

**Heinrich Ignaz Franz BIBER**

**Missä Catholica**  
**(Fragment)**

**4 voci concertati e ripieni**  
**SA/TB**

**2 Clarini**

**2 Violini, 3 Viole e Violone**

**Organo**

**herausgegeben von**

**Werner Jakusch**

# Vorwort

Die vorliegende Spartierung basiert auf dem heute existierenden Stimmenmaterial aus Kroměříž, das unter der Signatur A 31 archiviert ist<sup>1</sup>. Das Deckblatt trägt die Auflistung (untereinander):

***Missa Catholica. 4: Voces Conc:/ 2: Violini Conc:/ 2: Viole Conc:/ 2: Clarini Conc:/ 4: Voces Capella / Cum Violone e Organo / Auth: I: Henrico Biber***

Der heute noch vorhandene Stimmsatz umfasst jedoch nur Clarino 2, Violino 1 und 2 sowie drei Violen-Stimmen<sup>2</sup>. Die Vokalstimmen, Clarino 1 und Violone mit Organo fehlen. Wo sich dieser Stimmsatz befindet, ist nicht bekannt<sup>3</sup>. Eine Aufführung der ***Missa Catholica*** scheint in Kroměříž nicht stattgefunden zu haben: Eine Wiederaufführung hätte zahlreiche Fehler aufgedeckt, die jedoch nicht verbessert wurden<sup>4</sup>. Jedenfalls haben die fehlenden Stimmen als verloren zu gelten.

Die Messe weist dieselbe Disposition in Solo- und Tuttichöre auf wie die 1674 in Salzburg komponierte und auch nach Kroměříž übersandten ***Vesperae à 32***<sup>5</sup>. Damit steht auch diese Messe in der Reihe von ***Neuerungen***<sup>6</sup>, die H.I.F. Biber von seinem Vorgesetzten Andreas Hofer<sup>7</sup> unterscheiden. Möglicherweise ist die ***Missa Catholica*** nach 1680 entstanden<sup>8</sup>. Anlass und Bestimmung sind unbekannt. Sicherlich ist sie bei einem der feierlichen Hochämter in Anwesenheit des Erzbischofs erklungen. Jedenfalls belegen dies die verwendeten Clarinen<sup>9</sup>.

Die Edition dieses Fragments schließt gewissermaßen die letzte Lücke innerhalb der Veröffentlichungen<sup>10</sup> zahlreicher geistlicher Werke von **Heinrich Ignaz Franz Biber** in den letzten 25 Jahren. Mit den vielen Einspielungen dieser Kompositionen hat sich auch der Blickwinkel auf diesen bedeutenden Meister des ausgehenden 17. Jahrhunderts geändert: vom Violinvirtuosen zum Komponisten großer katholischer Kirchenmusik.

Ich danke dem Archiv von Kroměříž für die mir 1995 bereitgestellte Quelle.

Schriesheim, September 2011

Dr. Werner Jaksch

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- 1 Erzbischöfliches Musikarchiv. Die alte Signatur I 39 ist links unten eingetragen. Bibers Beziehungen zu Kremsier (heute Kroměříž) hängen mit seiner ersten nachgewiesenen Stellung als Kammerdiener, Gambist und Violinist am Hof des Fürstbischofs von Olmütz, Karl Graf von Liechtenstein-Kastelcorn, in Kremsier zusammen. Vgl. W. Jaksch, ***Vesperae à 32***, Vorwort, hg. bei [www.imspl.org](http://www.imspl.org) 2009
  - 2 Jeweils in Alt-, Tenor- und Bass-Schlüssel notiert. Die tiefste Viola-Stimme scheint mit der Violone/Organo-Stimme identisch zu sein, jedoch ohne Bezifferung.
  - 3 E. Th. Chafe erwähnt in dem Werkkatalog der Biberschen Werke, dass noch im späten 17. Jh. eine Kopie des Werkes im Kapellarchiv des Grafen Ferd. Julius von Salm in Tovačov sich befunden habe, vgl. E. Th. Chafe, *The Church Music of Heinrich Biber*, Ann Arbor, Mich. 1987 (Studies in Musicology 95), S.233.
  - 4 So z.B. in Va 1 im *Gloria* T. 26 *gis'* statt *g'*, ebenso im *Credo* T. 22 *d'* statt *e'*. Im *Osanna* fehlt in Va 3 ein ganzer Takt (T. 3), im *Agnus* T. 50 fehlt in Va 3 bzw. im Bc. der Ton A als 3. Wert.
  - 5 Vgl. W. Jaksch, ***Vesperae à 32***, hg. bei [www.imspl.org](http://www.imspl.org) 2009.
  - 6 Zu der schon bei Andreas Hofer gepflegten Mehrchörigkeit kommt die Aufteilung der Vokalisten in ein Solistenensemble (Concerto) und einen Tuttchor (Capella).
  - 7 Andreas Hofer (1629 -84) ist in Salzburg 1654 als Vizekapellmeister eingetreten. 1666 übernahm er das Amt des Regens Chori (Domkapellmeister), das er bis zu seinem Tod 1684 ausübte.
  - 8 Vgl. E. Th. Chafe, a.a.O. S.233.
  - 9 Vgl. E. Hintermaier, Die Dommusik im 18. Jh., in: *1200 Jahre Dom zu Salzburg 774-1974*, Festschrift hg. v. Metropolitankapitel, Salzburg 1974, S.148 f. Vgl. auch Vorwort zu: H.I.F. Biber, *Missa Alleluia*, hg. v. W. Jaksch, Stuttgart 1995 (Carus Verlag 40.679).
  - 10 Vor allem durch die Quellen aus Kroměříž und Kremsmünster. In Salzburg ist u.a. das *Requiem à 15*, *Requiem ex F* und die *Missa Salisburgensis* archiviert.

*Missa Catholica***Kyrie****H.I.F. Biber**

Clarino 2

Violino 1

Violino 2

Viola 1

Viola 2

Viola 3 /Violone

Canto/Alto

Tenore/Basso

Basso continuo

7

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

13

Musical score for measures 13-18. The score includes parts for Clarinet 2 (Cl 2), Violin 1 (Vi 1), Violin 2 (Vi 2), Violoncello 1 (Va1), Violoncello 2 (Va2), Double Bass 3/4 (Va 3/ Vln), Clarinet Alto (C/A), Trombone Bass (T/B), and Bassoon (Bc). Measure 13 starts with Cl 2 playing eighth-note pairs. Measures 14-15 show various patterns for the strings and bassoon. Measure 16 begins with a sustained note from C/A. Measures 17-18 continue with patterns for the strings and bassoon.

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19

Musical score for measures 19-24. The score includes parts for Clarinet 2 (Cl 2), Violin 1 (Vi 1), Violin 2 (Vi 2), Violoncello 1 (Va1), Violoncello 2 (Va2), Double Bass 3/4 (Va 3/ Vln), Clarinet Alto (C/A), Trombone Bass (T/B), and Bassoon (Bc). Measure 19 features sustained notes from Cl 2 and Va 3/Vln. Measures 20-21 show patterns for the strings and bassoon. Measure 22 begins with a sustained note from C/A. Measures 23-24 continue with patterns for the strings and bassoon.

## Christe

25

Cl 2  
Vi 1  
Vi 2  
Va1  
Va2  
Va 3/ Vln  
C/A  
T/B  
Bc

=

31

Cl 2  
Vi 1  
Vi 2  
Va1  
Va2  
Va 3/ Vln  
C/A  
T/B  
Bc

37

Musical score for measures 37-42:

- Cl 2:** Rests throughout.
- Vi 1:** Starts with eighth-note pairs, followed by sixteenth-note patterns.
- Vi 2:** Starts with eighth-note pairs, followed by sixteenth-note patterns.
- Va1:** Starts with eighth-note pairs, followed by sixteenth-note patterns.
- Va2:** Starts with eighth-note pairs, followed by sixteenth-note patterns.
- Va 3/ Vln:** Eighth-note pairs.
- C/A:** Rests throughout.
- T/B:** Rests throughout.
- Bc:** Eighth-note pairs.

==

43

Musical score for measures 43-48:

- Cl 2:** Rests throughout.
- Vi 1:** Starts with eighth-note pairs, followed by sixteenth-note patterns.
- Vi 2:** Starts with eighth-note pairs, followed by sixteenth-note patterns.
- Va1:** Starts with eighth-note pairs, followed by sixteenth-note patterns.
- Va2:** Starts with eighth-note pairs, followed by sixteenth-note patterns.
- Va 3/ Vln:** Eighth-note pairs.
- C/A:** Rests throughout.
- T/B:** Rests throughout.
- Bc:** Eighth-note pairs.

49

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

=

55

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

61

Musical score page 61. The score includes parts for Clarinet 2 (Cl 2), Violin 1 (Vi 1), Violin 2 (Vi 2), Bassoon 1 (Va1), Bassoon 2 (Va2), Bassoon 3/Violoncello (Va 3/Vln), Trombone/Alto Horn (C/A), Trombone/Tenor Horn (T/B), and Bassoon (Bc). The music consists of six measures. Measures 1-3 are mostly rests. Measure 4 starts with a eighth note in Cl 2, followed by eighth-note patterns in Vi 1, Vi 2, Va1, Va2, and Va 3/Vln. Measures 5-6 continue with similar patterns. Measures 7-8 show more complex patterns, including sixteenth-note figures in some parts.

65

Musical score page 65. The score includes parts for Clarinet 2 (Cl 2), Violin 1 (Vi 1), Violin 2 (Vi 2), Bassoon 1 (Va1), Bassoon 2 (Va2), Bassoon 3/Violoncello (Va 3/Vln), Trombone/Alto Horn (C/A), Trombone/Tenor Horn (T/B), and Bassoon (Bc). The music consists of eight measures. Measures 1-4 are mostly rests. Measures 5-6 feature eighth-note patterns in various parts. Measures 7-8 show more complex rhythms, including sixteenth-note figures in some parts.

71

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

=

75

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

79

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

**Gloria**

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

7

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

=

12

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

17

Cl 2  
Vi 1  
Vi 2  
Va1  
Va2  
Va 3/ Vln  
C/A  
T/B  
Bc

23

Cl 2  
Vi 1  
Vi 2  
Va1  
Va2  
Va 3/ Vln  
C/A  
T/B  
Bc

**29**

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

==

**37**

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

43

Musical score for measures 43-48. The score includes parts for Clarinet 2 (Cl 2), Violin 1 (Vi 1), Violin 2 (Vi 2), Violoncello 1 (Va1), Violoncello 2 (Va2), Double Bass 3/4 (Va 3/ Vln), Cello (C/A), Double Bass (T/B), and Bassoon (Bc). Measure 43 starts with a rest for Cl 2. Measures 44-48 show various patterns of eighth and sixteenth notes across the ensemble.

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49

Musical score for measures 49-54. The score includes parts for Clarinet 2 (Cl 2), Violin 1 (Vi 1), Violin 2 (Vi 2), Violoncello 1 (Va1), Violoncello 2 (Va2), Double Bass 3/4 (Va 3/ Vln), Cello (C/A), Double Bass (T/B), and Bassoon (Bc). Measure 49 begins with a rest for Cl 2. Measures 50-54 feature more complex rhythmic patterns, including sixteenth-note figures and grace notes.

55

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

=

61

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

68

Musical score for measures 68-73. The score includes parts for Clarinet 2 (Cl 2), Violin 1 (Vi 1), Violin 2 (Vi 2), Bassoon 1 (Va1), Bassoon 2 (Va2), Bassoon 3/Violoncello (Va 3/Vln), Trombone (C/A), Trombone (T/B), and Bassoon (Bc). Measure 68 starts with a rest for Cl 2. Measures 69-70 show rhythmic patterns for the strings and bassoon. Measures 71-73 continue with similar patterns, with some changes in the bassoon parts.

74

Musical score for measures 74-79. The score includes parts for Clarinet 2 (Cl 2), Violin 1 (Vi 1), Violin 2 (Vi 2), Bassoon 1 (Va1), Bassoon 2 (Va2), Bassoon 3/Violoncello (Va 3/Vln), Trombone (C/A), Trombone (T/B), and Bassoon (Bc). Measure 74 starts with rests for most instruments. Measures 75-79 feature rhythmic patterns for the strings and bassoon, with the bassoon parts becoming more prominent in measures 75-79.

80

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

This section of the score covers measures 80 through 85. The instrumentation includes Clarinet 2, Violin 1, Violin 2, Viola 1, Viola 2, Bassoon/Violin 3, Cello/Double Bass, Double Bass, and Bassoon. Measure 80 starts with a rest for most instruments. Measures 81-84 feature rhythmic patterns involving eighth and sixteenth notes, with some rests. Measure 85 concludes with a series of eighth-note chords.

86

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

This section of the score covers measures 86 through 91. The instrumentation remains the same. Measure 86 begins with eighth-note chords. Measures 87-89 show more complex sixteenth-note patterns. Measure 90 consists of eighth-note chords again. Measure 91 concludes with a final set of eighth-note chords.

91 Amen

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

Measure 95: Bassoon (Bc) plays eighth-note patterns. Other instruments (Cl 2, Vi 1, Vi 2, Va1, Va2, C/A, T/B) play sustained notes or rests.

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96

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

Measures 96-98: Various instruments play eighth-note patterns. Measure 99: Bassoon (Bc) plays eighth-note patterns, while other instruments play sustained notes or rests.

101

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

=

106

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

111

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/Vln

C/A

T/B

Bc

=

116

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/Vln

C/A

T/B

Bc

121

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

## Credo

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

10

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

=

19

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

25

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/Vln

C/A

T/B

Bc

==

29

[Qui propter nos]

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/Vln

C/A

T/B

Bc

37

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

==

44 [Et incarnatus]

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

Crucifixus

54

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

==

61

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

71

[Et resurrexit]

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

==

83

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

92

Musical score for orchestra and bassoon section, page 25, measure 92. The score includes parts for Cl 2, Vi 1, Vi 2, Va1, Va2, Va 3/Vln, C/A, T/B, and Bc. The measures show various rhythmic patterns and dynamics, including eighth-note chords and sustained notes.

Cl 2  
Vi 1  
Vi 2  
Va1  
Va2  
Va 3/Vln  
C/A  
T/B  
Bc

==

101

Musical score for orchestra and bassoon section, page 25, measure 101. The score includes parts for Cl 2, Vi 1, Vi 2, Va1, Va2, Va 3/Vln, C/A, T/B, and Bc. The measures show more complex rhythmic patterns, including sixteenth-note chords and sustained notes.

Cl 2  
Vi 1  
Vi 2  
Va1  
Va2  
Va 3/Vln  
C/A  
T/B  
Bc

110

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

==

119

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

126

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

==

133

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

141

Cl 2  
Vi 1  
Vi 2  
Va1  
Va2  
Va 3/ Vln  
C/A  
T/B  
Bc

==

148

Cl 2  
Vi 1  
Vi 2  
Va1  
Va2  
Va 3/ Vln  
C/A  
T/B  
Bc

154

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

==

162

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

171

Cl 2  
Vi 1  
Vi 2  
Va1  
Va2  
Va 3/ Vln  
C/A  
T/B  
Bc

=

180

Cl 2  
Vi 1  
Vi 2  
Va1  
Va2  
Va 3/ Vln  
C/A  
T/B  
Bc

187 Amen

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

192

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

197

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

202

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

207

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

212

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

217

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

=

**Sanctus**

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

7

Cl 2  
Vi 1  
Vi 2  
Va1  
Va2  
Va 3/ Vln  
C/A  
T/B  
Bc

==

13

Cl 2  
Vi 1  
Vi 2  
Va1  
Va2  
Va 3/ Vln  
C/A  
T/B  
Bc

17

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

==

## Osanna

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

6

Cl 2

Vi 1

Vi 2

Val

Va2

Va 3/ Vln

C/A

T/B

Bc

==

10

Cl 2

Vi 1

Vi 2

Val

Va2

Va 3/ Vln

C/A

T/B

Bc

14

Cl 2

Vi 1

Vi 2

Val

Va2

Va 3/ Vln

C/A

T/B

Bc

=

18

Cl 2

Vi 1

Vi 2

Val

Va2

Va 3/ Vln

C/A

T/B

Bc

**Benedictus**

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

==

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

8

15

Cl 2

Vi 1

Vi 2

Val 1

Va 2

Va 3/ Vln

C/A

T/B

Bc

==

20

Cl 2

Vi 1

Vi 2

Val 1

Va 2

Va 3/ Vln

C/A

T/B

Bc

26

Cl 2

Vi 1

Vi 2

Val

Va2

Va 3/ Vln

C/A

T/B

Bc

**Osanna ut supra**

**Sonata**

Cl 2

Vi 1

Vi 2

Val

Va2

Va 3/ Vln

C/A

T/B

Bc

8

Musical score for measures 8-14. The score includes parts for Clarinet 2 (Cl 2), Violin 1 (Vi 1), Violin 2 (Vi 2), Bassoon (Val), Double Bass (Va2), Bassoon 3/Violin (Va 3/Vln), Clarinet 1/Alto (C/A), Trombone/Tuba (T/B), and Bassoon (Bc). Measure 8 starts with a rest for all parts. Measures 9-10 show a rhythmic pattern of eighth and sixteenth notes. Measures 11-12 continue this pattern. Measures 13-14 show a change in rhythm, with eighth and quarter notes. Measures 15-16 show a return to the earlier rhythmic patterns.

==

15

Musical score for measures 15-21. The score includes parts for Clarinet 2 (Cl 2), Violin 1 (Vi 1), Violin 2 (Vi 2), Bassoon (Val), Double Bass (Va2), Bassoon 3/Violin (Va 3/Vln), Clarinet 1/Alto (C/A), Trombone/Tuba (T/B), and Bassoon (Bc). Measure 15 starts with a rest for all parts. Measures 16-17 show a rhythmic pattern of eighth and sixteenth notes. Measures 18-19 continue this pattern. Measures 20-21 show a change in rhythm, with eighth and quarter notes.

22

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

==

## Agnus Dei

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

10

Musical score for measures 10-18. The score includes parts for Clarinet 2 (Cl 2), Violin 1 (Vi 1), Violin 2 (Vi 2), Bassoon 1 (Val 1), Bassoon 2 (Va 2), Bassoon 3/Violin 3 (Va 3/Vln), Clarinet/Alto (C/A), Trombone/Bass (T/B), and Bassoon/Cello (Bc). Measure 10 starts with a rest for Cl 2. Measures 11-12 show various patterns of eighth and sixteenth notes for the strings and bassoon parts. Measures 13-14 continue with similar patterns. Measures 15-16 show more complex rhythmic patterns, including sixteenth-note figures. Measures 17-18 conclude the section with sustained notes and final chords.

==

19

Musical score for measures 19-27. The score includes parts for Clarinet 2 (Cl 2), Violin 1 (Vi 1), Violin 2 (Vi 2), Bassoon 1 (Val 1), Bassoon 2 (Va 2), Bassoon 3/Violin 3 (Va 3/Vln), Clarinet/Alto (C/A), Trombone/Bass (T/B), and Bassoon/Cello (Bc). Measure 19 begins with a rest for Cl 2. Measures 20-21 show eighth-note patterns for the strings and bassoon parts. Measures 22-23 continue with similar patterns. Measures 24-25 show more complex rhythmic patterns, including sixteenth-note figures. Measures 26-27 conclude the section with sustained notes and final chords.

26

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

==

32

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3/ Vln

C/A

T/B

Bc

**36**  
**Dona**

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3 / Vln

C/A

T/B

Bc

==

**41**

Cl 2

Vi 1

Vi 2

Va1

Va2

Va 3 / Vln

C/A

T/B

Bc

47

Cl 2  
Vi 1  
Vi 2  
Va1  
Va2  
Va 3/Vln  
C/A  
T/B  
Bc

=

54

Cl 2  
Vi 1  
Vi 2  
Va1  
Va2  
Va 3/Vln  
C/A  
T/B  
Bc