*. It includes vocal lines and piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth notes. Dynamics include *f* and *tr*. The vocal line has lyrics: *Tu nos parca nos tuere, tu nos bona fac videre in terra vi-ven-tium.*

158

Tu qui cuncta scis et vales qui nos pacis hic mortales tuos ibi commensales, co-he-

163

redes et sodales fac sanctorum civium fac fac commensales

9 8 7 6 6 7 2 6 5 4 5 4 3 2 1 senza Org.

168

cohaeredes et sodales fac fac sanctorum circum. Amen amen

173

alle-luja amen amen allelu - ja amen amen al - leluja

178

The musical score consists of several staves. The top two staves are vocal parts with lyrics. The middle two staves are vocal parts with trills. The bottom two staves are piano accompaniment. The lyrics are: "amen amen at-le-luja amen a-men alleluja allelu-ja alleluja alleluja." The piano part includes fingerings: 6, 6, 5, 6, 5 6, 6, 6, 6.

MICHAEL HAYDN, Kyrie der Gabrielsmesse 1768

Clar.
Timp.
Bra.
V. 1/2
Org.
6
Kyrie elei-son elei-son elei-son Kyrie eleison

The image shows a page of musical notation for Michael Haydn's Kyrie der Gabrielsmesse 1768. The score is arranged in two systems. The first system includes staves for Clarinet (Clar.), Trumpet (Timp.), Trombone (Bra.), Violin (V. 1/2), and Organ (Org.). The second system includes staves for a vocal part (marked with a circled '6') and a bass line. The vocal part has lyrics: "Kyrie elei-son elei-son elei-son Kyrie eleison". The organ part features figured bass notation. The music is in common time (C) and includes various musical notations such as notes, rests, and ornaments.

11

son elei-son Kyrie
Ky-ri-e Ky-ri-e elei-son!

6 7 6 7

16

Christe eleison elei-son eleison
Christe elei-son eleison eleison eleison Christe elei-

6 7 9 6 6 7 7

21

son Christe elei-son Christe elei-son eleison

9 3 5 9 3 5 6 5 # 6 6 6 6 6 #

26

Kyrie elei-son Kyrie elei-son elei-son Kyrie elei-

30

son elei-son elei-son eleison Ky-ri-e

34

Ky-ri-e elei-son Ky-ri-e elei-son eleison.

I N H A L T

1	Eberlin, <i>Sub tuum</i>	Hs. Stimmen um 1755 im Dommusikarchiv Salzburg.	5
2	Eberlin, <i>Tenuisti</i>	Autographe Partitur, datiert 1740, in St. Peter, Salzburg. Spartierung Leopold Mozarts im Britischen Museum, London.	11
3	Eberlin, <i>Recessit</i>	Spartierung Leopold Mozarts im Britischen Museum, London.	12
4	Eberlin, <i>Pater</i>	Spartierung Leopold Mozarts im Britischen Museum, London.	13
5	Eberlin, 12 Fugenincipits	Hs. Stimmen in Kremsmünster und Dommusikarchiv Salzburg.	14
6	Leopold Mozart, <i>Kyrie</i>	Hs. Stimmen mit autographen Einträgen und einem Anschaffungsvermerk 1755 in Heilig Kreuz, Augsburg, Nr. 76.	17
7	Adlgasser, <i>Sub tuum</i>	Hs. Stimmen mit Anschaffungsvermerk 1753 in Stift Lambach, Sig. 587.	25
8	M. Haydn, <i>Te Deum</i>	Autographe Partitur, datiert 1760, in der Bayerischen Staatsbibliothek München, Mus. Ms. 463.	26
9	M. Haydn, <i>O Amaryllis</i>	Autographe Partitur, datiert 1767, in der Bayerischen Staatsbibliothek München, Mus. Ms. 3110.	38
10	M. Haydn, <i>Sub tuum</i>	Autographe Partitur, undatiert, in der Bayerischen Staatsbibliothek München, Mus. Ms. 423.	43
11	M. Haydn, <i>Lauda Sion</i>	Autographe Partitur in der Konservatoriumsbibliothek Innsbruck (zu anderen Quellen und Fassungen s. im Textband S. 147).	48
12	M. Haydn, <i>Kyrie</i> 1768 (Gabrielsmesse)	Hs. Stimmen um 1770 in St. Peter, Salzburg, Sig. Hay 360.1—3.	65