

Anton
DIABELLI

Pastoral-Messe in F
op. 147

Soli (SSATB), Coro (SATB)
Flauto, 2 Clarinetti (Oboi), 2 Fagotti, 2 Trombe, Timpani
2 Violini, Viola, Violoncello, Contrabbasso, Organo
ad libitum: 2 Corni, Trombone basso

herausgegeben von / edited by
Frank Höndgen

Urtext

Partitur / Full score



Carus 27.086

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Partitur (Carus 27.086), Klavierauszug (Carus 27.086/03),
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Full score (Carus 27.086), vocal score (Carus 27.086/03),
choral score (Carus 27.086/05), complete orchestral material (Carus 27.086/19).

Vorwort

Als Tonsetzer muss Diabelli unter seinen Kunstgenossen den allerfruchtbarsten zugezählt werden. Aber nicht allein die Quantität, weit mehr noch der qualitative Werth seiner Werke ist es, dem volle Achtung gebührt. Ein großes Verdienst erwarb er sich vorzüglich durch seine, durch die Ueberschrift „Landmessen“ die spezielle Bestimmung aussprechenden Kirchenstücke.

So beschreibt der Nekrolog der *Neuen Wiener Musikzeitung* vom 15. April 1858 das Wirken des österreichischen Komponisten, Gitarristen, Verlegers und Pianisten Anton Diabelli.

Diabelli wird am 5. September 1781 in Mattsee nahe Salzburg in eine Musikerfamilie hineingeboren. Er erhält bereits in jungen Jahren den ersten Unterricht durch seinen Vater und wird mit 7 Jahren als Sängerknabe in das nahe liegende Kloster Michaelbeuren aufgenommen. Hier wird ihm eine gründliche musikalische Ausbildung zuteil, welche ab dem Jahr 1790 auf Betreiben seines Förderers Michael Haydn im Benediktinergymnasium in Salzburg komplettiert wird. Die Eltern hatten ihren Sprössling für eine geistliche Laufbahn vorgesehen. So erklären sich der Besuch der Lateinschule am Münchner Wilhelmsgymnasium und der spätere Eintritt in das Zisterzienserkloster Raitenhaslach. Die 1803 einsetzende Säkularisation zwang Diabelli dazu, das Kloster zu verlassen. Er gab daraufhin seinen Wunsch, Priester zu werden, auf und widmete sich von diesem Zeitpunkt an ausschließlich der Musik. Nach ersten Kompositionen für Gitarre gründete Diabelli 1817 einen Verlag, hauptsächlich, um seine eigenen Werke herauszugeben. Neben eigenen Kompositionen fanden sich aber auch Werke anderer großer Komponisten seiner Zeit im Verlagskatalog, so auch die unter seinem Namen berühmt gewordenen *Diabelli-Variationen* von Ludwig van Beethoven.

Eines der Hauptanliegen seiner Verlagsgründung war aber die Förderung der Kirchenmusik. So bewirbt Diabelli seinen Verlag mit folgender Anzeige:

Es ist allgemein bekannt, wie sehr die Kirchenmusik an soviel Orten des flachen Landes herabgekommen ist; ebenso bekannt ist auch die Ursache, dass man so selten für diesen Zweck ganz geeignete Kompositionen findet, weshalb die Chorleiter und Schullehrer in der unangenehmen Lage sind, sich entweder mit veralteten oder, wenn auch neueren, aber meist grossen Werken behelfen zu müssen, welche sie fast nie nach Maß und Erforderniß zu besetzen im Stande sind. Aus diesem Grunde habe ich mich dazu entschlossen, diesen Bedürfnissen auf die zweckmäßigste Art entgegen zu kommen, und eine Anzahl Landmessen, Gradualien, Offertorien und Tantum ergo, auf die gewöhnlichen Kräfte eines Landorchesters berechnet, herauszugeben. Mein vorzügliches Augenmerk dabei ist, durch leicht ausführbaren Satz und fassliche Melodien, wahre Andacht und Erhebung des Geistes zu erwecken, welche leider durch mancherlei Musikproduktionen gestört, oder wenigstens nicht

gefördert wird. Da mich der Wunsch, für die Verbesserung der Kirchenmusik auf dem Lande etwas beizutragen, zu diesem Unternehmen bestimmt, so glaube ich, meine reine Absicht nicht deutlicher zu erweisen können, als dass ich einen äußerst mäßigen Preis festsetze [...].¹

Dieses Statement macht nicht nur ein „Angebot“ zum Kauf seiner kirchenmusikalischen Werke, sondern lässt auch Diabellis Prämissen erkennen, die er für gut ausführbare Kirchenstücke formuliert – ein leicht ausführbarer Satz und fassliche Melodien. An diesen Erfordernissen entlang schreibt Diabelli seine insgesamt 16 Messen, davon sechs sog. „Landmessen“.

Seine *Pastoral-Messe* in F-Dur op. 147 nimmt in Diabellis Schaffen sicherlich eine Sonderstellung ein. Dies liegt zu einem an der umfangreicheren Besetzung mit 1 Flöte, 2 Klarinetten (oder 2 Oboen), 2 Fagotten, 2 Trompeten, Pauken, Streichern und Orgel. Der Gattungsbegriff „Pastoralmesse“ hat seinen Ursprung eher im süddeutschen und österreichischen Raum. Die Grundzüge solcher Kompositionen sind vor allem eher mäßige Tempi, die Verwendung von 6/8- bzw. 12/8-Taktmaßen, Terz- bzw. Sextparallelen über Orgelpunkten und eine oft homophone Satzweise. Diese oft als „schlicht“ abgewertete Komponierweise fand wegen ihrer Anmutung einer „Hirtenmusik“ oft Verwendung in der Weihnachtszeit. Die Meinung über solche Tonsatzkonstrukte war allerdings schon im ausgehenden 18. Jahrhundert geteilt:

Alle Kindereien, die man sich auf Gottes Erdboden nur vorstellen kann, werden da producirt. Es singen die Vögel, es lässt der Engel sein Gloria in Excelsis erschallen [...]. Der sogenannte Dudelsack, die Leier, die Querpfeife und derlei ländliche Instrumente, kurz, was nur Thon von sich gibt, muß sich hören lassen. Nichts fehlt noch zu dieser Feierlichkeit, als dass sich auch der Esel produzierte, und die papierne Mannschaft ein dreimaliges Salve abbrennte.²

Die von Diabelli im November 1830 komponierte und im Januar 1831 im Druck veröffentlichte Messe ist ein Gesamtkunstwerk im Bereich dieser Gattung, ein Kaleidoskop zahlreicher kleiner Ideen und Einfälle, die sich zu einem großen Ganzen zusammenfügen.

So beginnt das **Kyrie** sowohl im typischen 6/8-Takt wie auch in der gängigen Pastoraltonart F-Dur. Das **Gloria** eröffnet mit einer großen Fanfare, die durch die pizzicati in den Streichern aber sehr duftig kontrastiert wird. Der sprichwörtliche „Friede auf Erden“ wird von Diabelli durch einen Wechsel nach a-Moll und die erneute Verwendung des 6/8-Taktes dargestellt. Man fühlt sich

¹ 15. September 1817, zitiert nach Leopold Kantner, *Leben und Kirchenkompositionen von Anton Diabelli, mit thematischem Katalog seiner Werke*, Diss. Wien 1957, Bd. 1, S. 24.

² Aus: *Über die Kirchenmusik in Wien*, zitiert nach *Kirchenmusik im Biedermeier. Institutionen, Formen, Komponisten*, hg. von Andrea Harrandt und Erich Wolfgang Partsch, Tutzing 2010, S. 117f.

an Passagen aus den Liederzyklen von Franz Schubert, wie z.B. den „Leiermann“ aus der *Winterreise* erinnert, ohne dass es zu direkten Zitaten kommt. Die mehrsätzige bzw. mehrteilige Anlage des Gloria verweist auf den Typus einer Missa solemnis, so wie sie der junge Mozart z.B. in seiner *Dominicus-Messe* (KV 66) oder in der *Waisenhaus-Messe* (KV 139) realisiert hat, jedoch ohne die einzelnen Abschnitte satztechnisch exakt voneinander zu trennen. Das Gloria schließt mit einem Fugato, welches in einer Coda über einem pochenden und steigenden Instrumentalbassmotiv seinen festiven Abschluss findet.

Das **Credo** vermittelt zunächst eine pastorale Grundstimmung. Der erste Teil des Glaubensbekenntnisses kommt fast in einer Art Plauderton daher, ohne jedoch ins Banale abzugleiten. Ein deutlich oberösterreichisches Lokalkolorit bekommt der Zuhörer dann im „Et incarnatus est“ präsentiert. Unter einer virtuos aufspielenden Solovioline (oder – so die Anmerkung Diabellis im Partiturotograph – in Ermangelung desselben auch durch ein Flötensolo zu ersetzen) hört man in alpenländischem Dreigesang das Wunder von der Menschwerdung Jesu künden. Bevor sich dieser süßliche Ton aber festsetzen kann, wird er durch eine fast apokalyptische und düstere Stimmung im „Crucifixus“ kontrastiert. Das letzte Credo-Drittel (beginnend mit „Et resurrexit“) teilt Diabelli wieder in mehrere stilistisch unterschiedliche Teile. Hier fällt vor allem der plötzliche Wechsel in das *mezza voce* ab Takt 177 mit der Textpassage „Et in Spiritum Sanctum Dominum“ auf. Der Komponist verwendet hier als Melodie den 8. Psalmton und lässt die erste Passage von den Frauenstimmen, die zweite von den Männerstimmen unisono singen. Die dritte Passage ist eine leichte Abwandlung dieses Psalliermodells durch die Tiefalteration von H nach B in der Mittelkadenz. Die „prophetas“ klingen durch diese leichte Moll-Anwandlung noch etwas „ehrwürdiger“. Ein heiterer Wechsel von Soli und Chor und der Ausblick in das Leben der kommenden Welt bei „Et vitam venturi“ beschließen dieses heitere wie zugleich nachdenklich stimmende Credo.

Im **Sanctus** hören wir zunächst einen sehr majestätisch klingenden Engelchor mit rhythmischen Anklängen an eine französische Ouvertüre. Dieser höfische Anklang verfliegt aber im wahrsten Sinne des Wortes bei „Hosanna in excelsis“, der Rückgriff auf eine Rhythmisierung im 6/8-Takt lässt hier wieder die eher ländlich orientierten Engelstimmen zu Wort kommen. Das **Benedictus** folgt in einem fast ausgelassenen und heiteren Zwiegespräch der Solostimmenpaare. Der Chor versucht diesem Gestus zu folgen, muss aber bei den Parlanto-Girlanden der Sopransolistin den Vortritt lassen. Der Rückgriff auf das 6/8-„Hosanna“ rundet die Sanctus-Benedictus-Kombination ab.

Das **Agnus Dei** verbreitet eine ruhige und zufrieden klingende Stimmung – keine Spur von dem in der Barockzeit oft verwendeten Bild des „Lammes, das da geschlachtet ward.“ Man begegnet eher einer Vertonung der Jesaja-Vision aus Kapitel 11,6ff., in welcher der Wolf Schutz beim Lamm findet und der Panther beim Böcklein liegt; eine Vorwegnahme des Friedenswunsches im abschließenden „Dona nobis pacem,“ welches die Musik aus dem Fugato am Ende des Gloria wieder aufnimmt.

Diabellis Werk wurde sehr schnell populär und durch die Drucklegung in seinem eigenen Verlag auch weit verbreitet. Die Rezensionen waren durchweg sehr wohlwollend und positiv. Dies änderte sich allerdings mit dem Einsetzen der Cäcilianismusbewegung fast schlagartig. Einer Tempelreinigung gleich fegten die Schriften von Franz Xaver Witt oder Paul Krutschek ganze Generationen von Kirchenkomponisten hinweg und verbannen sie in das kontrapunktische Fegefeuer. Krutschek hat eine geradezu vernichtende Beschreibung von Diabellis Werk in seinem Buch „Die Kirchenmusik nach dem Willen der Kirche“ zu Papier gebracht:

Das einfältige Dudeln gehört als charakteristisches Erkennungszeichen zur sogen[annten] Pastoralmesse. [...] Ja eine beinahe gotteslästerliche Musik enthält die geliebte Pastoralmesse von Diabelli. Schon die ersten Takte derselben sind geeignet, einen denkenden Zuhörer aus der Kirche zu treiben. Gibt es noch eine unvernünftiger Behandlung des Textes, als hier, wo das Kyrie Eleison, der Ruf der Erbarmung, einer heiteren, tänzelnden Musik im 6/8 Takt unterlegt ist? Das Benedictus, ein Duett zwischen Sopran und Tenor, ist vollkommen passend für ein Liebespaar auf der Bühne, welches sich nach vielen Hindernissen glücklich zusammenfindet. In den übrigen Teilen dieser Messe, besonders im Osanna und den dazugehörigen Einlagen, sind die Stellen im 6/8 Takt, allegro, welche ohne die mindeste Abänderung als Teil einer Quadrille verwendet werden können und bei deren Aufführung die Musiker unwillkürlich in eine schaukelnde und wiegende Bewegung kommen.³

Eine solche Kritik, die neben der Abqualifizierung der „Gegenseite“ über den „Gral der wahren Kirchenmusik“ zu verfügen scheint, lässt die Grundrichtung einer objektivierten Liturgie und somit auch ihrer fast durchweg emotionsfreien Kirchenmusik erkennen.

„Hier mus ein jeder nach seiner Fasson Selich werden“, so hat schon König Friedrich II. zum Umgang mit Religion im engeren und Spiritualität im weiteren Sinne geschrieben. Welche Musik in den Hörerinnen und Hörern zu welchem Text welches Gefühl entstehen lässt, sollen und können wir getrost den Empfängern der Botschaft überlassen.

Herausgeber und Verlag danken der Österreichischen Nationalbibliothek Wien für die freundliche Bereitstellung der Quellen.

München, im Januar 2020

Frank Höndgen

³ Krutschek, Paul, *Die Kirchenmusik nach dem Willen der Kirche. Eine Instruktion für katholische Chordirigenten, und zugleich ein Handbuch der kirchenmusikalischen Vorschriften für jeden Priester und gebildeten Laien*, Regensburg u.a. 1897, S. 296.

Foreword

As a composer, Diabelli must be counted among the most prolific of his fellow artists. But it is not only the quantity, but even more the qualitative value of his works that deserves full respect. He earned a great deal of merit through his church works, the special purpose of which is defined in their title “Landmessen” (country masses).

This is how the obituarist described the work of the Austrian composer, guitarist, publisher and pianist Anton Diabelli in the *Neue Wiener Musikzeitung* dated 15 April 1858.

Diabelli was born into a family of musicians in Mattsee near Salzburg on 5 September 1781. He received his first lessons from his father at an early age and was enrolled as a choirboy at the age of 7 in the nearby Michaelbeuren monastery. Here he received a thorough musical education, which was completed in 1790 at the Benedictine grammar school in Salzburg at the instigation of his patron Michael Haydn. The parents had intended their offspring to pursue a spiritual career. This explains his attendance at the Latin school of the Munich Wilhelmsgymnasium and his later entry into the Cistercian monastery of Raitenhaslach. The secularization that began in 1803 forced Diabelli to leave the monastery. He thereupon gave up his wish to become a priest and from that time on devoted himself exclusively to music. After writing his first compositions for guitar, Diabelli founded a publishing house in 1817, mainly to publish his own works. In addition to his own compositions, however, the publisher's catalogue also included works by other great composers of his time, including the *Diabelli Variations* by Ludwig van Beethoven, which became famous under his name.

However, one of his main reasons for founding a publishing house was the promotion of church music. Thus Diabelli made his publishing house known by means of the following advertisement:

It is well known how much church music has deteriorated in so many rural places; the cause is also well known, namely, that it is very rare to find compositions that are entirely suitable for this purpose, which is why choirmasters and school teachers are in the unpleasant position of having to make do with either outdated or, if newer, then mostly large works, which they are almost never able to cast according to measure and requirements. For this reason, I have decided to meet these needs in the most appropriate way and to publish a number of country masses, graduals, offertories and Tantum ergo, tailored to the usual forces of a country orchestra. My principal objective is to awaken, by means of easily playable settings and accessible melodies, the true devotion and exaltation of the spirit which unfortunately is hampered, or at least not encouraged, by many a musical production. Since the desire to contribute to the improvement of church music in the countryside determines my decision to initiate this undertaking, I believe that

my pure intention cannot be more clearly proven than by my setting an extremely moderate price [...].¹

This statement not only makes an “offer” for the purchase of his church music works, but also reveals Diabelli's premises for well manageable church music – an easily playable setting and accessible melodies. It is along these requirements that Diabelli wrote his altogether 16 masses, six of which are so-called “country masses.”

His *Pastoral Mass* in F major op. 147 certainly occupies a special position in Diabelli's oeuvre. This is due on the one hand to the more extensive instrumentation including 1 flute, 2 clarinets (or 2 oboes), 2 bassoons, 2 trumpets, timpani, strings and organ. The generic term “pastoral mass” originated mainly in southern Germany and Austria. The main features of such compositions are above all rather moderate tempi, the use of 6/8 or 12/8 meters, parallel thirds or sixths over pedal points and frequently a homophonic style of setting. This manner of composing, which is often castigated as “simple-minded,” was often used during the Christmas season because of its evocation of the “music of shepherds.” However, the opinion about such musical constructions was already divided towards the end of the 18th century:

All childish things that one can only imagine on God's earth are produced there. The birds sing, the angel lets his Gloria in Excelsis resound [...]. The so-called bagpipes, the lyre, the fife and all these rural instruments – in short, whatever produces a sound must be heard. Nothing is missing from this festivity but that the donkey also makes a production of himself and that the paper crew fires a three-round salvo.²

Composed by Diabelli in November 1830 and published in print in January 1831, the Mass is a complete work of art within this genre, a kaleidoscope of numerous small ideas and inventions that come together to form a great whole.

Thus the **Kyrie** begins both in the typical 6/8 time signature and in the common pastorale key of F major. The **Gloria** opens with a big fanfare, which is contrasted by the delicate pizzicati in the strings. The proverbial “peace on earth” is represented by Diabelli by a change to A minor and the renewed use of the 6/8 meter. One feels reminded of passages from the song cycles of Franz Schubert, such as the “Leiermann” from the *Winterreise*, even though there are no direct quotations. The multi-movement or multi-section structure of the Gloria refers to the Missa solemn type such as was realized by the young Mozart, for example, in

¹ 15 September 1817, quoted after Leopold Kantner, *Leben und Kirchenkompositionen von Anton Diabelli, mit thematischem Katalog seiner Werke*, Dissertation, Vienna, 1957, vol. 1, p. 24.

² From: *Über die Kirchenmusik in Wien*, quoted after *Kirchenmusik im Biedermeier. Institutionen, Formen, Komponisten*, ed. by Andrea Harrandt and Erich Wolfgang Partsch, Tutzing, 2010, pp. 117f.

his *Dominicus Mass* (K. 66) or in the *Orphanage Mass* (K. 139), but without separating the individual sections precisely from each other in terms of movements. The Gloria closes with a fugato which finds its festive conclusion in a coda over a throbbing and ascending instrumental bass motive.

The **Credo** initially conveys a pastoral mood. The first part of the Creed comes along almost in a kind of conversational tone, but without ever becoming banal. A clearly Upper Austrian local color is then presented to the listener in “Et incarnatus est.” Under a virtuoso solo violin (which – according to Diabelli’s note in the autograph score – could be replaced by a solo flute in the absence of the former) one hears the miracle of Jesus’ incarnation proclaimed in an Alpine “Dreigesang” (trio of voices in close harmony). But before this sugary atmosphere can establish itself, it is contrasted by an almost apocalyptic and somber mood in the “Crucifixus.” The last third of the Credo (beginning with “Et resurrexit”) is once again divided by Diabelli into several stylistically contrasting sections. Here the abrupt change to *mezza voce* at measure 177 on the text passage “Et in Spiritum Sanctum Dominum” is particularly striking: the composer uses the 8th psalm tone as the melody, with the first passage sung by the female voices and the second by the male voices in unison. The third passage contains a slight variation of this psalm model by means of the flattening alteration from B natural to B flat in the middle cadence. The “prophetas” sound even more “venerable” thanks to this slight minor variation. In “Et vitam venturi,” a cheerful alternation of soloists and chorus and the outlook on life in the world to come conclude this buoyant and at the same time thought-provoking Credo.

In the **Sanctus** we first hear a very majestic sounding choir of angels with rhythmic echoes of a French overture. However, this courtly echo literally evaporates at the “Hosanna in excelsis,” where the recourse to a rhythmization in 6/8 meter allows the rather more rurally inclined angelic voices to have their say once again. The **Benedictus** follows in an almost exuberant and cheerful dialogue between the pairs of solo voices. The choir tries to imitate this gesture, but has to concede to the soprano soloist in the parlando garlands. The return to the 6/8 “Hosanna” rounds off the Sanctus-Benedictus combination.

The **Agnus Dei** radiates an atmosphere of tranquility and contentment – no trace of the imagery of the “lamb that was slaughtered” which was often used in the Baroque period. Rather, one encounters a setting of Isaiah’s vision from chapter 11:6ff., in which the wolf finds shelter with the lamb and the leopard lies with the kid; an anticipation of the longing for peace in the concluding “Dona nobis pacem,” which returns to the music from the fugato at the end of the Gloria.

Diabelli’s composition gained popularity very quickly and also enjoyed a wide distribution thanks to its being printed in his own publishing house. The reviews were consistently very benevolent and positive. However, this changed almost abruptly with the beginning of the Cecilian movement. In the manner of a temple cleansing, the writings of Franz Xaver Witt and Paul Krutschek swept away whole generations of church composers and banished them to contrapuntal purgatory. Krutschek penned an altogether

devastating description of Diabelli’s work in his book “Die Kirchenmusik nach dem Willen der Kirche” (Church Music according to the Will of the Church):

These simple-minded noodlings are a characteristic feature of the so-called pastoral mass. [...] Indeed, the beloved Pastoral Mass of Diabelli contains music that is almost blasphemous. Already the first measures of it are designed to drive a thoughtful listener out of the church. Is there any more unreasonable treatment of the text than here, where the Kyrie Eleison, the cry for mercy, is underlaid by cheerful, dance-like music in 6/8 time? The Benedictus, a duet between soprano and tenor, is perfectly suited to a pair of lovers on stage who are happily united after overcoming many obstacles. In the remaining parts of this mass, especially in the Osanna and its accompanying interludes, there are passages in 6/8 time, allegro, which could be used without the slightest alteration as part of a quadrille and during whose performance the musicians are involuntarily seduced into a rocking and swaying movement.³

Such criticism, which would seem to have the “grail of true church music” at its disposal – quite apart from its denigration of the “opposition” – reveals the basic direction of an objectified liturgy and thus also a church music almost entirely free from emotion.

“In this matter, everyone must pursue happiness according to their own inclination” – as King Frederick II already pronounced regarding the approach to religion in the narrower sense and spirituality in the broader sense. We can and should confidently leave it up to the recipients of the message – the listeners – to decide which musical setting of which text may give rise to which emotions.

The editor and the publishers would like to thank the Österreichische Nationalbibliothek Wien for making the sources available.

Munich, January 2020

Frank Höndgen

Translation: Gudrun and David Kosviner

³ Krutschek, Paul, *Die Kirchenmusik nach dem Willen der Kirche. Eine Instruktion für katholische Chordirigenten, und zugleich ein Handbuch der kirchenmusikalischen Vorschriften für jeden Priester und gebildeten Laien*, Regensburg et al., 1897, p. 296.

Pastoral-Messe in F

op. 147

1. Kyrie

Anton Diabelli

1781–1858

Andante con moto

Flauto

Clarinetto I, II
in Do / C
(Oboe)

Fagotto I, II

Corno I, II
in Do / C
ad lib.

Tromba I, II
in Do / C

Trombone basso
ad lib.

Timpani
in Do–Sol / c–G

Soprano

Alto

Tenore

Basso

Violino I

Viola

Organo

Organo

tasto

Vc/Cb

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

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

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

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

* Die Orgel spielt bei geteilten Stimmen grundsätzlich alle Töne. / If two separate parts are notated, the organ generally plays both parts.

Aufführungsdauer / Duration: ca. 30 min.

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Urtext
edited by Frank Höndgen

* Siehe Kritischer Bericht / See Critical Report

First system of musical notation, including vocal line and piano accompaniment. The piano part features a prominent bass line starting with a forte (*f*) dynamic.

Second system of musical notation, continuing the vocal and piano parts. The piano accompaniment continues with a strong bass line.

An empty musical staff, likely a placeholder for a second vocal part or a specific instrument.

Third system of musical notation, featuring lyrics for the vocal line. The lyrics are: "son, e - le - i - son, e - le - i - son, e - le - - son, e - le - i - son, e - - i - son, son, e - le - i - son, e - - i - son,". The piano accompaniment continues.

Fourth system of musical notation, including a section for Violoncello (Vc) and Contrabasso (Cb). The piano accompaniment continues with a strong bass line. A magnifying glass icon is present in the bottom right corner of this system.

PROBEKOPPIE
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

f

f

f

i - son, e - le - i -

i - son, e - i - son,

i - son, Ky - ri -

le

5^b # 7^b # ̂ - ̂ 3 6 5^b # 1 2[#] ̂ 6^b 3 5 1 2 ̂ 6 3 6 7 ̂

ff fz p f f p

a2 ff fz a2 fz

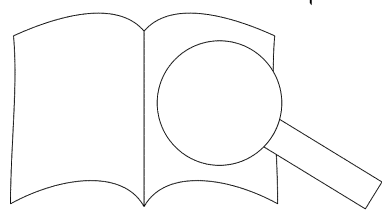
son, e - le - son, e - le - i - son, e - le - i -

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

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

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

ff fz p f p f p f p



4 3 — 4 4 6 7 6 ff fz p 7# 2# f p 7# 7# f p 7#

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f *p* *f*

ff *ff* *f*

f

dolce *f*

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

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

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

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

p dolce *f*

p *p* *p*

f *p* *p* *f*

8 7# 8 7 7 7 7 6 5

2# # 7 7 7 7 *tasto*

p *f*

p *f*

p *f*

p *f*

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

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

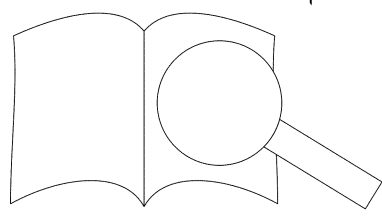
8 Ky - ri - e e - le i - son, e - le - - - - i -

Ky - ri - e e - le - i - son. Chri - ste, Chri - ste,

p *f*

tasto

10 9 6 5 4 10 9 6 5 4
5 3 3 5 3



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

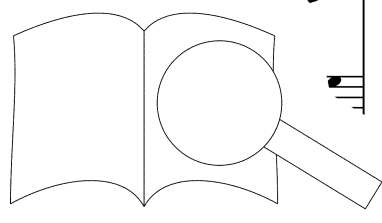
le - i - son, e - le - i - son, e - le - i - son, e - le - i -

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

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

10 9 6 5 3 p sf 6 4h 6 mf
 5h 4h 5 2

tasto



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

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

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

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

Vc

Cb

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The musical score for page 55 consists of several systems of staves. The first system includes a vocal line and two piano accompaniment lines. The second system continues the piano accompaniment. The third system features a solo piano part with a trill. The fourth system introduces the vocal line with the lyrics: "son, e - le - - - - - i - son, e - le - - - - - i - son, e - le - - - - - i - son, e - le - - - - - i -". The fifth system continues the piano accompaniment with a trill. The sixth system shows the piano accompaniment with a magnifying glass icon over the right-hand part.

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p *f*

p *f*

p *f*

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

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

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

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

p *f*

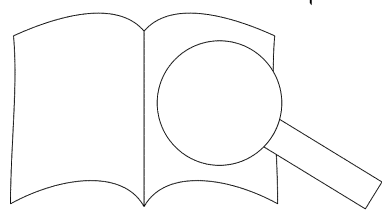
Org

p *f*

Vc/Cb

f Cb

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66

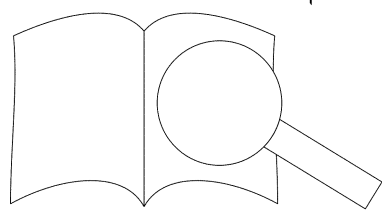
p dolce

p

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

dolce
p dolce
p dolce
 Org
p Vc/Cb

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2. Gloria

Allegro vivace

Flauto

Clarinetto I, II
in Do / C
(Oboe)

Fagotto I, II

Corno I, II
in Do / C
ad lib.

Tromba I, II
in Do / C

Trombone basso
ad lib.

Timpani
in Do-Sol / c-G

Soprano

Alto

Tenore

Basso

Violi

Violoncello
Contrabbasso
Organo

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Clarinet/Oboe, Bassoon) and brass section (Horn, Trumpet, Trombone) play sustained notes with a forte (*ff*) dynamic. The timpani part features a rhythmic pattern of eighth notes. The vocal choir (Soprano, Alto, Tenor, Bass) enters with the lyrics: "el - sis De - - o, in ex - cel - sis De - - o, ri - a in ex - cel - sis De - - o, Glo - ri - a in ex - cel - sis De - - o,". The string section (Violins, Violas, Cellos/Double Basses) plays a rhythmic accompaniment of eighth notes with a forte (*ff*) dynamic. The organ part is marked *ff* *tasto*. The score includes various musical notations such as dynamics, articulation marks, and a large watermark reading "PROBE PARTITUR".

6

p *f*

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

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

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

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

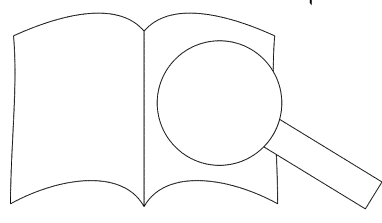
De - o, glo - ri - a, in ex - cel - sis De -

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

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

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

8 3 1 1 1 1 1 1 1 1 1 1 1 1 1 1 5 3 6 6 4 5 3



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17

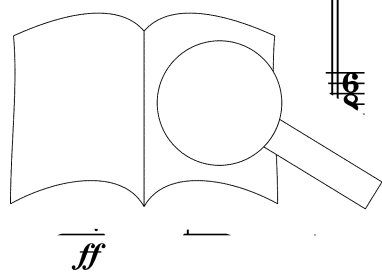
o, glo - ri - a, ri - a.

o, glo ri - a, - - ri - a.

o, glo - - ri - a.

o, glo - - ri - a.

7 8 7 8
2 3 2 3 1 1 1



Et in terra

22 *Andante con moto*

Musical score for the first system, measures 1-6. It features three staves: Treble, Alto, and Bass. Dynamics include piano (*p*) and piano-piano (*pp*).

Musical score for the second system, measures 7-12. It features three staves: Treble, Alto, and Bass. Dynamics include piano (*p*).

Musical score for the fourth system, measures 15-20. It features four staves: Treble, Alto, Bass, and a vocal line. The vocal line includes the lyrics "Et in terra pax,". Dynamics include piano-piano (*pp*).

Musical score for the fifth system, measures 21-24. It features three staves: Treble, Alto, and Bass. Dynamics include piano (*p*). Labels include "Vc/Org", "Cb", and "Vc/Cb".

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

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

pax ho-mi - ni - lun - ta - - - - - tis,

pax - - - - - nae vo - lun - ta - - - - - tis,

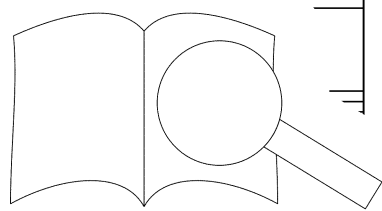
arco

arco

arco

pizz. arco

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p

pax, pax, in ter - ra
 pax, pax, in ra
 8 pax, pax,
 pax,

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Laudamus te

Allegro vivace

42

The musical score consists of several systems of staves. The first system includes three staves (treble, alto, and bass clefs) with a forte (*f*) dynamic. The second system has four staves, with dynamics ranging from *f* to *p*. The third system features a piano (*p*) staff with a *cresc.* marking. The fourth system contains vocal lines with lyrics: "Lau - da - mus te. -ne - mus te. Lau - da - mus", "Lau - da - mus - di - ci-mus te. Lau - da - mus", and "Be-ne - di - ci-mus te. Lau - da - mus". The fifth system shows piano accompaniment with a forte (*f*) dynamic. The sixth system includes a large graphic of an open book and a magnifying glass. At the bottom right, there are two sets of numbers: "7 5" and "6 4".

Musical score system 1, measures 47-51. Treble clef contains chords and rests. Bass clef contains chords and rests.

Musical score system 2, measures 52-56. Treble clef contains notes and rests. Bass clef contains notes and rests.

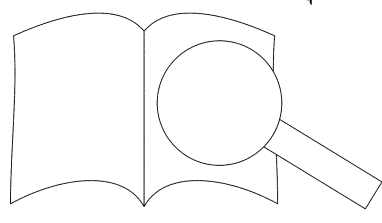
Musical score system 3, measures 57-58. Bass clef contains a trill and notes.

Musical score system 4, measures 59-63. Four staves with lyrics: te, lau - da - mus te. Be - ne te, te, lau - da - mus te. mus te, te, te, lau - da - mus - ci - mus te, te, te, lau - da - mus te, te.

Musical score system 5, measures 64-68. Treble clef contains complex rhythmic patterns. Bass clef contains notes and rests.

7 6 7 7# 8 unis.
5 4 5 6b 3
2

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First system of musical notation, including vocal line with 'a 2' marking and piano accompaniment.

Second system of musical notation, including vocal line and piano accompaniment.

Third system of musical notation, including vocal line with lyrics and piano accompaniment.

te, te. - - - mus te,
 te, te. - ra - - mus te,
 te, Ad - o - ra - - mus te,
 te, Ad - o - ra - - mus te,

Fourth system of musical notation, including piano accompaniment with dynamic markings and a graphic of an open book.

p *p* *p* *p*

6 5 7 #

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Musical score for the first system, featuring piano and violin parts. The piano part is in the bass clef, and the violin part is in the treble clef. Both parts have dynamic markings of *f* (forte) starting in the fifth measure.

Musical score for the second system, featuring piano and violin parts. The piano part is in the bass clef, and the violin part is in the treble clef. Both parts have dynamic markings of *f* (forte) starting in the fifth measure.

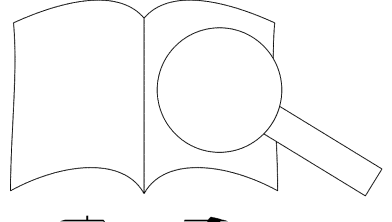
Musical score for the third system, featuring a piano part in the bass clef with dynamic markings of *f* (forte) starting in the fifth measure.

Vocal score for four voices (Soprano, Alto, Tenor, Bass) with lyrics. The lyrics are: "ad - o - ra - mus ri - fi - ca - mus ad - o - ra - m' glo - ri - fi - ca - mus ad - o - ra Glo - ri - fi - ca - mus ad - o te. Glo - ri - fi - ca - mus".

Musical score for the fourth system, featuring piano and violin parts. The piano part is in the bass clef, and the violin part is in the treble clef. Both parts have dynamic markings of *f* (forte) starting in the fifth measure.

Musical score for the fifth system, featuring piano and violin parts. The piano part is in the bass clef, and the violin part is in the treble clef. Both parts have dynamic markings of *f* (forte) starting in the fifth measure.

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66

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

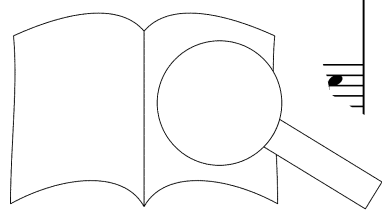
te, glo - ri - mus te, glo -

te, glo - - - - - mus te, glo -

te, - - - - - mus te, glo -

6 5 4 5 3 4 4 5 3 4 4 5 6
 4 3 2# 3 1 2 2# 3 1 2 2# 3

fz 6 4 3



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First system of musical notation, including treble and bass staves with notes and rests.

Second system of musical notation, including treble and bass staves. Includes dynamic marking *fp* and articulation *a 2*.

Third system of musical notation, including treble and bass staves.

Vocal score system with lyrics: ri - fi - ca - mus te

Vocal score system with lyrics: ri - fi - ca - mus te

Vocal score system with lyrics: ri - fi - ca

Vocal score system with lyrics: ri -

Fourth system of musical notation, including treble and bass staves. Includes dynamic marking *ff*.

Fifth system of musical notation, including treble and bass staves. Includes dynamic marking *ff* and articulation *pizz.*

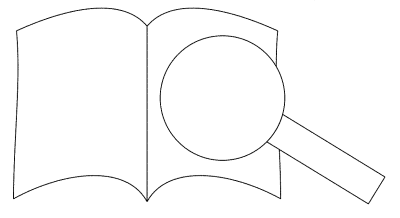
6 _____
4 _____

7 _____

ff *tasto*

p

f



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Musical score system 1, measures 1-4. It features a grand staff with treble and bass clefs. Dynamics include *f*, *fp*, *p*, and *pp*. There are slurs and accents over the notes.

Musical score system 2, measures 5-8. It features a grand staff with treble and bass clefs. Dynamics include *f* and *fp*. There are slurs and accents over the notes.

Musical score system 3, measures 9-12. It features a grand staff with treble and bass clefs. The notes are mostly rests.

Musical score system 4, measures 13-16. It features a grand staff with treble and bass clefs. The notes are mostly rests.

Musical score system 5, measures 17-20. It features a grand staff with treble and bass clefs. Dynamics include *fp*, *pp*, and *pizz.*. There are slurs and accents over the notes. A magnifying glass icon is present in the bottom right corner of the system.

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Gratias agimus tibi

86

dolce
Gra - ti - as a - gi - mus ti - ma - gnam glo - ri - am tu - am.

dolce
Gra - ti - as a - gi - mus ti - - pter ma - gnam glo - ri - am tu - am.

dolce
Gra - ti - as a - pro - pter ma - gnam glo - ri - am tu - am.

dolce
Gra - ti - bi pro - pter ma - gnam glo - ri - am tu - am.

dolce

* Siehe Kritischer Bericht. / See Critical Report.

p *f*

p *f*

Do - mi - ne De - us, Rex coe Pa - ter o - mni - po - tens.

Do - mi - ne De - us, us Pa - ter o - mni - po - tens.

Do - mi - ne D^r stis, De - us Pa - ter o - mni - po - tens.

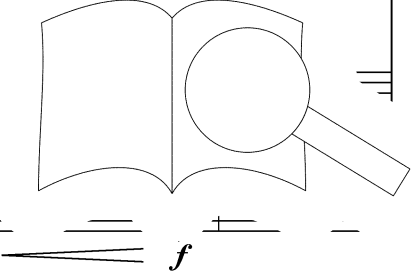
De - us Pa - ter o - mni - po - tens.

f

Vc *p* *f*

3 8 7
+Cb # —

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p dolce

p dolce

p

f

p

p

Do - mi - ne Fi - li - u - ni - su - Chri - ste.

p

Do - mi - ne Fi - li u - - su Chri - ste.

p

Do - mi - ne Fi - - te, Je - - su Chri - ste.

p

Do - mi - - ge - ni - te, Je - - - su Chri - ste.

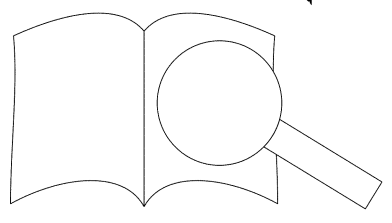
p

tasto

f

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Qui tollis

118

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a large interval of a second (a 2) and a dynamic marking of forte (f).

Second system of musical notation, continuing the vocal line and piano accompaniment. It includes a dynamic marking of forte (f) and a large interval of a second (a 2).

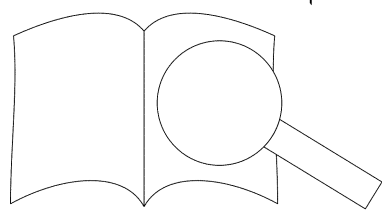
Third system of musical notation, primarily consisting of the piano accompaniment part.

Vocal line with lyrics for the fourth system. The lyrics are: tol - lis pec - ca - ta mur mi - se - re - re. The lyrics are repeated across four staves.

Piano accompaniment for the fifth system, featuring a complex rhythmic pattern with sixteenth and thirty-second notes.

6 6 3 6 b 5b 6 5

6
4
b



First system of musical notation. It includes a vocal line and piano accompaniment. Dynamics include *pp* and *f*. There are some markings like *a 2* and *b_e*.

Second system of musical notation. It includes a vocal line and piano accompaniment. Dynamics include *p* and *f*. There is a marking *a 2*.

Third system of musical notation. It includes a vocal line with lyrics and piano accompaniment. Dynamics include *pp* and *f*. The lyrics are: "no - bis. Qui tol - mun - - di," and "no - bis. Qui tol - ta mun - - di," and "no - bis. - ca - ta mun - - di," and "no - lis pec - ca - ta mun - - di,".

Fourth system of musical notation. It includes piano accompaniment and a diagram of a hand position. Dynamics include *pp* and *f*. The diagram shows a hand with fingers numbered 1-5. Below the diagram are some markings: "6 7b unis. 6 b 5b 6 3 5".

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fp *f*

fp *f* *f* *f*

sus - ci - pe de - pre - ca - ti - o - Qui se - des ad dex - te - ram
 sus - ci - pe de - pre - ca - .n. Qui se - des ad dex - te - ram
 sus - ci - pe de no - stram. Qui se - des ad dex - te - ram
 sus - ci - pe nem no - stram. Qui se - des ad dex - te - ram

fp *f* *f* *f*

tasto

5 6 7[b] 6 4b
 3 4b 5 4b 2

p

p

fp

Pa - - tris, mi mi - se - re - re,

Pa - - tris, mi re, mi - se - re - re,

Pa - - e - re - re, mi - se - re - re,

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

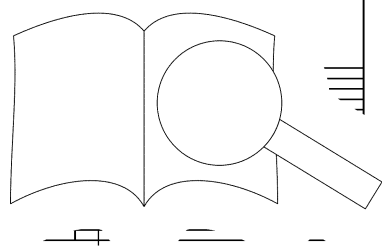
fz *trm* *p*

fz *trm* *p*

fz *trm* *p*

fz *trm* *p*

5 6 4b 5 *fz* *fp* [5]
 3 4b 2 3 unis. [4 b]



Musical notation for the first system, including vocal line and piano accompaniment.

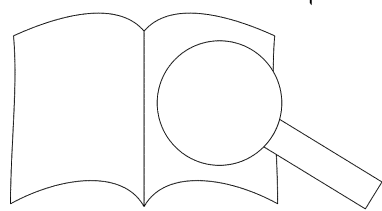
Musical notation for the second system, including vocal line and piano accompaniment.

Musical notation for the third system, including vocal line and piano accompaniment.

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

Musical notation for the fifth system, including vocal line and piano accompaniment.

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Musical score for the first system, featuring piano, violin, and cello parts. Dynamics include 'cresc.' and 'ff'.

Musical score for the second system, featuring piano, violin, and cello parts. Dynamics include 'cresc.' and 'ff'.

Musical score for the third system, featuring piano and cello parts. Dynamics include 'cresc.' and 'ff'.

Vocal score system with lyrics: "san - - ctus, - lus san - - ctus, tu so - lus san - - ctus, - o - ni-am tu so - lus san - - ctus,"

Musical score for the fourth system, featuring piano, violin, and cello parts. Dynamics include 'cresc.' and 'ff'. Includes a diagram of a book and a magnifying glass.

quo - ni-am tu so - lus Do quo - ni-am tu so - lus Al -

quo - ni-am tu so - lus quo - ni-am tu so - lus Al -

quo - ni-am tu so nus, quo - ni-am tu so - lus Al -

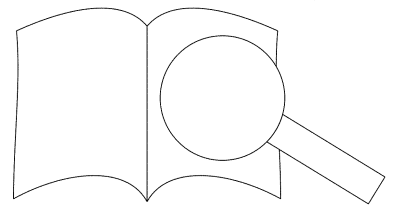
quo - ni-am - mi - nus, quo - ni-am tu so - lus Al -

8 5 6 7 3

3 _____

6 _____

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tis - si - mus, Je - su Chri - ste.

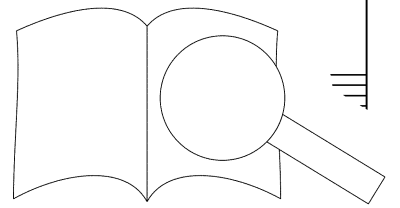
tis - si - mus, - ste, Je - su Chri - ste.

tis - si su Chri - ste, Je - su Chri - ste.

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

8 3 6 5 6 # 6 5 5 3

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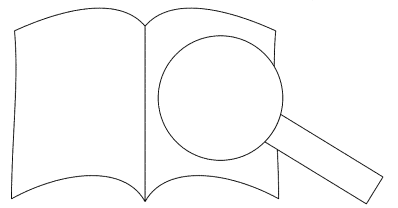
Tu so - lus san - ctus. Tr. Tu so - lus Al - tis - si - mus,

Tu so - lus san - ctus. Tr. ai - nus. Tu so - lus Al - tis - si - mus,

Tu so - lus san Do - mi - nus. Tu so - lus Al - tis - si - mus,

Tu so u so - lus Do - mi - nus. Tu so - lus Al - tis - si - mus,

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



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

Je - su Chri - ste " Chri - - ste.

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

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

7# _____ 8 _____ 3 _____ 6 _____ 6 _____

6b _____ 3 _____

Cum Sancto Spiritu

Allegro

178

Trb (ad lib.)

Musical score for measures 178-183. The score includes parts for Trb (ad lib.), two vocal staves, and piano accompaniment. The lyrics are: Cum Sancto Spiritu, in gloria Dei Patris. Amen. The piano part includes a bass line with a fingering of 1 1 1 1.

184

Musical score for measures 184-193. The score includes parts for two vocal staves and piano accompaniment. The lyrics are: Cum Sancto Spiritu, in gloria Dei Patris. Amen, amen, amen. The piano part includes a bass line with a fingering of 10 5 7 8 5 3 3.

First system of musical notation, including treble and bass staves with dynamic markings such as *f*.

Second system of musical notation, including treble and bass staves.

Third system of musical notation, including a bass staff.

Vocal line system with lyrics: Pa - tris. A - - - - - men, a - men, a - - - - - men. Cum San - cto Cum glo - ri - a De - i Pa - tris. A - - - - - men, a -

Fourth system of musical notation, including a bass staff with figured bass notation (+Cb, 6, 6#, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 8, 6, 4) and a graphic of an open book.

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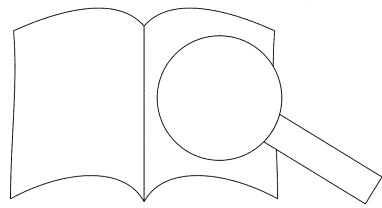
men, a - - - men. Cum San - cto

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

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

men, a -

8 # 3 3 3 6 b 6 7 # 8 # 4 5 b 6
1 2 #

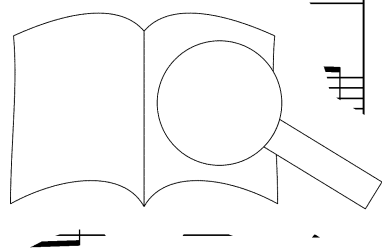


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b — b — 7 — 6 — 7 — b 4 5 b — 7 5 6 8 10 — 7b 5 6b 8 10 — 6 5b —
 3 — 5 1 2 b 8 — 5b 3 4b 6 8 — 5 b 4 6 8 — 4 3 —

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Musical score for the first system, consisting of three staves. The first staff has a treble clef and contains a melodic line with dynamics *f* and *p*. The second and third staves have treble and bass clefs respectively and contain accompaniment with dynamics *p* and *f*.

Musical score for the second system, consisting of three empty staves.

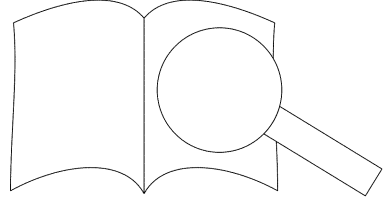
Musical score for the third system, consisting of one empty bass staff.

Vocal score system with lyrics: tris. A men, men, men, men. The system includes four staves: a vocal line with lyrics, and three accompaniment staves. Dynamics *p* are indicated.

Piano accompaniment system with dynamics *p*. It consists of four staves: two treble clef staves and two bass clef staves.

Fingering notation for the piano accompaniment, showing finger numbers for both hands across several measures.

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Musical score system 1: Treble and Bass clefs with piano accompaniment. Dynamics include 'f' and 'dim.'

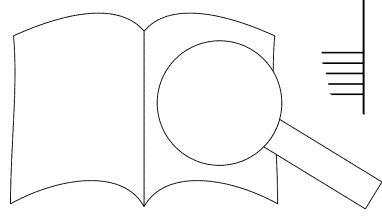
Musical score system 2: Treble and Bass clefs with piano accompaniment. Dynamics include 'f' and 'dim.'

Musical score system 3: Bass clef with piano accompaniment.

Musical score system 4: Vocal line with lyrics "a men, a a" and piano accompaniment. Dynamics include 'f' and 'dim.'

Musical score system 5: Treble and Bass clefs with piano accompaniment. Dynamics include 'f' and 'dim.'

3	4	5	6	—	#	4	5	6	—	#	4	5#	6	—	6	—	6	—	6	—	6	♭	—	7 ^b
1	2	3			1	2	#			1	2#	#			4	—	4	—	4	—	4	♯	—	5
															♯	—	♭	—	2#					



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dolce

p

p

men, a - men, a -

men, a -

men, a -

men, a -

men, a -

p

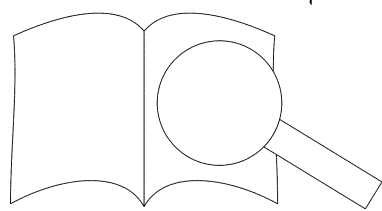
p

dolce

p

4 # *p* *tasto*

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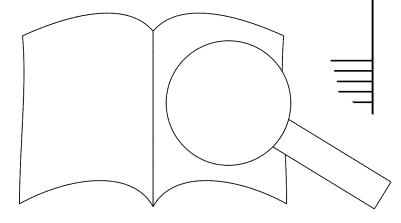
First system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), a middle staff with a treble clef, and a bottom staff with a bass clef. The music features a melodic line in the top staff and accompaniment in the other two. Dynamics include *cresc.* and *f*.

Second system of musical notation, continuing the three-staff format. It includes dynamic markings such as *p* and *cresc.*.

Third system of musical notation, primarily a bass line in the bottom staff with a bass clef. It includes a *p* dynamic marking and a *tr* (trill) marking.

Fourth system of musical notation, featuring vocal lines. The top two staves have lyrics: "men, men, men, men,". The bottom staff is a bass line. Dynamics include *cresc.* and *f*.

Fifth system of musical notation, continuing the three-staff format. It includes dynamic markings such as *cresc.* and *f*.



5 — 6 — 7
 3 — 4 — 5
 3 3 3 3

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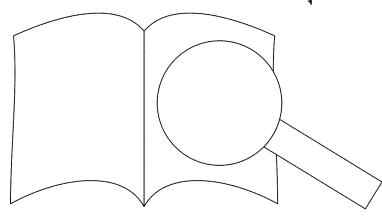
First system of musical notation, measures 1-4. It consists of three staves: a treble clef staff with a melodic line, a middle treble clef staff with a supporting line, and a bass clef staff with a bass line. Dynamics include *f* (forte) in the first measure of each staff.

Second system of musical notation, measures 5-8. It consists of three staves. Dynamics include *f* (forte) in the first measure of each staff.

Third system of musical notation, measures 9-10. It consists of two staves: a middle treble clef staff and a bass clef staff. Dynamics include *f* (forte) in the first measure of each staff.

Fourth system of musical notation, measures 11-14. It consists of four staves. The top two staves are vocal staves with lyrics 'a - - -'. The bottom two staves are piano accompaniment. Dynamics include *f* (forte) in the first measure of each staff.

Fifth system of musical notation, measures 15-18. It consists of three staves. Dynamics include *f* (forte) in the first measure of each staff.

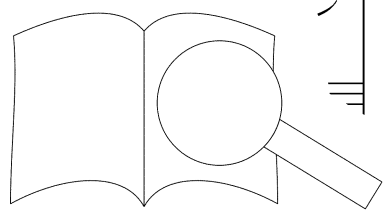


7 — 6 — 6 — 5 —
3 — 3 — # — 3 —

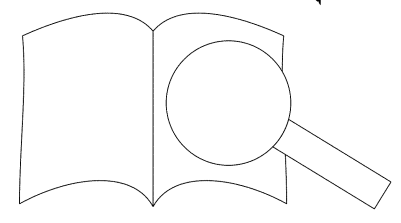
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6 3 6 5 5 3 6 5 5 3 *p* *tasto*

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6 — 6 — 6 — 6 — 7 —
 4 — 4 —
 3 —

p
tasto

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Musical score system 1, measures 264-269. It features a piano introduction with a treble and bass clef. The treble clef part has a melodic line with slurs and accents. The bass clef part has a rhythmic accompaniment. Dynamics include *ff* and *f*.

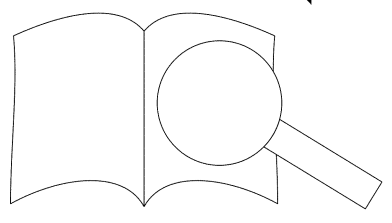
Musical score system 2, measures 270-275. Continues the piano introduction with similar melodic and rhythmic patterns. Dynamics include *f*.

Musical score system 3, measures 276-281. Continues the piano introduction. Dynamics include *ff*.

Musical score system 4, measures 282-287. This system includes vocal lines with lyrics. The lyrics are: "men, a - men, men, a - mer a - men." Dynamics include *ff*.

Musical score system 5, measures 288-293. Continues the piano introduction. Dynamics include *ff*.

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3. Credo

Allegro moderato

Flauto *f* *p*

Clarinetto I, II
in Do / C
(Oboe) *f*

Fagotto I, II *f*

Corno I, II
in Do / C
ad lib. *f*

Tromba I, II
in Do / C *f*

Trombone basso
ad lib. *f*

Timpani
in Do-Sol / c-G *f*

Soprano *f*
Cre - do, cre Je - um,

Alto *f*
Cre - num De - um,

Tenore *f*
in u - num De - um,

Basso *f*
e - do in u - num De - um,

Vc/Cb *f* *p*

Contrabbasso *f* *p*

Organo *f* *p*



6 ——— 6 — 5 — 8
4 — 3 — 3 —————

6

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6

p

fp

cre - do, Pa - trem o -

cre - do, Pa - trem o -

8 cre - do, Pa - trem o -

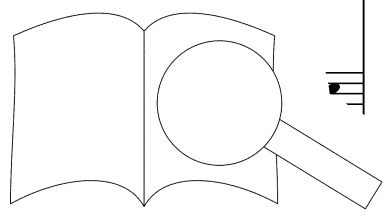
cre - do, Pa - trem o -

fp

7 5 4 3 6 7 4 3 6 6 3

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6 7 5 6 5 7 7 6 8
4 3 4 3 4 #

bi - li - um o - mni-um, et bi - li-um, et in vi - si - bi - li -

vi-si-bi - li - um o - mni-ur - si - bi - li-um, et in vi - si - bi - li -

bi - li - um c m - vi - si - bi - li-um, et in vi - si - bi - li -

bi - li et in - vi - si - bi - li-um, et in vi - si - bi - li -

4 3 6b 7b 4 5 6 7

4 5 3 3 3 f 7 #

First system of musical notation. It consists of a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has one sharp (F#). The vocal line begins with a rest, followed by a quarter note G4, and then a half note G4. The piano accompaniment starts with a quarter note G2, followed by a half note G2. Dynamics include *p* (piano) and *fp* (fortissimo piano). There is a first ending bracket over the vocal line.

Second system of musical notation. It consists of a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line has a rest. The piano accompaniment has a rest.

Third system of musical notation. It consists of a vocal line in the upper staff and piano accompaniment in the lower staff. Both parts have a rest.

Fourth system of musical notation. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "um. Cre - do. Et in u - num". The vocal line starts with a rest, followed by a quarter note G4, and then a half note G4. The piano accompaniment starts with a quarter note G2, followed by a half note G2. Dynamics include *fp* (fortissimo piano).

Fifth system of musical notation. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "um. Cre - do. Et in u - num". The vocal line starts with a rest, followed by a quarter note G4, and then a half note G4. The piano accompaniment starts with a quarter note G2, followed by a half note G2. Dynamics include *p* (piano). There is a diagram of an open book with a magnifying glass over it. At the bottom, there are some numbers and symbols: 8, 3, 6, 7, 5, 4, #, 7, #, -, 7#, 4, 8, 3, 6, 8.

Musical score for the first system, featuring piano (*p*) and forte (*f*) dynamics. The score is written for three staves (treble, alto, and bass clefs).

Musical score for the second system, featuring piano (*p*) dynamics. The score is written for three staves (treble, alto, and bass clefs).

Musical score for the third system, featuring piano (*p*) dynamics. The score is written for three staves (treble, alto, and bass clefs).

Vocal line with Latin lyrics: "Et ex Pa-tre na-tum an-te o an-te o-mni-a sae-cu- an-te o-mni-a sae-cu- Et ex Pa-tre r a sae-cu-la, an-te o-mni-a sae-cu- Et te o-mni-a sae-cu-la, an-te o-mni-a sae-cu-". The lyrics are distributed across four staves.

Piano accompaniment for the bottom section, including fingerings (6, 3, 6, 6, #, 6, 6, 4, 5) and a diagram of an open book. The score is written for three staves (treble, alto, and bass clefs).

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First system of musical notation. It consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part features a prominent bass line with chords and moving lines. A dynamic marking *p* (piano) is present in both parts.

Second system of musical notation. Similar to the first system, it shows a vocal line and piano accompaniment. The piano part continues with harmonic support for the vocal line. A dynamic marking *p* is visible.

Third system of musical notation, primarily consisting of the piano accompaniment part. A dynamic marking *p* is present.

Fourth system of musical notation, featuring three vocal parts with lyrics and piano accompaniment. The lyrics are:

Vocal 1: la. De - um de D - lu - mi-ne, De - um

Vocal 2: la. De - um D - men de lu - mi-ne, De - um

Vocal 3: la. De lu - men de lu - mi-ne, De - um

Piano: la. - e - o, lu - men de lu - mi-ne, De - um

Dynamic markings *p* are used throughout.

Fifth system of musical notation, showing the continuation of the vocal and piano parts. The piano part has a more active, rhythmic texture.

Sixth system of musical notation, including a figured bass line at the bottom. The figures are: 8 3, 7 4, 8 3, 6, 7, 3, 6, 7 4. A dynamic marking *p* is present. To the right of the system is a graphic of an open book with a magnifying glass over it.

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Musical score for the first system, featuring piano and violin parts. The piano part includes a large slur over the first two measures. Dynamics include *f*.

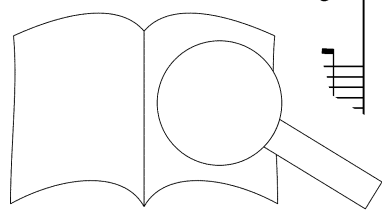
Musical score for the second system, featuring piano and violin parts. The violin part has a marking 'a 2'. Dynamics include *f*.

Musical score for the third system, featuring piano and violin parts.

Vocal score for the first system with lyrics:
 ve - rum de De - ni - tum, non fa - ctum, con-sub-
 ve - rum de De Ge - ni - tum, non fa - ctum, con-sub-
 ve - rum de - ro. Ge - ni - tum, non fa - ctum, con-sub-
 ve - ro. Ge - ni - tum, non fa - ctum, con-sub-

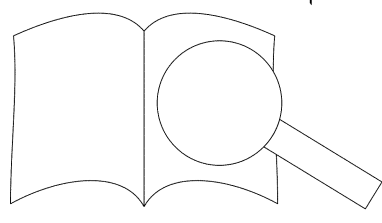
Musical score for the second system, featuring piano and violin parts. Dynamics include *f*.

6 5 3 6 6 f# 6
 4 3



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stan - ti - a - lem Pa - tri: pe fa - cta sunt.
 stan - ti - a - lem Pa - tri: ne - mni-a fa - cta sunt.
 stan - ti - a - lem P o - mni - a fa - cta sunt.
 stan - ti - a r quem o - mni-a fa - cta sunt.



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p Qui pro - pter nos hr pro - pter no - stram sa -

p Qui pro - pte hr et pro - pter no - stram sa -

p Qui mi - nes, et pro - pter no - stram sa -

p - mi - nes, et pro - pter no - stram sa -

fp

6 7 3 6 3

5

62
f
 dim.
p dolce
f
 dim.
f
 dim.

f
f
f
f
p

f
f
f
f
p

lu - - - tem de - - - sc coe - - - lis.
 lu - - - tem dit de coe - - - lis.
 lu - - - dit de coe - - - lis.
 lu - - - dit de coe - - - lis.

6 7 3 6 6 6 6 6 8 7 3
 [5] 6 4 6 7 5
 dim. *p dolce*
 dim.
p
 dim. *p* *tasto*

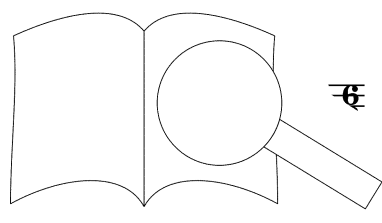
First system of musical notation, measures 68-71. It consists of three staves: Treble, Alto, and Bass. Dynamics include piano (*p*) and forte (*f*).

Second system of musical notation, measures 72-75. It consists of three staves: Treble, Alto, and Bass. Dynamics include piano (*p*) and pianissimo (*pp*).

Third system of musical notation, measures 76-79. It consists of four staves: Treble, Alto, Tenor, and Bass. Lyrics are present: "Cre - - do, do, do, do."

Fourth system of musical notation, measures 80-83. It consists of four staves: Treble, Alto, Tenor, and Bass. Dynamics include pianissimo (*pp*) and forte (*f*).

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Et incarnatus

Andantino

73 Fl solo * Solo

S I solo

S II solo

A solo

VI solo

VI I

VI II

Va

Vc/Cb/Org

p *pizz.* *p* *tasto*

77

fz *tr* *fz* *tr* *fz* *p*

80

arco

* Die Solo-Flöte spielt nur, falls keine Solo-Violine vorhanden ist. Siehe Kritischer Bericht. / The solo flute only plays if there is no solo violin. See Critical Report.

83



86

S I solo *p*
 S II solo *p*
 A solo

E - tus - est de Spi - ri - tu
 car - na - tus est de Spi - ri - tu
 in - car - na - tus est de Spi - ri - tu

pizz.
 pizz.
 pizz.
 pizz.

* Siehe Kritischer Bericht. / See Critical Report.

90

San - cto, et in - car - na - tus est de

San - cto, et in - car - na - tus est

San - cto, et in - car - na - tus est

93

Spi - ri - tu San - cto ex Ma - ri - a, Ma - ri - a

Spi - ri - tu San ex Ma - ri - a,

Spi - ri - ex Ma - ri - a,

arco

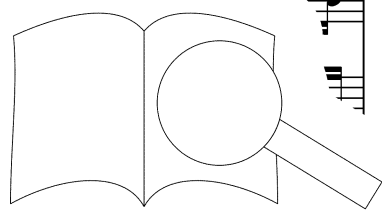
arco

arco

Vir - gi - ne: Et ho - mo - fa - ctus est, ho - mo fa - ctus est, et
 Ma - ri - a Vir - gi - ne: Et ho - - - mo fa - ctus est,
 Ma - ri - a Vir - gi - ne: Et ho - - - mo fa - ctu

Clt (Ob)
 Fg
 ho - mo fa - ctus est, et ho - mo, ho - mo fa - ctus est, et
 ho - mo fa - ctus est, et ho - mo fa - ctus est, et
 ho - mo fa - ctus est, et ho - mo fa - ctus est, et

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

Trb (ad lib.)
 ho - mo
 ho est.
 ho ctus est.

8va Tutti loco *tr*
f *tr*

Crucifixus

107 Fl

Clt (Ob)
Fg
Cor
Tr a 2
Trb
Timp
Soprano Tutti
Alto Tutti
Tenore Tutti
Basso Tutti
VII
Va
Cb/Org

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1	f	1	1	1	7 ^b	6 ^b	6 ^a	5	6	6
					4	4	4	4	5	4
						3	3	4	b	3

First system of musical notation, measures 1-3. Includes piano (*p*) and forte (*f*) dynamics.

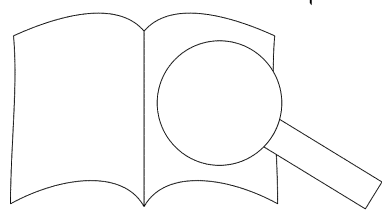
Second system of musical notation, measures 4-6. Includes piano (*p*) and forte (*f*) dynamics.

Third system of musical notation, measures 7-9. Includes forte (*f*) dynamics and triplet markings.

Vocal system with lyrics: *no - - bis, us, cru - ci - fi - -*
no - - bis, - xus, cru - ci - fi - -
no - - bi - - xus, cru - ci - fi - -
no - - ci - fi - - xus, cru - ci - fi - -

Fourth system of musical notation, measures 10-12. Includes piano (*p*) and forte (*f*) dynamics, and triplet markings.

Hand positions for the piano accompaniment, showing fingerings and octaves.



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First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a triplet of eighth notes in the right hand.

Second system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a triplet of eighth notes in the right hand and a dynamic marking of *f* (forte).

Third system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a triplet of eighth notes in the right hand.

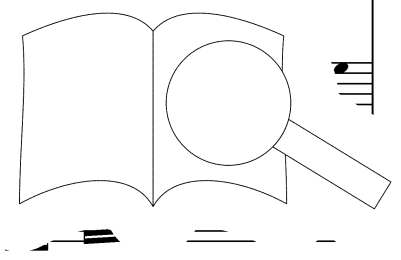
Fourth system of musical notation, featuring a vocal line and piano accompaniment with lyrics. The lyrics are: xus, cru - ci - fi - - xus, cru - ci - fi - - xus, cru - - e - ti - am pro no - bis, e - ti - am pro xus, - xus e - ti - am pro no - - bis, e - ti - am pro no - -

Fifth system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a triplet of eighth notes in the right hand.

Sixth system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a triplet of eighth notes in the right hand and a dynamic marking of *f* (forte).

Fingering diagram for the piano part, showing fingerings for the right and left hands across three measures. The right hand uses fingers 8, 6, 4, and 4. The left hand uses fingers 8, 4, 1, 1, 1, 1.

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e - ti - am pro no cru - ci - fi - - -

e - ti - am pro no - - - bis, e - bis, cru - ci - fi - - -

no - - - bis, cru - ci - fi - - -

- bis, pro no - bis, cru - ci - fi - - -

tasto

5	6 ^b
3	4
	3

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f
fp
p

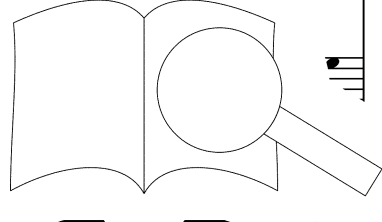
p

p xus e - ti - am pro no - ti - o Pi - la - to,
p xus e - ti - am pro on - ti - o Pi - la - to,
p xus e - ab Pon - ti - o Pi - la - to,
p xus bis: sub Pon - ti - o Pi - la - to,

p cresc.
 cresc.
 cresc.
 cresc.
 cresc.

1 1 1 1 1 7 6b 4

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fp *fp* *fp*

fp *fp* *fp* *fz*

f *p* *f*

f *f* *pp* *pp*

pas - sus, et se - pul - tus

pas - sus, et se - pul - tus

pas - sus, et se - pul - tus

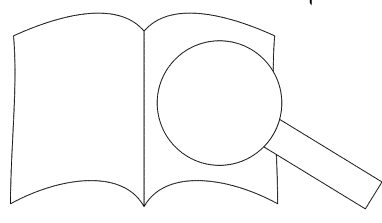
pas - sus, et se - pul - tus

ff *p* *pp* *pp*

f *p* *pp*

f *p* *pp*

f *p* *pp*



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pp

b#

I

pp

This system contains the first two staves of music. The top staff is a treble clef with a whole rest. The second staff is a treble clef with a piano (*pp*) dynamic marking and a slur over a group of notes. The bottom staff is a bass clef with a piano (*pp*) dynamic marking, a sharp sign (*b#*) above a note, and a fingering 'I' above a note.

pp

pp

This system contains the next two staves. The top staff is a treble clef with a piano (*pp*) dynamic marking and a long slur spanning across the system. The bottom staff is a bass clef with a piano (*pp*) dynamic marking.

tr

pp

This system contains a single bass clef staff with a piano (*pp*) dynamic marking and a trill (*tr*) indicated by a wavy line above the staff.

est.

est.

est.

est.

This system contains four staves, each with a treble clef and the marking 'est.' (estremis) above the staff.

pizz.

pizz.

pizz.

pizz.

tasto

This system contains five staves. The top four staves are treble clefs with 'pizz.' (pizzicato) markings above them. The bottom staff is a bass clef with a 'tasto' marking below it. To the right of the staves is a graphic of an open book with a magnifying glass over it.

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Et resurrexit

Allegro

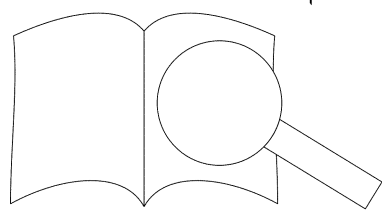
128

Et re-sur - re - - - ter - ti - a di - e,
 Et re-sur - re - - - xit ter - ti - a di - e,
 Et re-sur - - - xit ter - ti - a di - e,
 Et re-sur - - - xit ter - ti - a di - e,

7 6 6 7 6 3 6

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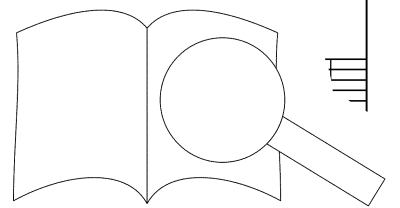
ter - ti - a di - e, - ras. Et a -

ter - ti - a di - e, Scri - ptu - - ras. Et a -

ter - ti - a di an - dum Scri - ptu - ras. Et a - scen -

ter - ti - se - cun - dum Scri - ptu - ras. Et a - scen -

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



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scen - - dit in coe - se - det ad dex - te - ram

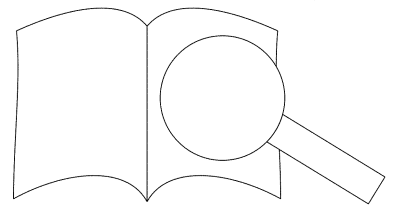
scen - - dit in ium: se - det ad dex - te - ram

- dit in coe - lum: ad dex - te - ram

- dit i - - - lum: se - det ad dex - te - ram

6 7 # 7^b 6 4

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Pa - - tris. Et i - - rus est cum glo - ri -

Pa - - tris. - n - tu - rus est cum glo - ri -

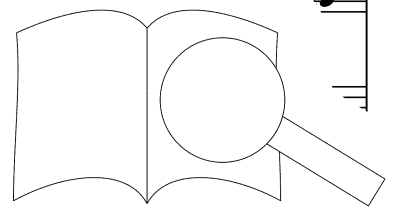
Pa - - tris. rum ven - tu - rus est cum glo - ri -

Pa - - te - rum ven - tu - rus est cum glo - ri -

5 7 3 unis.
3

5 #

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a, cum glo - ri - a, ca - re vi - vos

a, cum glo - ri di - ca - re vi - vos

a, cum glo ju - di - ca - re vi - vos

a, cum ju - di - ca - re vi - vos

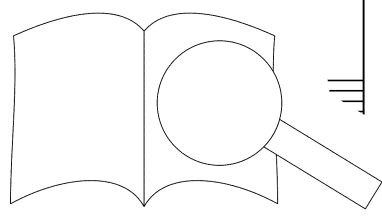
unis.

et mor - - - jus re - gni non e - rit
 cu - jus re - gni non e - rit
 tu - os: cu - jus re - gni non e - rit

b 7^b 6 5
 5
 unis. 7 6 5
 5 4 3
 7 6
 5 4

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Musical score for the first system, featuring piano and violin parts. The piano part is in the bass clef, and the violin part is in the treble clef. The music consists of rhythmic patterns and chords.

Musical score for the second system, continuing the piano and violin parts from the first system. The piano part includes a dynamic marking of *p* (piano).

Musical score for the third system, continuing the piano and violin parts.

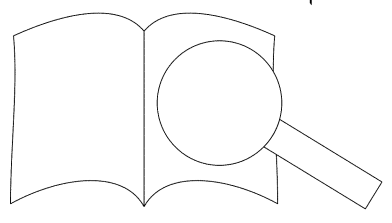
Vocal score for the first system with lyrics. The lyrics are: "fi - nis, non, non, non e - ri". The vocal line is in the treble clef. The piano accompaniment is in the bass clef. The lyrics continue as "Et in" in the next system.

Vocal score for the second system with lyrics. The lyrics are: "fi - nis, non, non, no' r:". The lyrics continue as "Et in" in the next system.

Vocal score for the third system with lyrics. The lyrics are: "fi - nis, non, nis." The lyrics continue as "Et in" in the next system.

Musical score for the fourth system, including piano and violin parts. The piano part includes dynamic markings of *dim.* (diminuendo) and *p* (piano). The violin part includes a dynamic marking of *p*.

5 2 6 6 5 6 5 unis. dim. r



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Fl

Clt

Fg

Soprano

Alto

Spi - ri - tum San - ctum, Do - mi - num,

et vi - vi - fi - can - tem:

Spi - ri - tum San - ctum, Do - mi - num,

et vi - vi - fi - can -

p

p

p

Vc

186

Tenore

B⁷

re Fi - li - o - que pro - ce - dit. Qui cum

Pa - tre Fi - li - o - que pro - ce - dit. Qui cum

pp

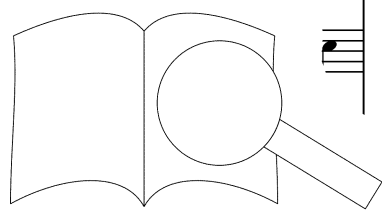
pp

pizz.

pizz.

pizz.

+Cb



8 Pa - tre et Fi - li-o si-mul ad - o - ra - tur, et con-glo-ri - fi - ca - tur:

Pa - tre et Fi - li-o si-mul ad - o - ra - tur, et con-glo-ri - fi - ca - tur:

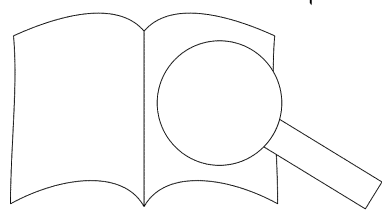
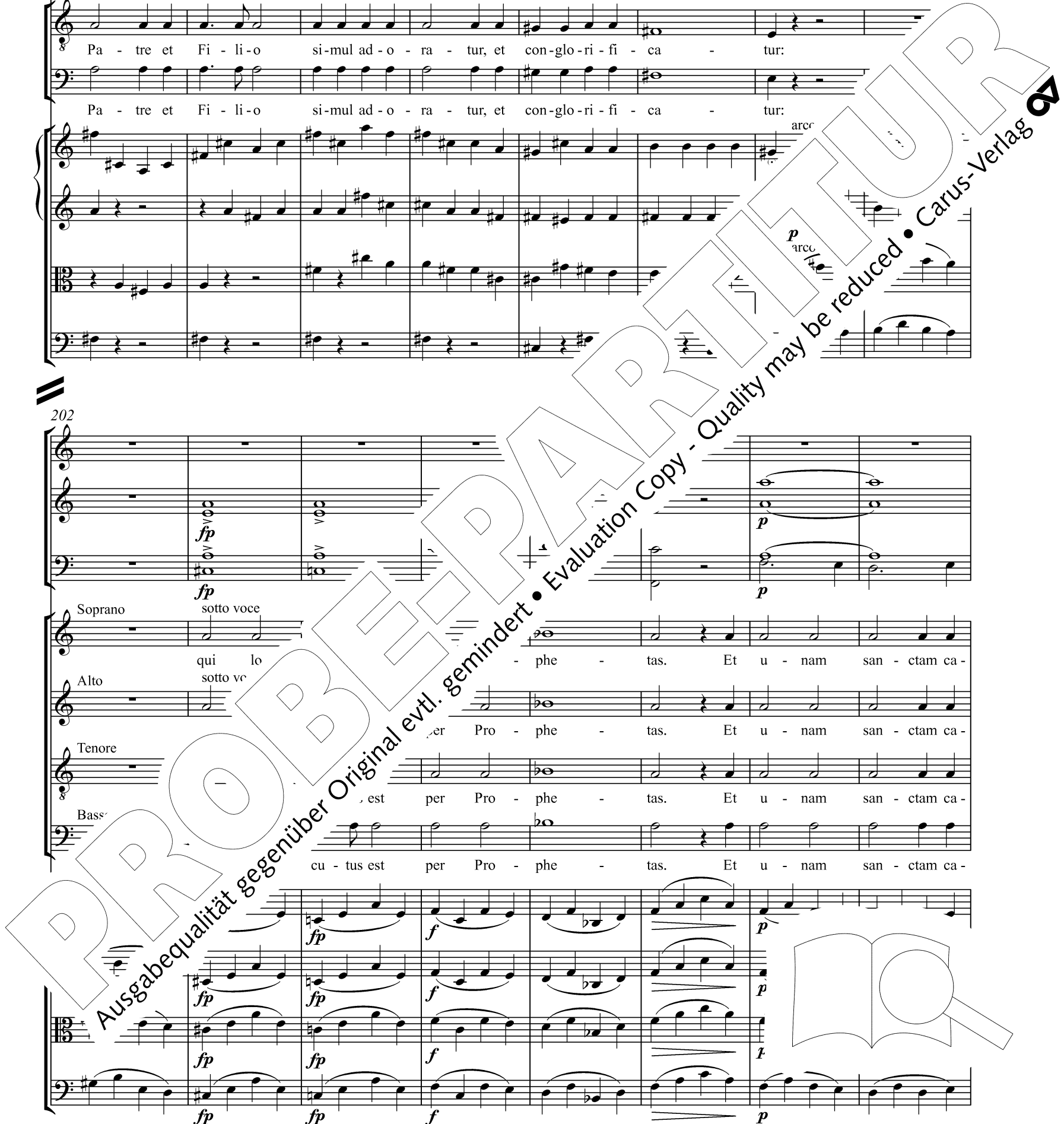
Soprano *fp* sotto voce

Alto qui lo sotto vc

Tenore - phe - tas. Et u - nam san - ctam ca -

est per Pro - phe - tas. Et u - nam san - ctam ca -

cu - tus est per Pro - phe - tas. Et u - nam san - ctam ca -

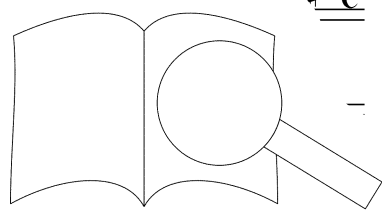


Cor
 Tr
 Trb

tho - li - cam et a - po - sto - li - cam
 tho - li - cam et a - po - sto -
 tho - li - cam et
 tho - li Ec - cle - si - am.

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Confiteor
Andante espressivo

217

p Con - fi - te-or u - num in re - mis - si - o - nem
p Con - fi - te-or u - num ma in re - mis - si - o - nem
p Con - fi - te-or - - ma in re - mis - si - o - nem
p Con - fi - te ptis - - ma in re - mis - si - o - nem

p dolce

6	6	6
5	4	
	2	

pec - ca - to - rum. et ex - spe - cto, et ex -

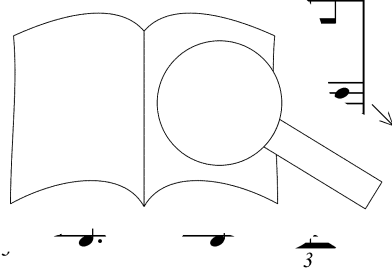
pec - ca - to spe - cto, et ex - spe - cto, et ex -

pec - ca - to .n. Et ex - spe - cto, et ex - spe - cto, et ex -

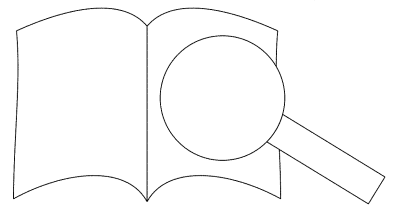
pec - ca Et ex - spe - cto, et ex - spe - cto, et ex -

6 6 6 6 6 6 5 3

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Et vitam

231 Allegro

First system of musical notation. It consists of three staves: Treble, Bass, and Bass. Dynamics include *p*, *cresc.*, and *f*. The Bass staff features a triplet of eighth notes marked with a '3' and an 'a'.

Second system of musical notation. It consists of four staves: Treble, Bass, Bass, and Bass. Dynamics include *p*, *cresc.*, and *f*. The second Bass staff has a long horizontal line.

Third system of musical notation. It consists of two staves: Bass and Bass. Dynamics include *cresc.* and *f*. The top staff has a tremolo effect indicated by a wavy line.

Fourth system of musical notation. It consists of five staves: Treble, Treble, Treble, Bass, and Bass. The top three staves have lyrics: "Solo *p* Et Solo *p* Et Solo *p* Et".

Fifth system of musical notation. It consists of five staves: Treble, Treble, Treble, Bass, and Bass. Dynamics include *cresc.* and *ff*. The bottom two staves feature dense sixteenth-note passages.

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