

Ludwig van
BEETHOVEN

Missa solemnis

op. 123

Soli (SATB), Coro (SATB)
2 Flauti, 2 Oboi, 2 Fagotti, Contrafagotto
4 Corni, 2 Trombe, 3 Tromboni, Timpani
2 Violini, Viola, Violoncello, Contrabbasso, Organo

herausgegeben von / edited by
Ernst Hertrich

Ludwig van Beethoven · Messen
Urtext

Klavierauszug / Vocal score
Paul Horn



Carus 40.689/03

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Vorwort

In einem Brief vom 6. Juli 1822 an seinen ehemaligen Schüler Ferdinand Ries erklärte Beethoven: „Mein Größtes Werk ist eine große Meße, welche ich ohnlängst geschrieben habe.“¹ Mit dieser „großen Meße“ war die *Missa solemnis* gemeint, die allerdings zu diesem Zeitpunkt noch gar nicht fertig vorlag. Ihre Einschätzung als sein „größtes Werk“ behielt Beethoven bei; sie taucht immer wieder auf, wenn er, etwa in Briefen an Verleger oder Freunde, auf sie zu sprechen kommt. Ganz eindeutig lag ihm die Messe von Anfang an besonders am Herzen. Mit kaum einem anderen Werk hat er sich so lange und so intensiv beschäftigt, und in nur wenigen anderen ließ er sich so in sein Innerstes schauen wie in dieser Messe.

Der äußere Anlass für Beethoven, sich nach seiner ersten Messkomposition, der Messe in C-Dur op. 86, erneut mit der Vertonung des lateinischen Ordinariums zu befassen, war die Wahl von Erzherzog Rudolph – gleichzeitig Beethovens Schüler und Förderer – zum Erzbischof von Olmütz. Die neue Messe sollte zur Inthronisation am 9. März 1820 erklingen. Die Komposition nahm jedoch weit mehr Zeit in Anspruch als angenommen: Erst mit dreijähriger Verspätung, im Frühjahr 1823, konnte Beethoven die Messe, die in der Zwischenzeit immer größere Ausmaße angenommen hatte, zum Abschluss bringen. Die Uraufführung fand am 18. April 1824 in St. Petersburg in einem weltlichen Rahmen statt, die Wiener Premiere unter Beethovens Gesamtleitung (mit den Sätzen Kyrie, Credo und Agnus Dei) am 7. Mai 1824. Im Druck erschien das Werk erst kurz nach Beethovens Tod, Ende März/Anfang April 1827, bei Schott in Mainz.

Schon einige Zeit vor Erzherzogs Rudolphs Wahl und unabhängig davon hatte sich Beethoven Gedanken über das Komponieren „wahrer Kirchenmusik“ gemacht. Wie er in seinem Tagebuch festhielt, wollte er sich dazu intensiv sowohl mit älterer Kirchenmusik, einschließlich der „Kirchenchoräle der Mönche“², als auch mit den einschlägigen Werken seiner direkten Vorgänger beschäftigen. Dementprechend zeigt sich die *Missa solemnis*, obwohl von größter stilistischer Einheit, als ein Kompendium der gesamten bis dahin komponierten liturgischen, geistlichen, religiösen Musik.

Gleich zu Beginn des Kyrie sind Anklänge an die Ouvertüre der *Zauberflöte*, die Beethoven besonders schätzte, unüberhörbar. Das Musikpublikum der Zeit wurde damit von Anfang an in eine feierliche Sarastro-Stimmung versetzt. Bei einer der zentralen Textstellen des Credo, beim „Et incarnatus“, das alle Komponisten vor ihm in besonderer Weise ausgestaltet hatten, griff Beethoven dann auf gregorianische und kirchentonale Vorbilder zurück. Dabei hatte er offenbar noch den im Tagebuch erwähnten Mönchsgesang im Kopf und ließ diese Stelle nicht, wie bis heute oft ausgeführt, vom Tenorsolisten vortragen, sondern vom Chor-tenor – eine der vielen ergreifenden Stellen des Werkes. Dass die Sätze Gloria und Credo mit Fugen oder fugierten Abschnitten enden, war alte kirchenmusikalische Tradition. Aber in der *Missa solemnis* bleibt die musikalische Form kein bloßer Rückgriff auf die Tradition, sondern sie wird ausgebaut, erweitert und mit neuem Inhalt erfüllt, mit nicht enden wollendem Jubel im Gloria und mit dem Blick in die Ewigkeit im Credo. Außergewöhnlich und ganz aus dem Text geboren auch der Einsatz der Solovioline im Benedictus. Schon ein zeitgenössischer Rezensent fühlte sich an den „Gang des Himmelsboten“ erinnert, „von dem auch Händel in seinem Messias ein so schönes Bild gegeben“³. Gemeint ist die *Pifa* im ersten Teil mit ihrem 12/8-Takt. Diese „Hirtenmusik“ in der *Missa solemnis* nimmt Bezug auf das „Benedictus qui venit in nomine Domini“, das ja auf das Kommen des Gottessohnes, des guten Hirten anspielt, wobei eine solche Art von Musik in der damaligen Zeit auch ein geläufiger Topos für Weihnachtsmusik war. Beim Agnus Dei schrieb Beethoven neben die Überschrift „Dona nobis pacem“ noch die Erläuterung „Bitte um innern u äußern Frieden“. Diese Bitte hatte für ihn existenzielle Bedeutung. Als 1809 die napoleonischen Truppen Wien belagerten und beschossen, muss das Beethoven dermaßen erschüttert haben, dass er, wie Ries berichtet, „die meiste Zeit in einem Keller bei seinem Bruder Caspar“ zubrachte, „wo er noch den Kopf mit Kissen bedeckte, um ja nicht die Kanonen zu hören“⁴. So kommt es nicht von ungefähr, dass Beethoven im *Dona nobis* zweimal eine Kriegsmusik erklingen lässt, im wahrsten Sinne mit Pauken und Trompeten. Dass der irdische Frieden immer trügerisch ist, macht Beethoven kurz vor Schluss deutlich, wenn er mitten in der Friedensseligkeit noch einmal die Pauke erklingen lässt, die im *pianissimo*, wie aus der Ferne, an die Schrecken des Krieges erinnert.

Die *Missa solemnis* war ursprünglich als Werk für eine festliche Liturgie gedacht. Im Laufe ihrer langen Entstehungszeit wurde daraus ein monumentales Werk, das im Grunde jeglichen liturgischen Rahmen sprengt. Nicht umsonst fand die Uraufführung in einem Konzertsaal statt, und auch heute ist das Werk als Ganzes fast nur noch in Konzerten zu hören. In einem Brief an seinen Freund, den Klavierbauer J. A. Streicher, schrieb Beethoven, es sei für ihn bei der Komposition dieser Messe die Hauptsache gewesen, „sowohl bei den Singenden als Zuhörenden religiöse Gefühle zu erwecken und dauernd zu machen“⁵. Beethoven wollte also ganz bewusst mit seiner Vertonung der Messe das Publikum in einen Zustand versetzen, der dem im Gottesdienst weitgehend entsprechen sollte – und so gesehen ist auch die *Missa solemnis* durchaus ein liturgisches Werk.

Berlin, im April 2011

Ernst Hertrich

Foreword

In a letter dated 6 July 1822 to his former pupil Ferdinand Ries, Beethoven declared: "My greatest work is a grand mass, which I have recently written."¹ With this "grand mass" naturally he was referring to the *Missa solennis* which, however, was still not complete at this date. Beethoven retained his assessment of it as his "greatest work"; it appears repeatedly, for example, when he refers to the work in letters to publishers or friends. Quite clearly, from the outset the mass was dear to his heart. He worked on scarcely any other work so long and intensively, and in few other works did he allow his innermost feelings to show as in this mass.

The appointment of Archduke Rudolph, who was both Beethoven's pupil and patron, as Archbishop of Olmütz (now Olomouc) in Moravia was the ostensible reason for Beethoven to immerse himself again in setting the Latin ordinary following his first mass composition, the Mass in C op. 86. The new mass was to be performed at the enthronement on 9 March 1820. However, the composition took more time than expected: It was only with a three-year delay, in the spring of 1823, that Beethoven could complete the work, which in the meantime had taken on much larger proportions. The premiere took place on 18 April 1824 in St. Petersburg in a secular setting. The Viennese premiere (with only the Kyrie, Credo and Agnus Dei movements), took place on 7 May 1824, with Beethoven as the principle conductor. The edition finally appeared shortly after Beethoven's death, published by Schott in Mainz at the end of March/beginning of April 1827.

Even before Archduke Rudolph's election and independent of it, Beethoven had already begun to think about composing "true church music." As he recorded in his diary, he wanted to concentrate on the older church music, including the "church chorales of the monks,"² as well as on the relevant works by his direct predecessors. Accordingly, although the *Missa solennis* is characterized by the greatest stylistic unity, the work presents a compendium of the whole of liturgical, sacred, and religious music composed to that date.

Right at the beginning of the Kyrie, the echoes of the overture of *Die Zauberflöte*, which Beethoven particularly admired, are unmistakable. The audience of the time was thus transported into a solemn Sarastro-like atmosphere from the beginning. In one of the central passages in the text of the Credo, the "Et incarnatus," which all composers before him had set in a special manner, Beethoven reverted to Gregorian and church mode models. Here, evidently he still had in mind the monks' singing mentioned in his diary, and did not assign this section to the tenor soloist, as frequently performed to this day, but to the chorus of tenors – one of the many moving passages in the work. The conclusions of the Gloria and Credo movements with fugues or fugal sections were in the old church music tradition. But in the *Missa solennis* the musical form is no mere recourse to tradition, but it is built upon, expanded and filled with new content, with unending jubilation in the Gloria and a glance towards eternity in the Credo. The

use of solo violin in the Benedictus is unusual and born entirely from the text. Even in an early review of the Mass, the writer, music teacher and composer Georg Christoph Grossheim was reminded of the "course of the heavenly messenger, of which Handel had also given such a beautiful portrayal in his Messiah."³ He is referring to the *Pifa* in Part 1 with its 12/8 meter. This "shepherds' music" in the *Missa solennis* refers to the "Benedictus qui venit in nomine Domini," which alludes to the coming of the son of God, the good shepherd – whereby such a musical type was also a familiar convention for Christmas music at that time. Beethoven added the explanation "a plea for inner and outward peace" next to the title "Dona nobis pacem" in the Agnus Dei. For him, this plea had an existential significance. When the Napoleonic troops besieged and bombarded Vienna in 1809, it must have shaken Beethoven so much, as Ries reported, that he spent "most of the time in a cellar at his brother Caspar's where he even covered his head with pillows in order to avoid hearing the canons."⁴ Thus it is no accident that in the *Dona nobis pacem* Beethoven includes two passages of war-like music, in the true sense with trumpets and timpani. Beethoven makes clear, 29 measures before the end, that earthly peace is always deceptive, when the timpani are heard once more in the midst of the oasis of peace, playing *pianissimo*, as from afar, recalling the horrors of war.

The *Missa solennis* was originally intended as a work for a festive liturgy. However, during the course of its long gestation, a monumental work emerged which fundamentally breaks all liturgical bounds. Not for nothing did the first performance take place in a concert hall and even today, the work as a whole is almost only performed in concerts. In a letter dated 16 September 1824 to his friend the piano maker J. A. Streicher, Beethoven wrote that for him, the most important thing "in working on this grand mass was to awaken religious feelings and to make them lasting, both for the singers as well as the listeners."⁵ With his setting of the mass, Beethoven therefore quite consciously wanted to transport the audience into a state which would largely correspond with that of a church service – and viewed thus, the *Missa solennis* is a thoroughly liturgical work.

Berlin, April 2011

Ernst Hertrich

Translation: Elizabeth Robinson

¹ L. v. Beethoven. *Briefwechsel Gesamtausgabe*, hg. v. Sieghard Brandenburg (BGA), Bd. 1–7, München 1996–1998; hier Bd. 4, Nr. 1479.

² Maynard Solomon, *Beethovens Tagebuch 1812–1818*, Bonn 2005, S. 104.

³ Rezension von Georg Christoph Grossheim in *Cäcilia*, Heft IX, 1828, S. 22ff.

⁴ Franz Gerhard Wegeler, Ferdinand Ries, *Biographische Notizen über Ludwig van Beethoven*, Koblenz 1838, S. 121.

⁵ BGA 5, Nr. 1876.

Zu dieser Messe liegt das folgende Aufführungsmaterial vor:
Partitur (Carus 40.689), Studienpartitur (Carus 40.689/07),
Klavierauszug (Carus 40.689/03), Chorpartitur (Carus 40.689/05),
19 Harmoniestimmen (Carus 40.689/09), Violino I (Carus 40.689/11),
Violino II (Carus 40.689/12), Viola (Carus 40.689/13),
Violoncello (Carus 40.689/14),
Contrabbasso/Contrafagotto (Carus 40.689/15),
Organo (Carus 40.689/49).

Missa solennis

op. 123

Kyrie

Ludwig van Beethoven

1770–1827

Klavierauszug: Paul Horn

Assai sostenuto
Mit Andacht

Legni
Ottone
Timpani
Archi
Bassi
Organo

f Tutti *p*

6 *dolce*

p

14 *cresc.*

ff

21 **A** Tenore solo

Soprano solo

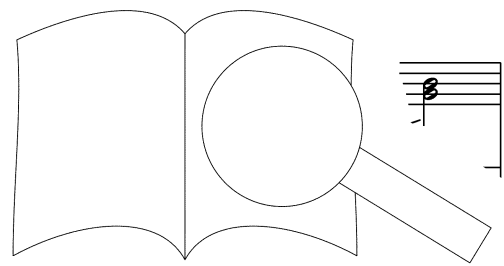
Soprano *f* *p* Ky - ri - e!

Alto *f* *ff* *p* Ky - ri - e!

Tenore *f* *ff* *p* Ky - ri - e!

Basso *f* *ff* *p* Ky - ri - e!

Coro



48

lei - - - son, Ky - ri - e e - lei - son, e - *cresc.*

lei - - - son, Ky - ri - e e - lei - son, e - *cresc.*

lei - - - son, Ky - ri - e e - lei - son, e - *cresc.*

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

p *p* *cresc.*

54

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

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

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

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

f. *f.* *f.* *f.* *pp*

60

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

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

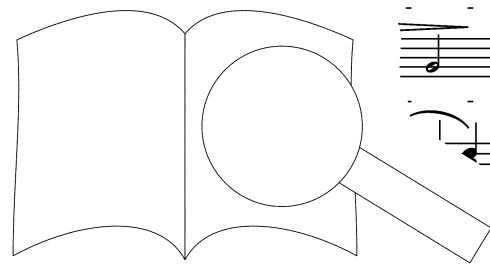
e - lei - son, Ky

e - lei - son, Ky

cresc.

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67 *p* *cresc.* - - - - *f* *p*

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

p *cresc.* - - - - *f* *p*

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

p *cresc.* - - - - *f* *p* *pp*

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

p *p* *cresc.* - - - - *f* *p* *pp*

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

74 *pp*

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

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

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

lei - - son, e - lei - -

80

lei

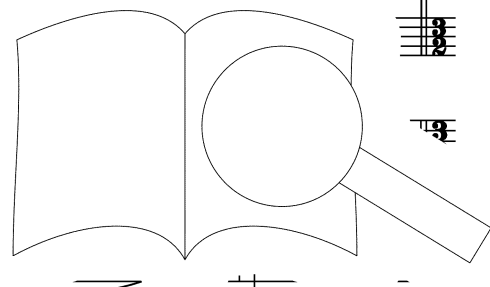
pp e

lei

son.

cresc.

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86 D Andante assai ben marcato

Soli

Chri - ste, Chri - ste e - lei - - - son,
Chri - ste, Chri - ste
e - lei - - - son,
Chri - ste, Chri - ste,
Fg, Cor
cresc. - - -

92

Chri - ste, Chri - ste, Chri - ste, Chri - ste e - lei
e - lei - - - son, Chri - ste e - lei - - - son,
Chri - ste, Chri - ste, Chri - ste e - lei - - - Cl. Chri - ste
Chri - ste, Chri - ste e - lei - - - son, Chri - ste
Chri - ste, Chri - ste e - lei - - - son,
cresc. - - -

98

Chri - ste, ei - - - son, Chri - ste e - lei - - - son, Chri - ste e - lei - - - son,
cresc. - - -
cresc. - - -
cresc. - - -
cresc. - - -

son, Chri-ste, Chri-ste, Chri-ste e-lei-son,

son, Chri-ste, Chri-ste, Chri-ste e-lei-son,

son, Chri-ste, Chri-ste

son, Chri-ste, Chri-ste

Chri-ste, Chri-ste, Chri-ste e-lei-son, e-lei-son, e-

Chri-ste, Chri-ste, Chri-ste e-lei-son, Chri-ste e-lei-son, Chri-

e-lei-son, e-lei-son, Chri-ste

e-lei-son, Chri

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

Chri-ste e-lei-

Chri-ste

lei-son, e-lei-

Chri-ste, Chri-ste e-lei-

lei-son,

Chri-ste e-lei-son, Chri-ste e-lei-

ste e-lei-son,

p *cresc.*

p *cresc.*

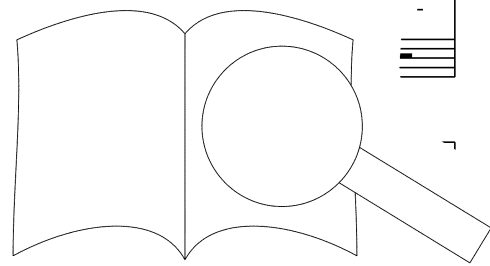
p *cresc.*

p *cresc.*

p *cresc.*

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cresc. *decresc. cresc.*

cresc. *decresc. cresc.*

e - lei *cresc.* *decresc. cresc.*

son, Chri - ste, Chri - ste e - lei - son, e -

cresc. *decresc. cresc.*

son, Chri - ste, Chri - ste, Chri - ste, Chri - ste e - lei -

son,

son,

cresc. *decr*

cresc.

son, e - lei son.

son.

son.

lei - son, son.

son, lei - son.

pp *ppp*

Chri - ste, Chri - ste e - lei -

pp *ppp*

Chri - ste, Chri - ste, Chri - ste e - lei -

pp *ppp*

nri - ste, Chri - ste,

Chri - ste,

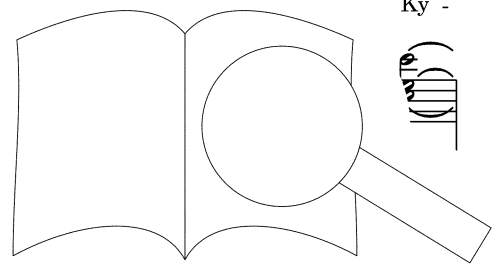
sempre pp

128 **Tempo I**

Coro

137 [H]

Soli

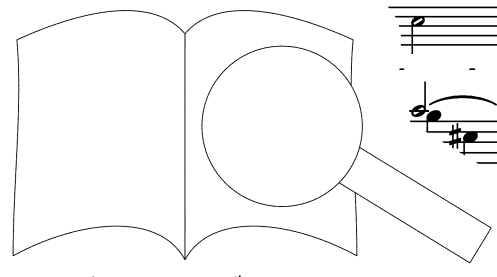


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Musical score for measures 145-152. It features vocal staves for Soprano, Alto, Tenor, and Bass, and a piano accompaniment. The lyrics are: Ky - ri - e, Ky - ri - e e - ri - e, Ky - ri - e. Dynamic markings include *p*, *ff*, and *pp*.

Musical score for measures 153-160. It features vocal staves for Soprano, Alto, Tenor, and Bass, and a piano accompaniment. The lyrics are: - ri - e e - lei - son. lei - son. Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son. Dynamic markings include *p*, *f*, and *cresc.*

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160

p *f* *p* *p*

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

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

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

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

p *f* *p* *dolce* *sempre p*

167

p *p* *p*

Ky - ri - e

Ky - ri - e

e - lei

e - lei - -

174

p *f* *p* *p*

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

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

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

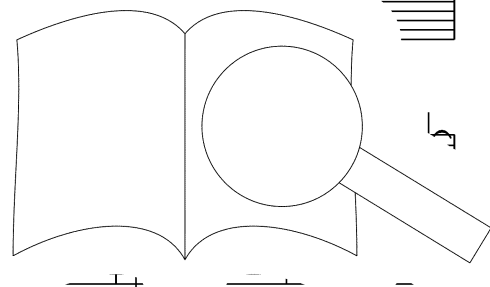
son, Ky - - - ri - e e - lei - - - son,

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

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

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181

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

son, e - lei - -

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

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

188

dim. *p* *cresc.* *f*

son, Ky - ri - e

son, Ky - e

son, Ky - e

son, e - lei - -

son, e - lei - -

son, e - lei - -

son, e - lei - -

195

pp *cresc.* *f* *p*

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

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

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

e - lei - son, e -

cresc.

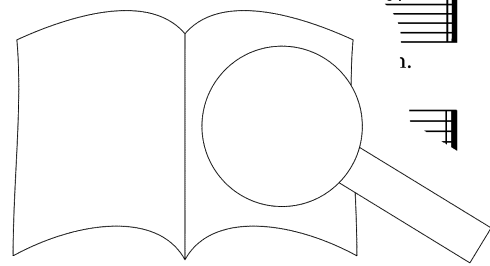
lei - son, e - lei - son, e - lei - son, *cresc.* *p*
 e - lei - son, e - lei - son, e - lei - son, *cresc.* *p*
 lei - son, e - lei - son, e - lei - son, *cresc.* *p*
 lei - son, e - lei - son, e - lei - son, *cresc.* *p*

Ky - ri - e e - lei - *pp*
 Ky - ri - e *pp*
 Ky - ri - e *pp*
 Ky - ri - e *pp*
 Ky - ri - e *pp*
 Ky - ri - e *pp*
 Ky - ri - e *pp*

più piano *pp* *dim.* *pp*

lei - son, Ky - ri - e e - lei - son. *pp*
 lei - son, Ky - ri - e e - lei - son. *pp*
 lei - son, Ky - ri - e e - lei - son. *pp*
 lei - son, Ky - ri - e e - lei - son. *pp*
 lei - son, Ky - ri - e e - lei - son. *pp*
 lei - son, Ky - ri - e e - lei - son. *pp*
 lei - son, Ky - ri - e e - lei - son. *pp*

cresc. *f* *pp* *dim.* *p* *pp*



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Gloria

Allegro vivace

Alto (Coro) *ff*

Glo - ri - a in ex - cel - sis

Tutti *ff* 8 va

Coro

De - - - o,

ff

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

in ex - cel - sis

13 *ff*

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

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

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

o, glo

19 **A**

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

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

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

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

25

- - - - ri - a, glo -

- - - - ri - a, ri - a

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

- - - - glo - ri - a

31

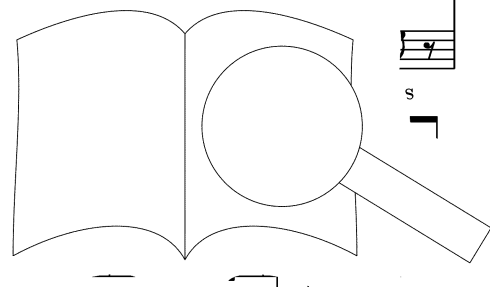
De - - - - o, in ex - cel - sis

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

glo - - - - sis De - - - - sis

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

s



37

De - - - o.

De - - - o.

De - - - o.

De - - - o.

43 [B]

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

pax ho - mi - ni - bus, ho - mi - vo - lun -

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

Et in ter - ra pax i. .ae, bo - nae vo - lun -

Cor, Archi

53

ta - tis, e'

ta

ta

ta

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

pax ho - mi - ni - bus bo -

pax ho - ni - bus bo -

pax ho - bo -

Cor + Archi

nae vo - lun - ta - tis. Lau - da - mus

bo - nae vo - lun - ta - tis. Lau - da - mus

nae vo - lun - ta - tis. Lau - da - mus

nae vo - lun - ta - tis. Lau - da - mus

Cor, Tr Tutti

cresc. f

Timp

te.

te, lau - da - mus te. mus

te, lau - da - mus te. Be - ne - di - ci - m

te, lau - da - mus te. Be - ne - di - Lau - da - mus

te. Lau - da - di - ci - mus te. Ad - o - ra - mus te.

te, be - ne - di - ci - mus te. Ad - o - ra - mus te.

te. Be - ne - di - ci - mus

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

Glo -

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84

ff Glo - ri - fi -

ff Glo - ri - fi - ca - - -

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

90

ff Glo - ri - fi - ca - - -

ca - - - - - mus te. - - - - - da - - - mus

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

ca - - - - - mus Lau -

96

Lau - - - - - ne - di - ci - mus te. Ad - o - ra - - - mus

te. Be - - - - - e, be - ne - di - ci - mus te. *p* Ad - o - ra - mus

te. *p* mus te, be - ne - di - ci - - - - - mus

te. Be - ne - di - - - - - a - mus

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103

E

te. *ff* Glo - ri - fi - ca - -

te. *ff* Glo - ri - fi -

te. *ff* Glo - ri - fi - ca - - - - - mus te, *sf* glo-ri-fi - ca - mus

te. *ff* Glo - ri - fi - ca - - - - - mus te, glo -

110

- - - - - mus te, *sf* glo - ri

ca - - - - - mus, *sf* glo - ri - fi - ca -

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

ri-fi - ca

116

- - - - - mus te *ff* - - - - - ri - fi - ca - mus te.

- - - - - ri - fi - ca - mus te.

- - - - - ri

glo - - - - - ri

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123

Cl
p dolce
 Fg + Bassi

131

Meno Allegro
cantabile

Va, Vc

138

pizz.

145

Alto solo

Tenore solo

Gra - ti - as a - - - gi - mu ma - gnam glo - ri - am

Archi (pizz.)

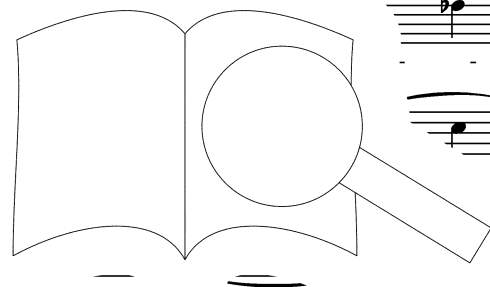
153

Soli

Gra - - - gi - mus ti - bi pro - pter ma - gnam

ti - bi, gnam glo - ri - am tu - am, gra - ti - as a - -

tu a - - - gi - mus ti



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glo - ri - am tu - am.
 - gi - mus ti - bi.
 - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu - am.

Coro

Gra - ti - as a - - gi - mus ti - bi pro - pter ma - gnam
 Gra - ti - as a - - gi - mus ti - bi pro - pter
 Gra -

p *cresc.* *p* *cresc.* *p* *cresc.*

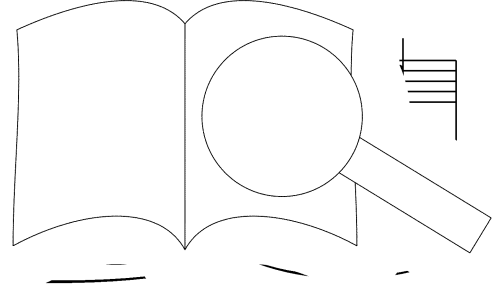
Fl, Ob

Fl, Ob

Coro

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

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Do - mi - ne De - us,
 Do - mi - ne De - us,
 Do - mi - ne De - us,
 Do - mi - ne De - us,

180
 Rex coe - le - stis, De - us
 Rex coe - le - stis, De - us
 Rex coe - le - stis,
 Rex coe - le - stis,
 Pa - ter o -
 Pa - ter o -

Tutti

186
 mni - pot - ens.
 mni - pot - ens.
 mni - pot
 mni -

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Soli

Legni, Archi

dim.

p

Cltr

Fg

Do - mi-ne Fi - li

Do - mi-ne Fi - li

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

Do - mi-ne Fi - li u

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

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

Va, Vc

ste, Je - su - Chri - ste.

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

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

Je - su - Chri - ste,

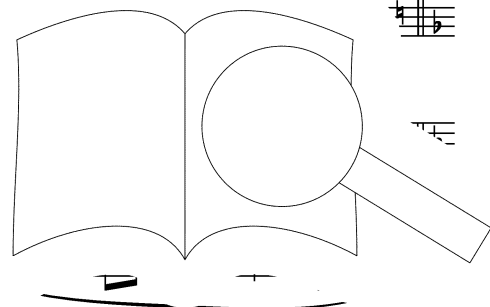
Coro

p cresc.

p cresc.

p cresc.

p cresc.



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210 [1]

ff Do - mi-ne De - us, *sf.* A - gnus De - i,

Coro

ff Do - mi-ne De - us, *sf.* A - gnus

Legni, Cor, Archi

ff Do - mi-ne De - us,

216

Fi - li-us Pa -

Fi - li-us Pa -

De - i, Fi - li-us Pa

Fi - li-us Pa

+ Tr

sf

222

dim. *p* tris. *p*

dim. *p* tris. *p*

dim. *p* tris. *p*

sf

Larghetto

230

Clf, Fg, Cor

cresc.

p

+ Fl

cresc.

235

Soli

Qui tol - lis,

Qui tol - lis, qui

Qui tol - lis, qui

+ Ob

sf

p

pp

+ Archi

240

-re no-bis,

ca - ta, pec - c

mi - se-re-re

tol - lis

a mun-di,

mi - se-re-re no - bis,

ec-ca - ta mun-di,

cresc.

p

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qui tol - lis, qui tol - lis pec -
 no - bis, qui tol - lis, qui tol - lis
 qui tol - lis, qui tol - lis,
 qui tol - lis, qui tol - lis,

p cresc.
 mi - se - re - re no - bis.
p cresc.
 mi - se - re - re no - bis.
p cresc.
 mi - se - re - re no - bis.
p cresc.
 mi - se - re - re no - bis.

cresc. *cresc.* *cresc.*

250 *cresc.*
 ca - ta mun - di, pec - ca - - - ta
cresc.
 pec - ca - ta mun - di, pec - ca -
cresc.
 qui tol - lis a - - - di,
cresc.
 mun - di,

cresc. Qui tol - lis,
 Qui tol - lis,
 Qui
 qui

cresc.



musical notation for measures 255-258, including vocal lines and piano accompaniment.

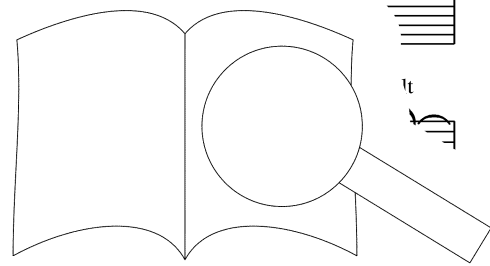
musical notation for measures 259-268, including vocal lines and piano accompaniment.

musical notation for measures 259-262, including vocal lines and piano accompaniment.

musical notation for measures 263-268, including vocal lines and piano accompaniment.

musical notation for measures 269-272, including vocal lines and piano accompaniment.

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pe de - pre - ca - ti - o - nem no - stram, sus - ci - pe de - pre - ca - ti - o - nem
espressivo
 sus - ci - pe, sus - ci - pe de - pre - ca - ti - o - nem
espressivo
 sus - ci - pe, sus - ci - pe de - pre - ca - ti - o - nem
espressivo
 sus - ci - pe de - pre - ca - ti - o - nem

Ob Fl

no - stram.
 no - stram.
 no - stram.
 no - stram.

se - des ad dex - te - ram Pa - tris,
 Qui se - des ad dex - te - ram Pa - tris,
 Qui se - des ad dex - te - ram Pa - tris,
 Tutti

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

mi - se -

pp mi - - se - re - re no - bis, mi - se - re - re

pp mi - se - re - re no - bis, mi - se - re - re

pp mi - - se - re - re no - bis, mi - se -

pp mi - Ob se - re - re no - bis,

dim. p pp Archi

mi - se

mi - se - re - -

re - - - re no

mi - se - re - -

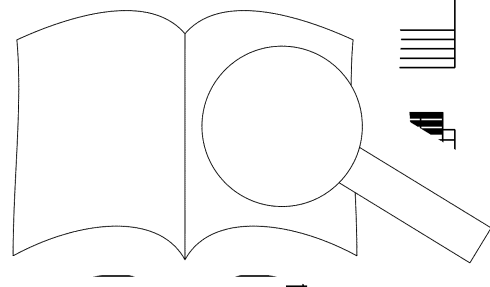
cresc. mi - - se - re - re

cresc. mi - se - re - re

cresc. mi - se - re - re

cresc. mi

cresc. mi



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re no - bis, mi-se-re re, re no - bis, mi-se-re re no - bis, re no - bis, no - bis, qui se-des ad dex-te-ram Pa-tris, no - bis, qui se-des ad dex-te-ra-

N *p* *f* *Tr* *f* *p* *ff*

mi-se-re no - bis, no - bis, bis, no - bis, bis, mi-se-re re-re no - bis, se-des ad dex-te-ram Pa-tris, mi-se-re qui se-des ad dex-te-ram Pa-tris, mi-

p *pp* *Tr*

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

Tutti

ah! mi - se - re re
 ah! mi - se - re re
 ah! mi - se - re re
 ah! mi - se - re re no - bis,
 ah! m

re - *cresc.* - re no - bis.

ah! mi-se - re-re no - bis.

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

ah! mi-se - re-re no - bis.

no-bis, no - bis.

no-bis, no - bis.

no - bis.

no-bis, no - bis.

pp

Quoniam

310 Allegro maestoso

pp

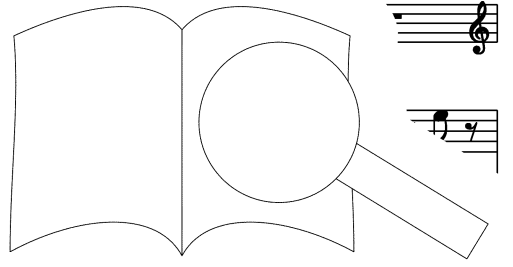
Ti

316

Te

so - lus San - ctus.

p



323 Soprano (Coro) *f*

Quo - ni-am tu so - lus Do - - mi-nus.

329

Coro

Quo - ni-am lus,

335

Quo - ni-am tu tis - - - - -

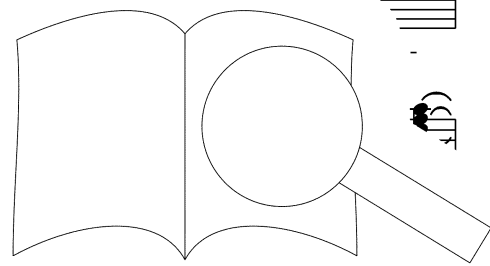
tu, tu us Al - tis - - - - -

so - lus so - lus Al - tis - - - - -

- lus, so - lus Al - tis

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342

- si-mus, Je - su Chri-ste. Cum San - cto Spi - ri-tu,

- si-mus, Je - su Chri-ste. Cum San - cto Spi - ri-tu,

- si-mus, Je - su Chri-ste. Cum San - cto Spi - ri-tu,

- si-mus, Je - su Chri-ste. Cum San - cto Spi - ri-tu,

348

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

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

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

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

en.

men.

men.

354

In glo - ri - a

In gl-

Pa - - - tris, a - - -

Pa - - - tris, a - - -

i Pa - - -

De - i Pa - - -

n,

378 [Q]

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

ff

384

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

390

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

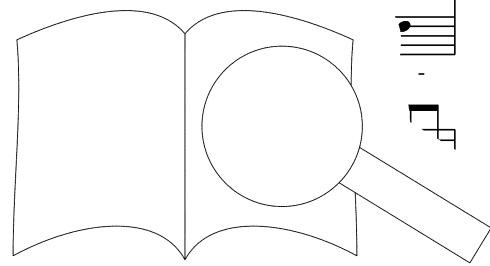
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men, a - - - men, in -
 a - - - men, a - - men, a - - - men, a -
 a - - - men, a - - - men, in glo - ri - a De - i
 a - men, a - men, a - men, a - men, in glo - ri - a

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

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

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411

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

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

men, in glo - - - - ri-a De-i

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

417

- men, in glo

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

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

glo - - - - ri - a De - i

422

Pa - tris, a - - - - a, a - - - - men, *p*

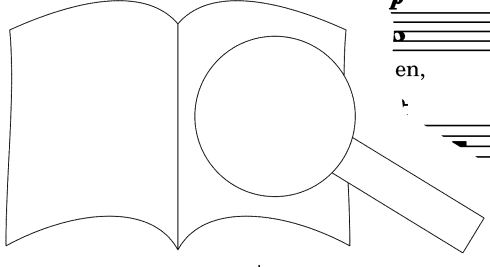
De-i Pa - - - - men, a - - - - men, *p*

Pa - - - - a - men, a - - - - men, *p*

a - men, a - men, a - - - - en, *p*

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Soli

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

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

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

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

Coro

Cum San - - - cto Spi - ri

p

434

men, a - - - men,

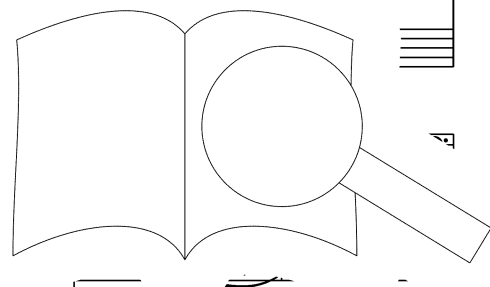
men, a - - - men,

men, a - - - men,

men, a - - - men,

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

Cum San - - - cto



459 U Poco più Allegro

Soli

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

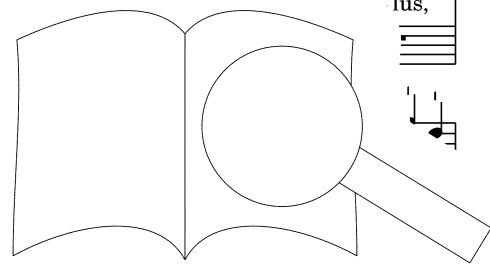
Coro

men. *ff*
men. *ff*
men. *ff*
men. *ff*

men. *p* Quo - ni-am tu,
p *pp*

467

in glo-ri - a De-i Pa - - - tris, a - men, a -
- men, a - men, a - men, a - - - - men,
a - men, a - - - - in
- men, in glo-ri - a De-i Pa - tris, Pa-tris,
p Quo-
p Quo - ni-am lus,
San - ctus.



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men, in glo-ri-a Pa -

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

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

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

Quo - ni-am tu so - lus Al -

ni-am tu so - lus Do - mi - nus. Tris Al -

tu so - lus San - ctus.

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

Pa - tris, a - men, a - men, a - men,

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

tis - si-mus, Je - su Chri - ste. Cum San-cto Spi - ri-tu, in glo-ri-a De-i Pa-tris, *cresc.*

tis - si-mus, Je - su Chri - ste. Cum San-cto Spi - ri-tu, in glo-ri-a De-i Pa-tris, *cresc.*

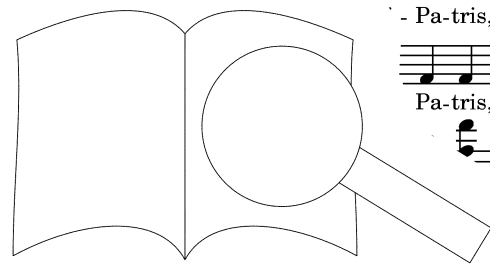
Chri - ste. Cum San-cto Spi - ri-tu, in glo-ri-a De-i Pa-tris, *cresc.*

su Chri - ste. Cum San-cto Spi - ri-tu, in glo-ri-a De-i Pa-tris, *cresc.*

Pa-tris, Pa-tris,

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488

f *ff* **V**

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

f *ff*

a - men, in glo - - -

f *ff*

a - men, in glo - - -

f *ff*

a - men, in glo - - -

ff ³

492

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

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

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

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

497

- men, a

- men,

- m

- men, a - - - men,

- men, a - - - men,

- men, a - - - men,

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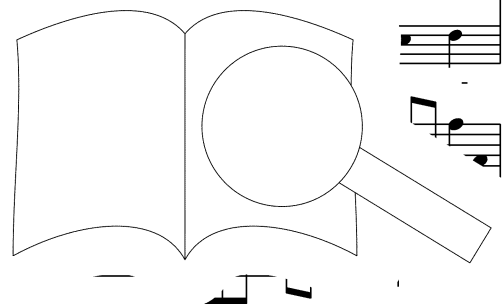
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Soli:

Musical score for measures 502-507. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "a - - men, a - men, a - - - men,". The score includes dynamic markings such as *p* (piano) and *f* (forte), and a *W* (ritardando) marking at the end of the section.

Musical score for measures 508-513. It features four vocal staves and a piano accompaniment. The lyrics are "a - men, a - men,". The score includes dynamic markings such as *p*, *f*, and *sempre*.

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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, a - men, a - men,

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

ff *sf* *sf* *sf*

a - men.
 a -
 a -

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

men, a

men, a

non legato

X

525 Presto

Coro

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

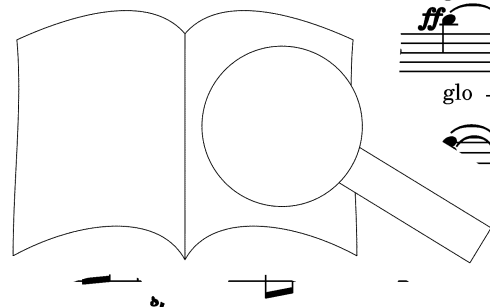
533

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

540

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

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Credo

Allegro ma non troppo

Coro

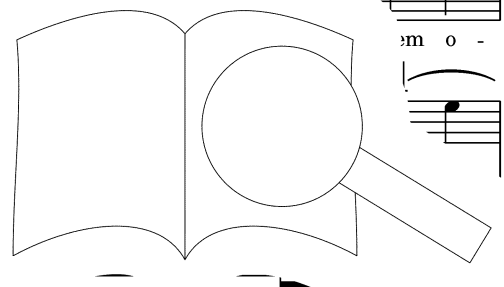
Cre - do,
Cre - do, cre - do in u - num,

Tutti

Cre - do, cre - do in u - num De - um,
Cre - do in u - num De - um, cre - do in
cre - do in u - num, u - num De - um, cre - do in
u - num De - um, in u - num De - um, in u - num, u -

14

u - num Pa - trem, Pa - trem o - trem o - trem o -
u - num Pa - trem, Pa - trem o - trem o - trem o -
u - num Pa - trem, Pa - trem o - trem o - trem o -
Je - um, Pa - trem, m o -



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Cre - do, cre - do in u - num
 Cre - do in u - num
 Cre - do, cre - do in u-num Do-mi-num, in u - num
 Cre - do, cre - do in u-num Do-mi-num, in u - num Do - mi-num, u - num

Do - mi-num, in u - num, u-num Do - mi-num Je-sum Chri-stus
 Do - mi-num, in u - num, u-num Do - mi-num Je-sum C'
 Do - mi-num, in u - num, u-num Do - mi-num J
 Do - mi-num, in u - num, u-num Do - sun. ri-li-um, Fi-li-um De-i, Fi-li-um

De - i u - ni - gr et ex Pa - tre na - - - tum
 De - i Et, et ex Pa - tre na - - - tum
 De .m. Et, et ex Pa - - - tum
 ge-ni - tum. Et, et tum

56 B

pp an - te o - mni - a, o - mni - a sae - - - cu - la.

pp an - te o - mni - a sae - cu - la. *ff* De - um de

pp an - te, an - te o - mni - a sae - cu - la. *ff* De - um de De - o,

pp *ff* *cresc.* *ff* Tutti *sf*

Archi

Bassi

62

ff De - um de De - o, *sf* lu - men de

sf De - o, *sf* lu - men de lu - mi - ne, de lu - mi -

ff De - um de De - o, *sf* lu - men de ve - rum, De -

lu - men de lu - mi - ne, De Je - um ve - rum, De -

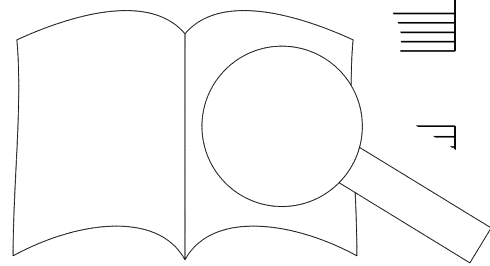
66 C

- um ve - rum de am, non fa - ctum,

De - um ve - rum Ge - ni - tum, non fa - ctum, *ff*

um r. e - ro. Ge - ni - tum, - h - stan - ti -

Je - o ve - ro. Ge - ni - tum, non



71

con - sub - stan - ti - a - - - lem Pa - tri: per quem
 a - - - lem Pa - tri: per quem o - mni-a fa - cta sunt, per quem, per quem o -

76

con-sub-stan-ti - a - - -
 o - mni-a fa - cta sunt, per quem, per quem o - i-a - cta,
 - mni-a fa - - - cta sunt, - - - lem
 con - sub - stan - ti - a - lem, con-sub-stan-ti - a - - - quem o - mni-a fa - cta,

81

o - mni-a fa - c - - - mni-a fa - cta sunt, o - -
 o - mni-a, o - mni-a fa - cta sunt, o - mni-a,
 Pa - - mni-a fa - cta sunt, a fa - cta,
 o - - mni-a fa - cta sun cta

- mni-a fa-cta sunt. Qui
 o - mni-a fa - cta sunt. Qui
 o - mni-a fa-cta sunt. Qui
 sunt, fa - cta sunt. Qui

Clt Fl
 Fg, Bassi Archi (pi-

pro - pter nos ho - mi-nes, et pro-pter no - - str
 pro - pter nos ho - mi-nes, et pro-pter no -
 pro - pter nos ho - mi-nes, et pro-pter
 pro - pter nos ho - mi-nes, et sa - lu - tem

Crescendo markings: *cresc.*, *p*

ait de coe - - - lis, qui
 qui pro - - pter nos ho - mi-nes,
 coe-lis, es,
 .n-dit de coe-lis, qui

Crescendo markings: *resc.*, *f*, *p*

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Et incarnatus

E Adagio

124 Tenore (Coro)

Et, et in-car-na-tus est de Spi-ri-tu San-cto ex Ma-ri-a

p

p dim. *pp* Va

131

Solo mezza voce

Et in-car-na-tus

Solo mezza voce

Et in-car-na-tus est

Vir-gi-ne,

- car -

Legni

pp

VI

pp Vc

135

de Spi ex Ma-ri-a, ex Ma-ri-a Vir-gi-ne,

Solo mezza voce

Et na-tus est de Spi-ri-tu

na de Spi-ri-

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ex Ma - ri - a, Ma - ri - a Vir - - gi - ne, Vir - - - -

ex Ma - ri - a, Ma - ri - a Vir - - gi - ne, Vir - - - -

San - - cto ex Ma - ri - - a, Ma - ri - a Vir - - - -

ri - a, ex Ma - ri - a Vir - - gi - ne, Vir - - - -

gi - ne:

gi - ne:

gi - ne: Et,

gi -

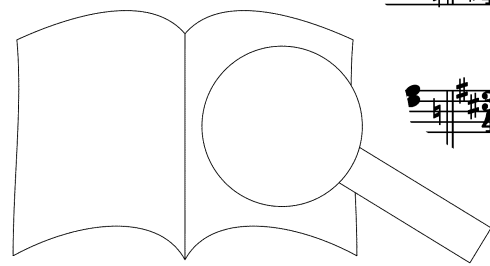
pp et in-car - na - tus Ma - ri - a Vir - gi - ne:

pp et in-car - san - cto ex Ma - ri - a Vir - gi - ne:

pp et spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne:

est de Spi - ri - tu San - cto ex Ma - ri

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et ho - mo fa - - ctus est, ho - mo
ho - mo fa - - ctus est,
ho - mo fa - ctus est,
ho - mo, ho - mo fa - ctus est.
ho - mo, ho - mo fa - ctus

f *p*
ff *sf* *f*

Tutti

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150

fa - ctus est, fa - ctus
ho - mo, fa - ctus est.
ho - mo, fa - ctus est.
ho - mo fa - ctus est.

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Soli.

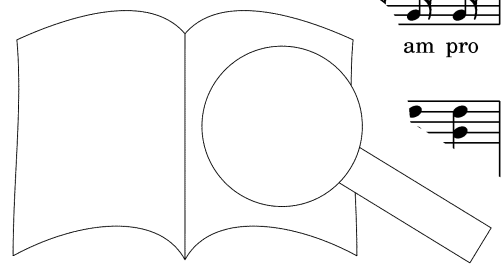
Cru - ci - fi - xus,
est. Cru - ci - fi - - - xus et - i - am pro

159

Cru - ci - fi - xus
cru - ci - fi - - - xus et
no - bis, pro no - bis, pro
Cru - ci - - fi - - am pro

161

cru - ci - fi - xus et - - - i - am pro
no - bis, cru - ci - fi - xus et - i - am pro
no - bis, cru - ci - fi - xus et - - - i - am pro
ci - fi - - am pro



no - bis, *dim.* pro no - bis: *pp* pas -

no - bis, *dim.* pro no - bis: *pp*

no - bis, *dim.* pro no - bis: *pp*

no - bis, *dim.* pro no - bis: *pp*

Coro

sub Pon - ti - o Pi - la - to pas

pro no - bis, *p* pro no - bis: *pp* sub Pon - ti - o Pi - la - to pas *p*

pro no - bis, *p* pro no - bis: *pp* sub Pon - ti - o Pi - la - tr

pro no - bis, *p* pro no - bis: *pp* sub Pon - ti - o Pi

dim. *pp* *f* *sf*

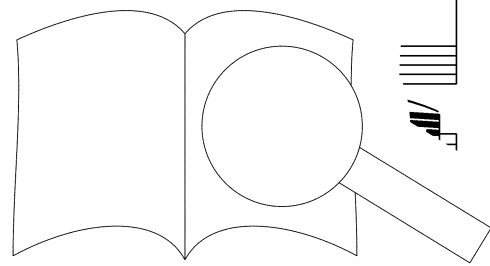
cresc. sus, pas *cresc.* pas *cresc.* sus, pas *cresc.* pas *cresc.* pas

sus, sus,

f

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sus, et se - pul - tus est,
 sus, et se - pul - tus est,
 sus, et se - pul - tus est,
 sus, et se - pul - tus est,
 sub Pon - ti - o Pi - la - to pas sus, pas
 sub Pon - ti - o Pi - la - to pas
 sub Pon - ti - o Pi - la - to pas
 sub Pon - ti - o Pi - la - to pas
 sus, pas

f, *p*, *cresc.*

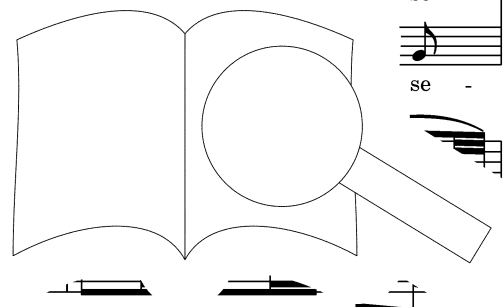
175 Tenore solo

Basso solo

sus,
 pas sus
 sus, pas sus, et se
 sus, pas sus, et se
 sus, pas se
 sus, pa se

f, *p*

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pas - - sus.
pas - - sus.
sub Pon-ti - o Pi -

dim. *pp*
pul - tus est, et, et se-pul - tus est,
dim. *pp*
pul - tus est, et, et se - pul - tus est,
dim. *pp*
pul - tus est, et, et se-pul - tus est,
dim. *pp*
pul - tus est, et, et se - pul - tus es'

dim. *pp*

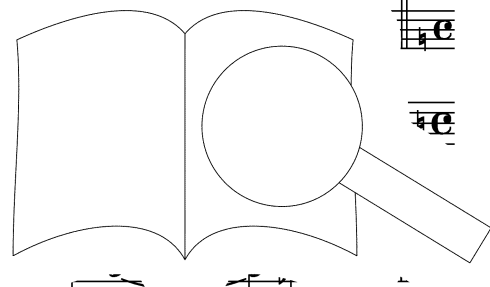
183 Tenore solo

pas sus.
Basso solo
la - to pas - sus.

pp
dim. *pp*
et se-pul - tus est.
p dim. *pp*
et se-pul - tus est.
dim.
et se-pul - tus est.

p *dim.*

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206

se - det ad dex - te - ram, dex - - - - te - ram Pa - tris.
 dex - te - ram Pa - tris, ad dex - - - - te - ram Pa - tris.
 - te - ram Pa - tris, ad dex - - - - te - ram Pa - tris.
 se - det ad dex - te - ram Pa - tris, ad - - - - dex - te - ram Pa - tris.

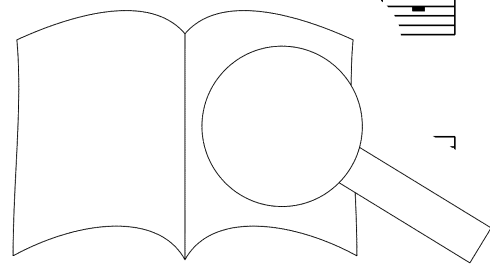
212

Et
 Et i - te - rum, en -
 Et, et i - te - rum, e - rum ven -
 i - te - rum ven -

217

tu - rus est cum si cum glo - ri - a,
 tu - rus est glo - ri - a,
 tu - rus , cum glo - ri - a,
 - ri - a, cum glo - ri - a,

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223 **N**

ju - di - ca - re, ju - di - ca - re, ju - di - ca - re, ju - di - ca - re,

ju - di - ca - re, ju - di - ca - re, ju - di - ca - re, ju - di - ca - re,

ju - di - ca - re, ju - di - ca - re, ju - di - ca - re, ju - di - ca - re,

ju - di - ca - re, ju - di - ca - re, ju - di - ca - re, ju - di - ca - re,

Trb I, Cor Tutti

230

- - - re vi - vos, vi - vos, vi - vos et

- - - re vi - vos, vi - vos, vi - mor -

- - - re vi - vos, vi - vos mor -

- - - re vi - vos, et mor -

VI I

Bassi

Va

238

mor-tu-os:

- t - cu - - - - jus,

- u - jus

Tutti

cresc.

244

cu - jus re - gni non

cu - jus re - gni,

cu - jus re - gni non e - rit fi - nis, non

re - gni,

249

e - rit fi - nis, cu - jus re - gni non

e - rit fi - nis, cu - jus re - gni non e - rit

cu - jus re - gni non e - rit, fi - nis,

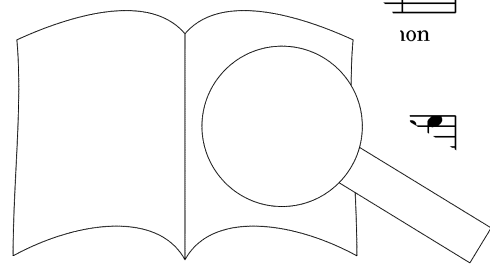
254

fi - nis, non cu - jus re - gni non

re - gni non fi - nis, cu - jus re - gni non

fi - nis, cu - jus re - gni, cu - jus

re - gni non e - rit, non non



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259

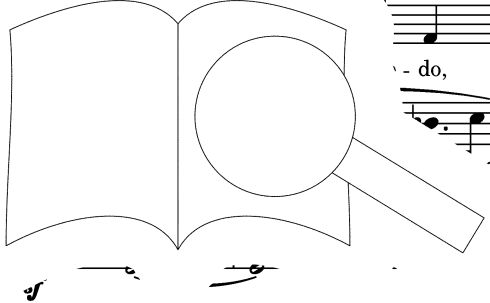
e - rit, non e - rit fi - nis, non, non,
 e - rit, non e - rit fi - nis, non, non,
 re - gni non e - rit fi - nis, non, non,
 e - rit, non e - rit fi - nis, non, non,

264 Allegro ma non troppo un poco maestoso

non.
 non. Cre - do, cre - do, san - ctum:
 non.
 non. cre - do,

270

- mi - num, et vi - vi -
 Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur, et
 - o - que pro - ce - dit. Qui lo -
 Cre - do, cre - do, cre - do, cre -
 cre - do,



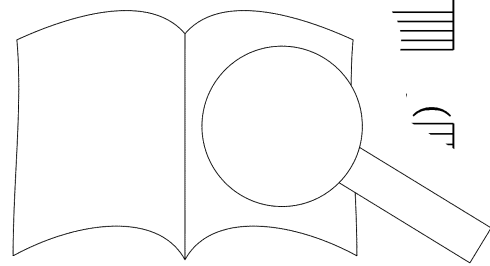
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con-glo-ri-fi-ca-tur: qui lo-cu-tus est per Pro-phetas.
 cu-tus est, lo-cu-tus est per Pro-phetas, per Pro-phetas.
 - - - do, cre-do, cre-do, cre-do, *sf.* cre-do,
 cre - - do, cre-do, cre-do, cre-do,

Cre - - do, cre-do, cre-do, cre-do,
 Cre - - do, cre-do,
 cre-do, cre-do in u-nam san-ctam ca-tho-li-cam et a-g-ni-scen-tem
 cre-do. - - - fi-te-or

- - - do, cr-ede in re-mis-si-o-nem pec-ca-to-rum.
 cre-do, in re-mis-si-o-nem pec-ca-to-rum.
 u-num I-ni-ter-ru-m. in re-mis-si-o-nem pec-ca-to-rum.
 in re-mis-si-o-nem pec-ca-to-

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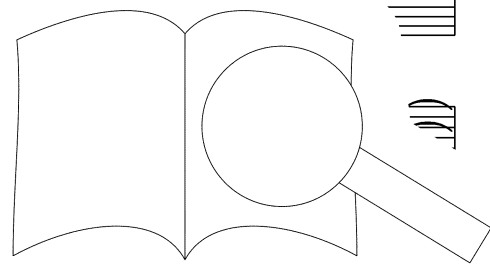
306 Allegretto ma non troppo

Musical score for measures 306-311. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "Et vi - tam ven - tu - ri sae -" and continues with "A - - -". The piano accompaniment includes dynamic markings such as *p*, *cresc.*, and *p dolce*. The tempo is marked "Allegretto ma non troppo".

Musical score for measures 312-316. The vocal line continues with the lyrics "cu - li, a - - - men, a - - - men, a - - -" and "Et vi - tam ven - tu - ri". The piano accompaniment features a *fp* marking. The tempo remains "Allegretto ma non troppo".

Musical score for measures 317-321. The vocal line continues with the lyrics "men, a - - - men, a - - -" and "en - tu - ri sae - - - cu - li, a - - - men, a - - -". The piano accompaniment includes *cresc.* markings. The tempo remains "Allegretto ma non troppo".

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322

a - - - - - men, a - - - - -
 - - - - - men, a - - - - - men, a - - - - - men,
 a - - - - - men, a - - - - - men, a - - - - -
 vi - tam ven - tu - ri sae - - - - - cu - li, a - - - - - men, a - - - - -

327

men, *fz* R et vi - tam ven - tu - ri
 - - - - - *cresc. sforzando* - - - - - *f*
 et vi - tam ven - tu - ri sae - - - - - a - - - - -
 - - - - - *f* men, - - - - - men, a - - - - -
 - - - - - *f* men, a - - - - - men, a - - - - -
 - - - - - *cresc. sforzando* - - - - -

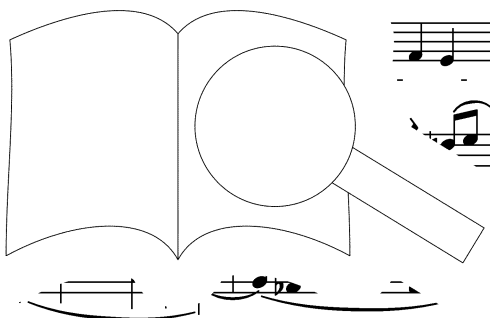
332

a - - - - - a - - - - - men, a - - - - -
 men, vi - tam ven - tu - ri sae - - - - - cu - li,
 - - - - - men, a - - - - - men, a - - - - -
 - - - - - *p*

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337

men, a - men, a - men, a - men, et - men, et vi - tam ven - tu - ri sae - - - cu - li, a - - men,

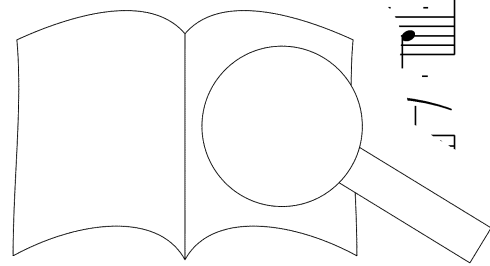
342

men, men, a vi - tam ven - tu - ri sae - - - cu - li, a - men, a - - - men,

347

vi - tam ven - cu - li, a - - men, a - - - men, a - - - men, et vi - tam ven -

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367

tu - ri sae - - cu - li, a - - - - men,

vi - tam ven - tu - ri sae - - cu - li, a - men, a - - - - men,

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

- - - - cu - li, a - - - - men, a - - - - men,

372 **Allegro con moto**

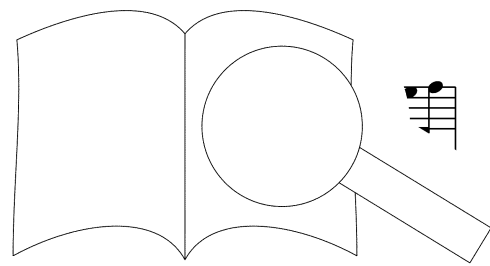
pp

377

et -

et - vi - tam ven - tu - ri sae - - cu - li, a -

esc. *f* *ff* *mf*



381

men, et vi-tam ven-tu-ri sae-cu-li, a-men, a-men, a-men, a-men,

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

a-men, et

385

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

a-men, et

vi-tam ven-tu-ri sae-cu-li, a-men, a-

389

sae-cu-li, a-

ri sae-cu-li,

ri

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392

men, a - men, et vi - tam ven - tu - ri,

men, a - men, a - men, a - men, et vi - tam ven - tu - ri sae - - cu - li,

men,

sae - - cu - li, a - - men, a - - men, a - -

sf sf

395

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

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

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

men, a - men, mei. a - men, et

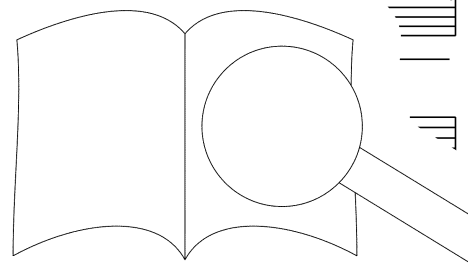
sf sf sf sf sf sf sf sf

399

men, a - - - men, et vi - tam, et

men, tu - ri, ven - tu - ri sae - - -

- men am, et vi - tam, - - - tam ven - tu - ri



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403

vi - tam ven - tu - ri, ven - tu - ri, ven - tu - ri sae -
 sae - ven - tu - ri sae -

407

- - - cu - li, a - men, a - - -
 - - - cu - li, a - men, a - - -
 - - - cu - li, a - men, a - - -
 - - - cu - li, a - men, a - - -

ben marcato

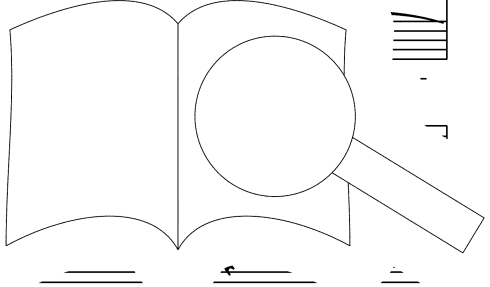
411

men, a - - - et vi - tam ven - tu - ri,
 men, a - - - men, et vi - tam, et
 men a - - - a - men, a - - -
 a - - - a - men, et vi

ven - tu - ri sae - - cu-li, a-men, et vi - tam ven - tu - ri, ven -
 vi - tam ven - tu - ri sae-cu-li, a-men, et vi - tam ven - tu - ri, ven -
 - - - men, et vi - tam, et vi - tam ven - tu - ri, ven -
 et vi - tam ven - tu - ri, ven -

tu - ri, ven - tu - ri sae - - - cu - li,
 tu - ri, ven - tu - ri sae - - - a -
 tu - ri, ven - tu - ri sae - - - a - men, a -
 tu - ri, ven - tu - ri sae - - - a - men, a -

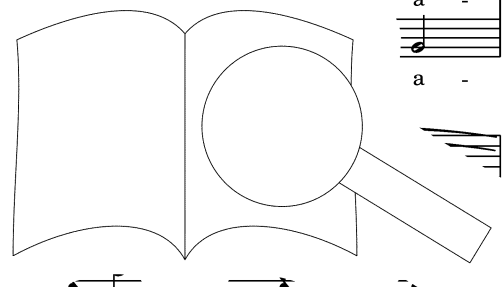
- - - men, a - men, a - men, a - - -
 a - men, a - men, a - men, a - - -
 - - - men, a - men, a - - -
 - - - men, a - men,



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cresc. men, a - men, a - - - - -
cresc. a - - - - - men, a - men,
cresc. - men, a - - - - - men, a - men,
cresc. - men, a - - - - - men, a - men,
pp a - men, a - men, et vi - tam, et
pp a - men, a - men, et vi - tam et
pp a - men, a - men, et vi - tam et
 a - men, a - men, et vi - tam et

- men, a - men, a - men, a - - - - -
 a - - - - - men, a - - - - - men, a - - - - -
 a - - - - - en, a - men, a - men, a - men, a -
 a - - - - - men, a -
 vi - tam, - tu - ri sae - cu - li, a - men, a - men, a -
 vi - tam ven - tu - ri sae - cu - li, a - men, a - men, a -
 vi - tam ven - tu - ri sae - - - - - a -
 et vi - tam ven - tu - ri sae - - - - - a -



men, a - men, a - - -

men, a - men, a - - -

men, a - - -

men, a - - -

men, a - - -

men, a - - -

men, a - - -

men, a - - -

Bassi

Va

men, a - - - mer

men, a - men, a - men,

men, a - men, a - men,

a - - - men, a - men

a - - - men, a

Tt

Fg

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465

Clt

Fl

cresc. - - - - - *pp*

469 *pp*

pp

pp

pp

a - - - - - men.

a - - - - - men.

a - - - - - men.

a - - - - - men.

- - - - - men.

a - - - - - men.

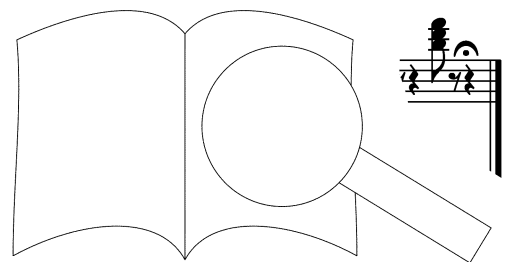
pp

pp

a - - - - - men.

a - - - - - men.

sempre



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Sanctus

Adagio

Mit Andacht

Clf, Va

+ Cor

Score for piano introduction, measures 1-8. The score is in G major and 2/4 time. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment. Dynamics include piano (*p*) and fortissimo (*ff*). Instrumentation includes Flute (Fg, Bassi), Violin (Vc), Clarinet (Clf, Va), and Horns (+ Cor).

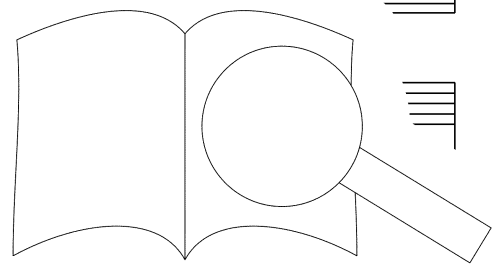
Soli vocal introduction, measures 9-15. The vocal line begins with the word "Sanctus". Dynamics include piano (*p*) and crescendo (*cresc.*). The piano accompaniment is minimal, focusing on the vocal line.

Piano accompaniment for the vocal solo, measures 9-15. The piano part features a rhythmic accompaniment with chords and moving lines. Dynamics include piano (*p*) and crescendo (*cresc.*). Instrumentation includes Trumpet, Trombone, and Timpani (+ Tr, Trb, Timp).

Vocal solo with lyrics, measures 16-22. The lyrics are: "Do - mi - nus, Do - r - s De - ba - oth, ctus Do - mi - r Je - us Sa - ba - oth, Sa - ba - oth, Sa - mi - nus De - us Sa -". Dynamics include piano (*p*) and fortissimo (*ff*).

Piano accompaniment for the vocal solo with lyrics, measures 16-22. The piano part provides a harmonic and rhythmic support for the vocal line. Dynamics include piano (*p*) and fortissimo (*ff*).

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Pleni sunt coeli

34 [A] Allegro pesante

Musical score for the first system, measures 34-36. It features a vocal line with lyrics: "Ple - ni sunt coe - li et ter - ra glo - - - ri-a tu-a. O - san - -". Below the vocal line are three staves for piano accompaniment. The piano part includes a grand staff with treble and bass clefs.

Musical score for the second system, measures 37-39. It features a vocal line with lyrics: "na, o-san-na in ex - cel-sis, o - san - - - - na, Ple - ni sunt coe - li et ter - ri-a". Below the vocal line are three staves for piano accompaniment. The piano part includes a grand staff with treble and bass clefs. The word "Tutti" is written above the piano staff.

Musical score for the third system, measures 40-43. It features a vocal line with lyrics: "cel-sis, o - san-na tu - a. O - san-na in ex - cel-sis. Ple - ni sunt coe - li et ter - ra glo - - - ri-a tu - a. O - san - -". Below the vocal line are three staves for piano accompaniment. The piano part includes a grand staff with treble and bass clefs.

Musical score for the fourth system, measures 44-47. It features a vocal line with lyrics: "cel-sis. F - - - - - li et ter - ra glo - - - - - ri - a". Below the vocal line are three staves for piano accompaniment. The piano part includes a grand staff with treble and bass clefs.

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ter - ra glo - ri - a tu - a, ple - ni sunt coe - li et
 ter-ra glo - - - ri - a tu - a. O - san - -
 tu - a, glo - - - ri - a tu - a, ple - - ni, ple - ni sunt coe - li et
 tu - a, glo - - - ri - a tu - a. O - san - -

ter - ra glo - - - ri - a tu - a, glo - - - ri - a tu - a
 - na, o - san - na in ex - cel - sis, o - san - na in ex - cel - sis. Ple - ni sur -
 ter - ra glo - - - ri - a tu - a, glo - - - ri - a tu - a
 - na, o - san - na in ex - cel - sis. Ple - ni sur - ri - a

tu - a, glo - - - ri - a tu - a.
 ter - ra - - - glo - - - ri - a tu - a.
 tu - a, glo - - - ri - a tu - a, glo - - - ri - a
 - ri - a tu - a, glo - - - ri - a

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Osanna

 Presto 53



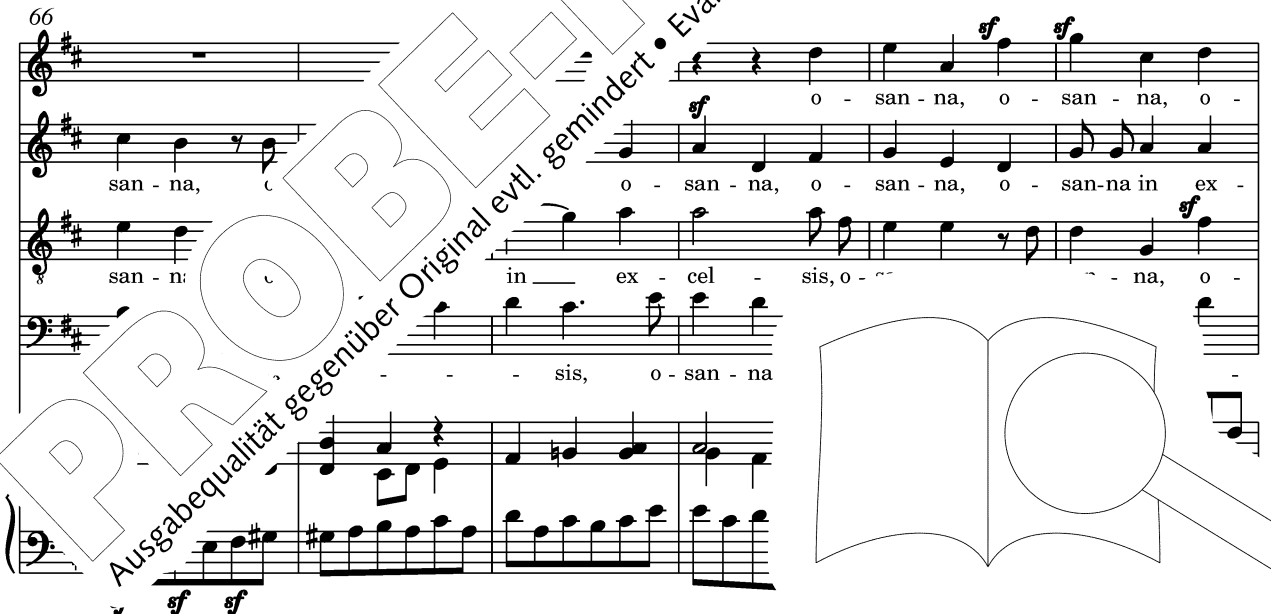
O - san - na, o - san - na in ex - cel - - - sis, o - san - na, o - san - na, o -
O - san - na, o - san - na in ex -

ff sf sf sf sf sf sf sf



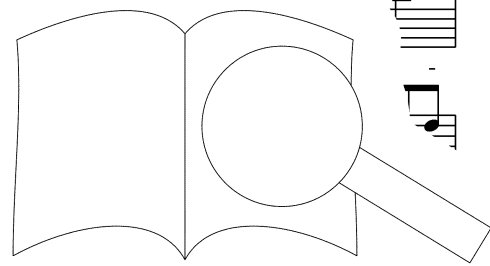
59
san - na in ex - cel - sis, o - san - na, o - san - na,
cel - - - sis, o - san - na, o - san - na, o - san - sis, o -
O - san - na, o - san - na in ex - san - na, o -
O - san - na, o -

ff sf sf sf sf sf sf sf



66
san - na, o - san - na, o -
san - na, o - san - na, o - san - na in ex -
san - na, in ex - cel - sis, o - san - na, o -
- - - sis, o - san - na

sf sf sf sf sf sf sf sf



san - na in ex - cel - - - sis, in ex - cel - - - -

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

san - na, o - san - na in ex - cel - sis, in ex - cel - - - -

- - - na, o - san - na in ex - cel - - - -

molto tenuto

D Präludium

Sostenuto ma non troppo

sis.

sis.

sis.

sis.

f

p Legni, Va, Vc, Cb

103

VI solo

Benedictus

111 *Andante molto cantabile e non troppo mosso*
Basso (Coro)

111

E

p

Be - ne -

cresc. *dim.*

115

di - ctus qui ve - nit in no - mi - ne Do - mi - ni.

tr

119

dolce e cantabile

pp Clt, Fg, Ottoni.

cantabile

123

espressivo *cr*

131

F

Soli:

Be - ne - di - ctus qui -
Be - ne -

135

ve - nit, qui ve - nit in no - mi - ne Do - mi - ni, do - mi - ne
di - ctus qui - ve - nit, qui no Do - mi - ni, in -

139

Do -
Be - ne - di - ctus qui -
ni -
cantabile
cresc.

ve - nit, qui - ve - nit in no - mi - ne Do - mi - ni, qui ve - - nit in - -
 qui ve - nit in no - mi - ne Do - - - mi - ni, - -
 di - ctus qui - ve - nit, qui ve - nit in no - mi - ne Do - mi - ni, qui -
 qui ve - - nit, qui ve - nit,

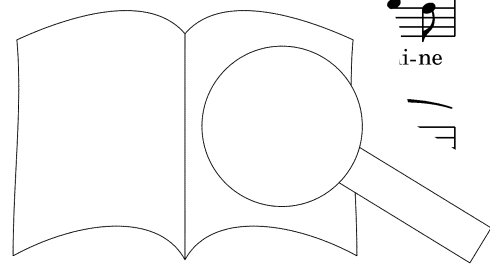
no - - mi - ne, no - - mi - ne Do - mi - ni, in
 qui ve - nit in no - mi - ne Do - - - r - - - ne
 ve - nit, qui, qui ve
 qui ve - nit in no - mi - ne Do - - - in no - mi - ne

cresc. *mf* *mf*

Do - mi - ni, qui mi - ne, no - - - mi - ne
 Do - mi - nit in no - - - mi - ne
 no - - - mi - ne
 ni, qui ve i - ne

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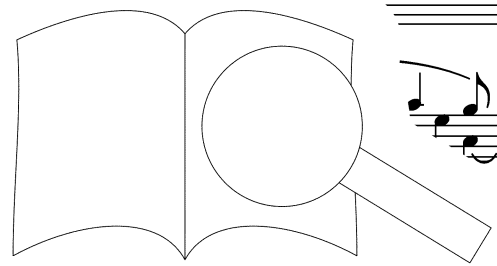
Do - - - mi - ni,
 Do - - - mi - ni,
 Do - - - mi - ni,
 Do - - - mi - ni,

Coro
 in no-mi-ne Do - mi - ni
 in no-mi-
 in no-mi-ne Do - mi - ni,
 in no-mi-ne Do - mi - ni,

mf *tr* *sf*
mf

Coro
 in no-mi-ne Do
 in no-mi-
 mi - ni,
 - mi - ni, *p*
 qui
 - mi - ni,

dolce
 3
dim. *p*



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161

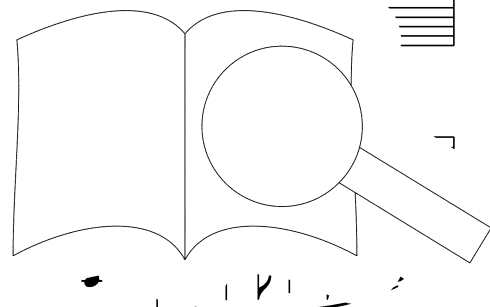
qui ve - nit, be - ne - di - - ctus qui
 qui ve - nit, qui ve - nit, qui ve - - -
 ve - nit, be - ne - di - - ctus qui

164

ve - - - nit, qui ve - - - nit
 ve - - - nit, in no-mi-r
 in no-mi-ne Do

167

Do-mi-ni, be-ne-di - ctus, di be-ne-di - ctus qui, qui,
 - mi-ni, be-ne- - ctus, be-ne-di - ctus qui, qui,
 ni, be-ne-di - ctus, be-ne-di ctus qui,
 be-ne-di - ctus, b



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171

qui ve - nit in no - - mi - ne Do - - - mi -
 qui ve - nit in no - - mi - ne Do - - - mi -
 qui ve - nit in no - - mi - ne Do - - - mi -
 qui ve - nit in no - - mi - ne Do - - - mi -

tr *8va* *sf* *sf* *sf* *sf*

175 [H]

ni,
 ni,
 ni,
 ni,

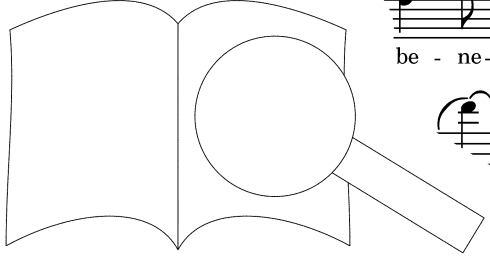
Solo be -
 Solo be - ne - di - ctus,
 Solo us, be - ne -
 qui,

(8va) *p*

178

Solo
 di -
 ctus qui ve - nit, qui ve - nit in
 ve - nit, qui ve - nit, qui
 qui ve - nit,
 be - ne -

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181

ne - di - ctus qui ve - nit in no - mi - ne
 no - mi - ne Do - mi - ni, in
 ve - nit in no - mi - ne Do - mi - ni,
 di - ctus qui ve - nit in no - mi - ne Do - mi - ni,

colla voce
cresc.
f

184

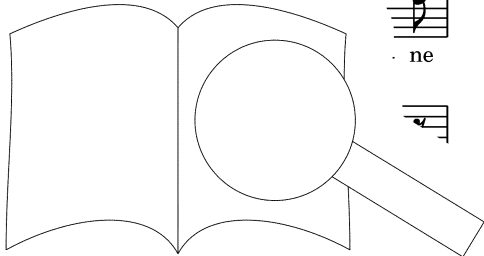
a tempo *colla voce* *a tempo*
 Do - mi - ni,
 no - mi - ne Do - mi - ni, qui ve - nit in no - mi - ne,
 qui ve - nit in

a tempo *colla voce* *ten.*
f *p* *cresc.*

188

ve - nit, qui ve - nit,
 no - mi - ni, in no - mi - ne
 no - mi - ne qui
 ni - ne Do - mi - ni,
 ne

p *cresc.*



qui ve - nit, qui ve - - - - - nit in
 Do - mi-ni, qui ve - nit, qui ve - - - - nit in
 ve - - - nit in no - - - mi - ne, no - - - -
 Do - mi-ni, qui ve - - - - nit in no - - - - mi - ne

p *cresc.*

no - - - - mi - ne Do - - -
 no - - - - mi - ne Do - - -
 mi - ne ni,
 Do - - - - mi - ni,
 in no - mi - ne Do - mi - ni,
 ni,

f *f*

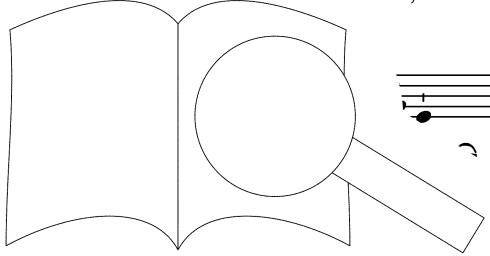
tr

f

f

Coro

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197

f *f*

in no-mi-ne Do - mi-ni, in no-mi-ne Do - - - - mi-ni,

in no-mi-ne Do - mi-ni, in no-mi-ne Do - - - - mi-ni,

in no-mi-ne Do - - - - mi-ni,

in no-mi-ne Do - mi-ni, *dolce*

ff *sf* *f* *sf* *dim.* *p*

200

qui ve - nit,

qui ve - nit, qui

qui ve - - - -

in

203

di - - - - e - di - - - - ctus qui ve - nit in

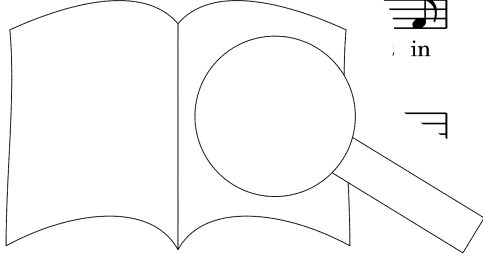
be - ne - qui ve - - - - nit, qui

it, qui ve - nit qui ve - nit in

- - mi - ne Do - in

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207

cresc. no - - - mi - ne Do - - - mi - ni,
cresc. ve - nit in no - - - mi - ne Do - - - mi - ni,
cresc. no - - - mi - ne Do - - - mi - ni,
cresc. no - - - mi - ne, no - - - mi - ne Do - - - mi - ni,

cresc.

211

cresc. in no - mi - ne Do - mi - ni. L
cresc. in no - mi - ne Do - mi - ni. *sf* - sis.
cresc. in no - mi - ne Do - mi - ni. *sf* ex - cel - sis.
cresc. in no - mi - ne Do - . . . *sf* . . . n - na in ex - cel - sis.
 in no - mi - ne Do - . . . O - san - na in ex - cel - sis.

cresc.

Coro

f O -
f na, o -

cresc.

O - san - - - na, o -
 san - - - na, o - san - na in ex - cel - - - sis, o - san -
 san - na in ex - cel - - - sis, in ex - cel - - - sis, o -

ben marcato

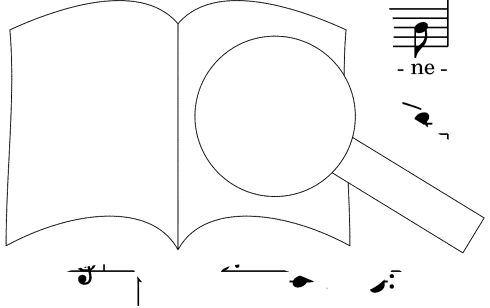
+ Ob

san - - - na, o - san - na in ex - cel - - - sis, in
 san - na in ex - cel - - - sis, in ex - cel - - - sis
 - na in ex - cel - - sis, o - san - - - na, o -
 san - na, o - san - - - na, sa. - na, o -

o - san - na
 san - - - sis.
 san - - - sis.
 in ex - cel - - - sis.
 in ex - cel - - - sis.
 - ne

M

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p
 Be - ne - di - ctus qui ve - nit in
 Be - ne - di - ctus qui ve - nit in
 di - ctus qui ve - nit in

dim. *cresc.*
 no - mi - ne Do - mi - ni. O - san - na, o - san
dim.
 no - mi - ne Do - mi - ni. *cresc.*
 O - san - na, o - san - na, o -
dim. *tr.*
 no - mi - ne Do - mi - ni. O - san - na, o -

cel - sis, o - san - na in ex - cel - sis.
cresc.
 na in ex - cel - sis.
 san - na, o - san - na in ex - cel - sis.
 in ex - cel - sis, in ex -
 sis.

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Agnus Dei

Adagio

Basso solo

Fg, Cor, Archi

A - - - gnus, A - gnus

p

8

De - i, qui tol - lis pec - ca - ta, pec - ca - ta, pec - ca - ta mun -

p

14 [A]

Tenore Tenore

Basso I *p* pec - ca - ta mun - di: mi - se - re,

Basso II pec - ca - ta mun - di: re - re, mi - se -

Coro

p

20

mi - re - r

ni - se - re - re no - - bis. *p* mi - se - re - re no - bis.

mi - se - re *p* mi -

p

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27

Alto solo

Tenore solo

A - - - gnus, A - gnus

A - -

p

34

De - i, qui tol - lis pec - ca - ta, qui - tol - lis pec

- - gnus De - i, qui tol - lis pec - ca - ta, per

40

[B]

- - di:

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

mun - di:

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

Coro

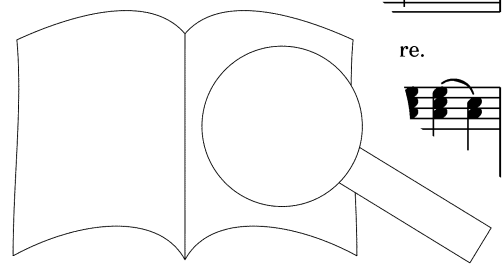
mun - di: mi - se - re - re, mi - se - re - re.

di: mi - se - re - re, mi - se - re - re.

- ta mun - - di:

re.

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47 Alto solo

re - re, mi - se - re

cresc.

52

re - no - bis.

+ Fl, Ob

f ff

Fg

57

A - gnus, A - gnus De - i, qui

Soli

A - gnus qui tol -

p cresc.

cresc.

62

ca - ta,

tol - lis pec - ca - ta, pec - ca -

qui tol - lis pec - ca - ta, qui, qui tol - lis pec -

gnu - pec - ca - ta, qui tol - lis pec - ca - ta, pec -

ta, pec - ca - ta,

pec -

cresc.

sempre cresc.

sf

sempre cresc.



sotto voce

ta - mun - di: mi - se - re - - -

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

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

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

Coro

A - gnus De - i: mi - se - re - re no - bis, mi - se -

A - gnus De - i: mi - se - re - re no - bis,

f *pp* *cresc.* *esc.*

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

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

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

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

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

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

mi - se -

p



Coro

no - - - bis, *cresc.* mi - se - -

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

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

p mi - se - re - re no - bis,

cresc.

re - - - re no - bis, *cresc.*

cresc. re no - bis, *cresc.*

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

cresc. mi - se

p cresc.

re *dim.* A-gnus De-i: Do-

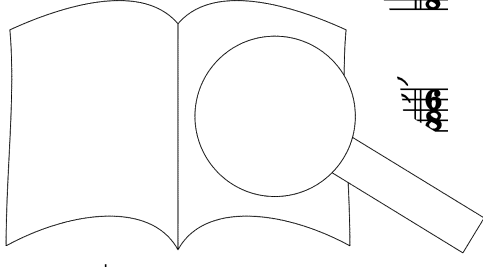
cresc. *dim.* *pp* *pp*

mi - se bis. A-gnus De-i:

bis. *pp*

no - bis. A-gnus De-i:

dim.



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Dona nobis pacem

E Bitte um innern und äußern Frieden:

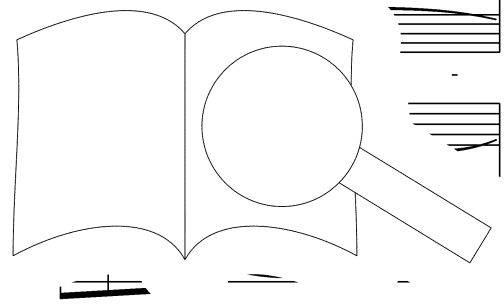
96 **Allegretto vivace**

na
Do - - - na no-bis pa - - - cem,
Do - - - na pa - - - cem,
Do - - - na no-bis pa - - - cem,
pizz.

pa - - -

cresc. poco a poco
p cresc. poco a poco
pa - - -
p cresc. poco a poco
na - - -

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112

F

cresc.

cem, pa

cem, pa

cem, pa

116

cem, pa

pa

rinf.

120

cem, do - na

cem, do - na

na

na

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125 G

no - bis pa - cem, do - - na

no - bis pa - cem, do - - na

no - bis pa - cem, do - - na

no - bis pa - cem, do - - na

131

pa - - - - - cer

pa - - - - -

137

do - - na, do - - na,

do - na, do

do - - na,

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143

Soli

Do - - - na pa - - - cem,

pa - - -

pa - - -

pa - - -

Coro

p do - - - na pa - - - cem,

p do - - - na pa - - - cem,

p do - - - na pa - - - cem,

147

cem,

cem,

cem,

pa - cem,

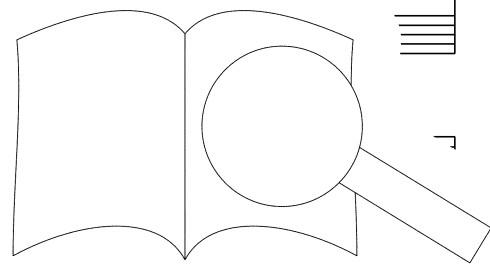
pa - cem,

cem,

pa - cem,

pa - cem,

cem,



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pa - - - - - cem.

pa - - - - - cem.

pa - - - - - cem.

pa - - - - - cem.

pa - cem, pa - cem

pa - cem, pa

pa - cem,

pa - cem,

pa - cem, cem, pa - cem,

pa - ce - - - - - cem, pa - cem,

pa - - - - - cem, pa - cem,

pa - - - - - cem, pa - cem,

pa - - - - - ce - - - - - em,

sf non legato sf

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159

sf pa - - - - - cem, *sf* pa - - - - - cem, *f* pa - - - - - cem, *p* pa - - - - - cem.

sf pa - - - - - cem, *sf* pa - - - - - cem, *f* pa - - - - - cem, *p* pa - - - - - cem.

sf pa - - - - - cem, *sf* pa - - - - - cem, *f* pa - - - - - cem, *p* pa - - - - - cem.

sf pa - - - - - cem, *sf* pa - - - - - cem, *f* pa - - - - - cem, *p* pa - - - - - cem.

sf *sf* *f* *p* *p* più dim.

164 **K** Allegro assai

pp

Timp

Va

Vc

169

Tr

173 Alto solo

Recit. colla timida.

a tempo

De - i, qui tol - lis pec - ca - ta mun - di:

Tr

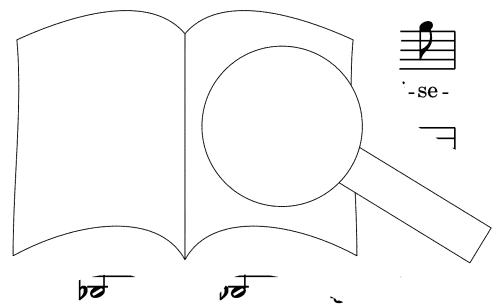
cresc.

179 Te

in tempo

- gnus De - i: mi - se -

più cresc.



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Recitativo

184

ff

a tempo

Soprano solo

ff

colla voce

re - - - re no-bis. A - - - gnus De-i: Do -

mi-se-re-re no-bis.

mi-se-re-re no-bis.

mi-se-re-re no-bis.

mi-se-re-re no-bis.

ff Tr colla voce

190 Tempo primo

Soli

na, do - - na,

Do - - na, do

Do - - na, do

Legni, Archi p

pizz.

197

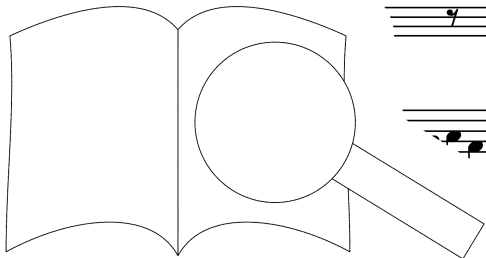
do - - - a no - bis pa - - -

- - - cem,

- - - cem, do - - na,

Do - + Cor

1



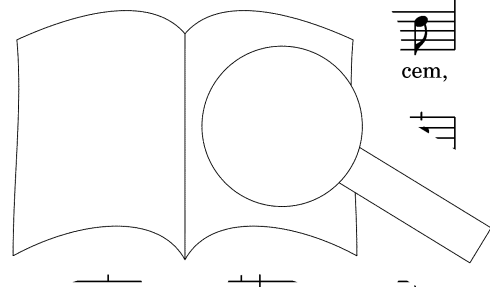
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- - - - - cem, - - - - - pa - - - - -
 pa - - - - - cem,
 do - - - - - na, do - - - - - na,
 do - - - - - na, do - - - - - na,

- - - - - cem, - - - - - pa - - - - -
 pa - - - - -
 do - - - - - na, do - - - - - na,
 do - - - - - na, a, - - - - - na,

cresc. *cresc.* *cresc.* *cresc.*

do - - - - - na no - bis pa - - - - - cem,
 cem, do - - - - - na no - bis pa - - - - - cem,
 do - - - - - na, do - - - - - cem,
 do - - - - - na, do - - - - - cem,



Coro

do - - - na no - - bis

do - - - na no - - bis pa -

+ Trb *sf sf sf sf*

do - - - na no - - bis pa -

na

pa - .em,

- - - cem, do - - - na

- - - cem,

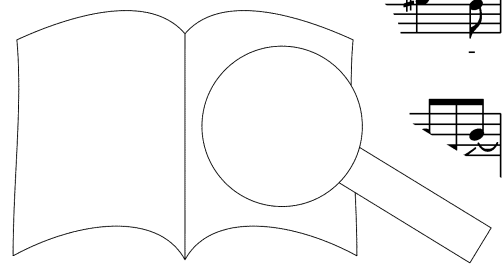
no -

- - - cem, do - - - na

- - - cem, do - -

do - - na pa -

do - na, do



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234

pa - na, do - na, do - na, do -

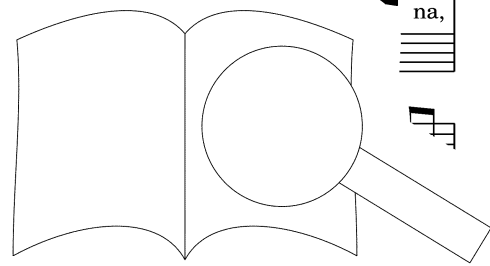
240

cem, na, cem, pa cem, pa

246

do - na, do - na, do - na, do - na, do

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Soli

do - - - na pa - - - cem,

pa - - - -

pa - - - -

pa - - - -

Coro

p do - - - - na pa - - - cem,

p do - - - - na pa - - - cem,

p do - - - - na pa - - - ce

p

pa - - - cem,

cem,

cem,

pa - - - cem,

pa - - - cem,

cem,

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pa - - - - - cem.

pa - - - - - cem.

pa - - - - - cem.

pa - - - - - cem.

pa - cem,

pa - cem,

pa - cem,

pa - cem,

pa - - - - - cem,

pa - - - - - cem,

pa - - - - - cem,

pa - - - - - cem,

Q Presto

pa - - - - - cem.

pa - - - - - cem.

pa - - - - - cem.

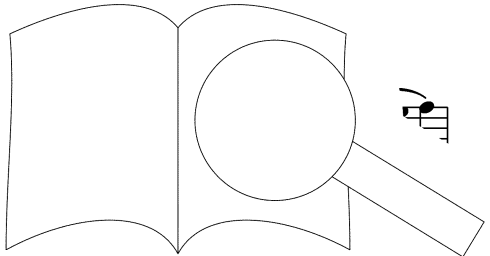
pa - - - - - cem.

VI

tr

ff

Bassi



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271

tr Fl

278

Legni tr Archi

285

tr Legni

292

tr Legni

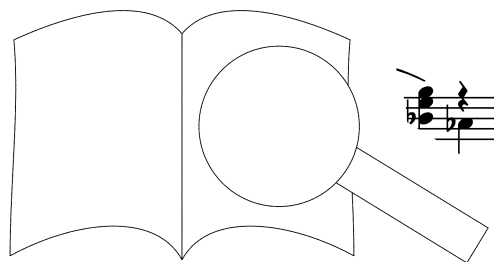
299

ff Archi gni

305

tr gni

tr gni



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317

323

[R] Tutti

329

ff

Coro

A - - - gnus, A - - -

A - - - gnus, A - - - gn. i:

A - - - gnus, A - - - De - i:

A - - - gnus, gnus De - i:

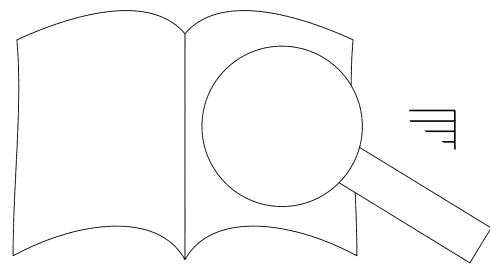
335

Tr

Trb

Tim

341



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345 **S** Soprano solo

Do - - na pa - cem, pa - cem,
do - - na pa - cem, pa - cem,
do - - na pa - cem, pa - cem,
do - - na pa - cem, pa - cem,
do - - na pa - cem, pa - cem,
Tutti

f

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do - - - - - na,
do - - - - -
do - - - - -
do - - - - -

ff

Soli

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do - - - - - na,
na, do
do
do - - - - -

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do - - na no - - bis pa - -
 - - na no - - bis pa - -
 do - - na no - - bis pa - -
 do - - na no - - bis pa - -

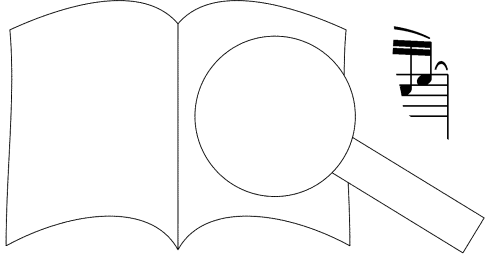
T

cem,
 cem,
 cem,
 cem,
 do - - na
 do - -
 do - - no - bis pa
 do - -
 do - - na no - bis pa

p cresc.
f
f
f
f
f
f

Coro

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369

cem, do - na, do - na,
cem, do - na, do - na, do -

373

espressivo
pa - - - cem - - - cem,

espre

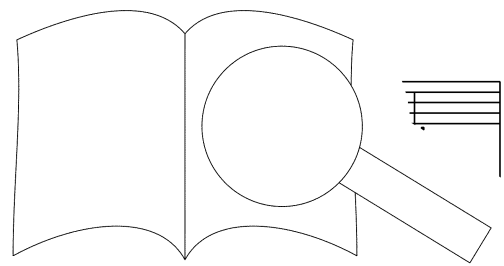
espress'
pa - - -
cem, pa - - -

em

do

cem,

p Cor



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386

Coro

pa - cem, pa - - - cem, pa - cem,

pa - cem, pa - - - cem, pa - cem,

pa - cem, pa - - - cem, pa - cem,

pa - cem, pa - - - cem, pa - cem,

pa - cem, pa - - - cem, pa - cem,

sf sf sf sf sf sf sf sf sf sf sf sf

390

pa - cem, pa - cem,

pa - cem, pa - cem,

pa - cem, pa - cem,

pa - cem, pa - cem,

sf sf sf dim.

394

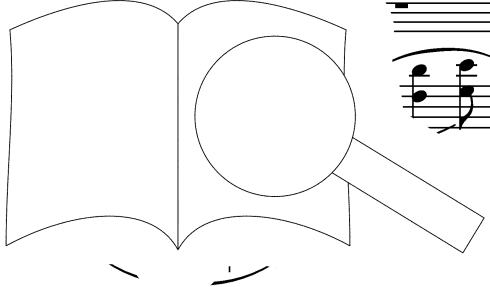
V

do -

pp pp

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400

cresc. *p*

na no - bis pa - cem,

do - na no - bis pa - cem,

cresc. *p*

na no - bis pa - cem,

pp *cresc.* *p*

do - na no - bis pa - cem,

cresc. *p* *p*

406

re,

410

p

pa - cem, pa - cem,

p

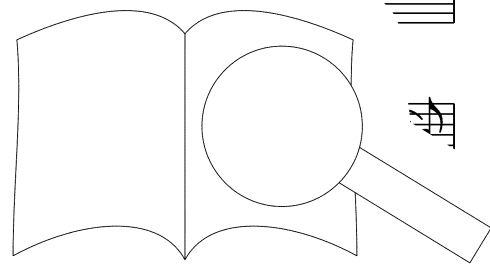
pa - cem, pa

p

pa - cer

p

Tim



416

pp pa - cem, pa - cem,
pp pa - cem, pa - cem,
pp pa - cem, pa - cem,
pp pa - cem, pa - cem,

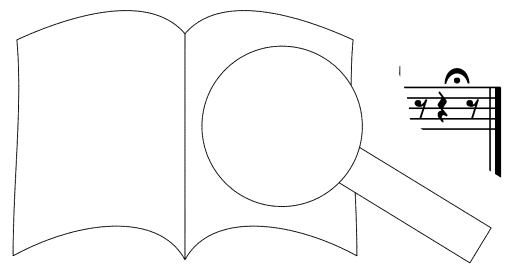
pp

422

X
do cem, pa - cem.
pa - cem, pa - cem.
na pa - cem, pa - cem.
na pa - cem, pa - cem.

f ben marcato

cresc. - *ff* *sf*



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