

Franz
SCHUBERT

Messe in B

Mass in B-flat major
D 324 – op. post. 141

per Soli (SATB), Coro (SATB)
2 Oboi, 2 Fagotti, 2 Trombe, Timpani
2 Violini, Viola, Violoncello / Contrabbasso e Organo
ad libitum: 2 Corni, 3 Tromboni

herausgegeben von / edited by
Manuela Jahrmärker

Stuttgarter Schubert-Ausgaben · Urtext
Editionsleitung der Messen in F, B, C und As: Manuela Jahrmärker

Partitur / Full score



Carus 40.657

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Klavierauszug (CV 40.657/03), Chorpartitur (CV 40.657/05),
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Violoncello/Contrabbasso (CV 40.657/14), Organo (CV 40.657/49).

Vorwort

Wenn man Schuberts *Messe in B* ihrer Länge wegen als *Missa brevis*, ihrer Besetzung nach als *Missa solemnis* bezeichnet hat, so ist damit wohl weniger über diese einzelnen Faktoren – also Länge und Besetzung, die ohnehin Fragen aufwirft¹ – ausgesagt als vielmehr ein Hinweis gegeben über das spezifische Verhältnis von Tradition und kompositorischem Anspruch. Zunächst verbreitet die *Messe* eine heitere Atmosphäre, wie das von einigen Kritikern im 20. Jahrhundert nicht nur dieser sondern auch einigen Messen Mozarts vorgeworfen wurde, als ließe sich angeben, welches Maß an Heiterkeit und festlichem Gepränge einem geistlichen Werk zustünde und welches nicht. In einer Zeit und Umgebung, in der die Kirche ihre architektonisch-künstlerische Erscheinung prunk- und prachtvoll als *theatrum sacrum* umsetzte, ist solcher Vorwurf jedoch unangemessen. Kompositorisch hat Schubert sich hier eine doppelte Aufgabe gestellt: sowohl an die Messtradition anzuknüpfen als auch ihr sinfonische Konzeptionen, die aus der Klassik stammen, zu verleihen. So folgen denn die fanfarenartig aufsteigenden Dreiklangsbrechungen, die Sechzehntelläufe im *Gloria*, der intimere Charakter des „*Et incarnatus*“ im *Credo*, die Gesanglichkeit des *Benedictus* und des *Agnus Dei* oder die dreiteilige Form von *Gloria* und *Credo* der Tradition; doch die Anlage der Sätze, die motivischen Verbindungen und tonalen Bezüge zwischen den Themen zeigen ein neues, aus der Klassik stammendes und für Schuberts spätere Messen in As- und Es-Dur entscheidendes sinfonisches Denken. So enthält bereits das *Kyrie* in B-Dur eine interessante Überlagerung solcher Denkweisen. Es ist in langtradiert Weise dreiteilig angelegt und mit klassischen Elementen modernisiert: Der B-Teil, das „*Christe eleison*“, steht im dominantischen F-Dur, die textliche Reprise des „*Kyrie eleison*“ setzt zwar wie traditionell üblich mit einem Fugato ein, das jedoch rasch zugunsten eines homophonen Satzes aufgegeben wird. Aber nicht nur dies verleiht dem Abschnitt einen modernen Charakter, auch sein Einsatz in Des-Dur, das über die zwei modulierenden Akkorde rasch erreicht wird, und die folgenden Modulationen erinnern deutlich an eine klassische Durchführung. Dies wird vom vierten Abschnitt, der wörtlich einsetzenden und dann frei variierten Reprise des ersten „*Kyrie*“-Abschnittes, bestätigt. Ebenso enthält auch das *Credo* einen klassischen dreiteiligen Bau mit einer entsprechenden Motiv- und Themenbehandlung, wobei die eröffnende Orchestermotivik so erfunden ist, dass sie im „*Et resurrexit*“ überzeugend die variierte Reprise einleiten kann. Und traditionell ist die Zweiteiligkeit des *Benedictus*, mit dessen Länge ein eigener, das Intime betonender Akzent in dieser *Messe* gesetzt wird; in der tonalen Gliederung, der Modulation zur Dominante für das zweite Thema und dem Einsatz der Reprise in der Dominante, deren erste Takte tonal als Rückleitung zur Tonika fungieren, ist jedoch die klassische Ausrichtung der formalen Anlage ganz deutlich.

Im Vergleich zu anderen Autographen macht jenes der *Messe in B* den Eindruck, als habe Schubert diese Komposition in ungewöhnlicher Sicherheit und Ruhe niedergeschrieben, – ein Eindruck, der sich letztlich sogar bis in die moderne Edition hinein auswirkt. Denn zum einen gibt es als maßgebliche Quelle dafür allein das Autograph (und für die Orgelbezifferung die Orgelstimme), und zum anderen hat Schubert die *Messe* vergleichsweise genau und sorgfältig vor allem mit dynamischen Angaben versehen, wobei die Art und Weise dieser Eintragungen die Annahme bestätigt, dass gleiche Passagen auch gleich auszuführen sind. Wenn dynamische Angaben, die Schubert im Autograph für eine Stimme notiert, die eine Instrumentengruppe anführt, in der Stimmenabschrift (Quelle E) dann auf weitere

Instrumente dieser Gruppe übertragen sind und somit eine zeitgenössische Lesart der Stelle existiert, so ist das in der vorliegenden Ausgabe stets berücksichtigt.²

Entstanden ist die *Messe in B* am Ende des Jahres 1815, das *Kyrie* im November, das *Gloria* im Dezember und die folgenden Sätze wohl kurz darauf, wie man aus der Datierung allein der ersten beiden Sätze schließen kann. Weiter darf man vermuten, dass Schubert sie für die heimatliche Lichtenthaler Kirche schrieb und berechtigt auf eine Aufführung durch Ferdinand Holzer hoffte, der im Jahr zuvor seine *Missa solemnis* in F-Dur dirigiert hatte und dem er auch noch den Druck seiner C-Dur-Messe widmen sollte. Dokumentiert ist eine solche Aufführung aber weder direkt noch indirekt – etwa durch Stimmen, die aus diesem Jahr oder aus dem Archiv dieser Kirche stammen. Dennoch gibt es, abgesehen von den um 1820 datierten Stimmen (Quelle E), Anhaltspunkte, dass die *Messe* so ganz unbekannt nicht blieb. In einem Brief vom 6. Oktober 1824 berichtet Ferdinand Schubert nämlich seinem Bruder aus dem niederösterreichischen Hainburg, dass er dort zu einem Hochamt eingeladen worden sei, in dem eben diese *Messe* aufgeführt wurde. Auffälligerweise schreibt Ferdinand Schubert über den „*Obristen vom dortigen Mineur-Corps, dessen Musikbande die Harmonie=Stimmen besetzte*“.³ Da unter der Musikbande die militärische Kapelle zu verstehen ist, lässt diese Angabe vermuten, dass man Schuberts *Messe* womöglich mit weiteren Blasinstrumenten – eventuell gar in der Weise, wie es die Horn- und Posaunenstimmen im *Kyrie* nahelegen – bereichert hat. Sich wie hier an den zur Verfügung stehenden Instrumentalisten zu orientieren, wäre immerhin im Sinne der kirchenmusikalischen Praxis. Insgesamt deutet die Aufführung, die für Ferdinand Schubert ja offenbar überraschend war, darauf, dass es von der *Messe* Abschriften gab, sie also eine gewisse Verbreitung gefunden hatte.

Auf die Auslassungen von Textteilen in *Gloria* und *Credo*, wie das für Schubert wenn auch in wechselndem Umfang charakteristisch ist, sei hier abschließend nur hingewiesen. In der *B-Dur-Messe* fehlen der Satz „*Qui tollis peccata mundi suscipe deprecationem nostram*“, im *Credo* außer dem Bekenntnis zur Einheit der katholischen Kirche das Dogma „*consubstantialium Patris*“; das Auferstehungsdogma „*Expecto resurrectionem mortuorum*“ ist auf den eigenartigen und kaum sinnvoll zu übersetzenden Satz „*Confiteor unum baptisma in remissionem peccatorum mortuorum*“ verkürzt. Schuberts Kürzungen gehören ganz in das Denkklima seiner Zeit, hat man doch gerade Aussagen über das Jenseits und über die Eigenschaften Jesu wie seine Gottgleichheit im aufklärerisch geprägten Katholizismus gemieden, der sein Augenmerk stärker auf die irdische Glückseligkeit und den irdischen Nutzen eines gottgefälligen Lebens legte. Allerdings hat Schubert offenbar konsequenter als andere Komponisten diese Aussagen immer wieder in Frage gestellt.⁴

München, im Juli 2000

Manuela Jahrmärker

¹ Gemeint ist die Besetzung mit Hörnern und Posaunen allein im *Kyrie*; zur damit verbundenen Problematik siehe im Kritischen Bericht die erste Bemerkung zum *Kyrie*.

² Dies ist im Kritischen Bericht verzeichnet, in der Edition allerdings sind solche dynamischen Angaben wie andere ergänzte Zeichen auch kursiv gesetzt.

³ Otto Erich Deutsch, *Schubert. Die Dokumente seines Lebens*, Kassel et al. 1964, S. 260.

⁴ Vgl. dazu die Untersuchung von Manuela Jahrmärker, *Schubert – ein Anhänger der katholischen Aufklärung? Zu den Textauslassungen in Schuberts Messen*, in: *Schubert-Jahrbuch 1997*. Bericht über den Internationalen Schubert-Kongress Duisburg 1997. Franz Schubert – Werk und Rezeption, Teil 1, hrsg. von Dietrich Berke, Walther Dürr, Walburga Litschauer und Christiane Schumann, Kassel 1999, S. 127–153.

Foreword

Schubert's *Mass in B flat* can be described as a *Missa brevis* on account of its conciseness, but as a *Missa solemn* with regard to its scoring. However, these factors, its length and its scoring – the latter raises questions¹ – have a bearing on the specific relationship here between tradition and compositional aspiration. The initial impression created by this *Mass* is one of cheerfulness, of which some 20th-century critics disapproved, as they also did with some of the *Masses* by Mozart, as though it had been established the degree of cheerfulness and festivity which was allowable in a sacred work and what was not allowable. At a time and in an environment in which the Church transformed its architectural-artistic appearance into a pompous and magnificent *theatrum sacrum*, such criticism is inappropriate. Schubert set himself a twofold compositional task: to draw upon the traditions of settings of the *Mass*, and at the same time to introduce into his music ideas derived from the classical forms of his day. Thus the fanfare-like rising arpeggios, the semiquaver (sixteenth-note) figures in the *Gloria*, the more intimate character of the “*Et incarnatus*” in the *Credo*, the lyricism of the *Benedictus* and the *Agnus Dei* and the tripartite construction of the *Gloria* and *Credo* follow tradition. However, the layout of the movements, the motivic connections and tonal relationships between the themes reveal a new element of symphonic thinking rooted in the music of the classical school which was to become of decisive importance in Schubert's later *Masses* in A flat and E flat. At the beginning of this work the *Kyrie* in B flat contains interesting signs of this symphonic thinking. In accordance with long-standing tradition it is in three sections, and it is modernized by the use of classical elements: the B section, the “*Christe eleison*,” is in the dominant key of F. The textual repetition “*Kyrie eleison*” begins, with a fugato, in accordance with traditional practice, but this soon gives way to homophonic writing. It is not only this which lends the section a “modern” character; the entry in D flat major, which is quickly attained by means of two modulatory chords, and the subsequent modulations clearly suggest a classical development section. This impression is confirmed by the fourth section, which begins with a literal repetition of the first “*Kyrie*,” but is then freely varied. The *Credo* is also constructed in classical three-section form, with the motives and themes of the orchestral introduction so conceived that in the “*Et resurrexit*” this music can convincingly introduce the varied recapitulation. Also traditional is the two-part form of the *Benedictus*, which in its length speaks a language of its own, bringing characteristic intimacy of expression to this *Mass*. In its succession of tonalities, with a modulation to the dominant for the second theme, and the beginning of the recapitulation also in the dominant but with a return to the tonic key in its first bars, the classical basis of the formal structure is quite clear.

By comparison with other Schubert original manuscripts, that of the *Mass in B flat* gives the impression that he wrote this work with unusual confidence and calmness – an impression which still has a bearing on the modern edition – for on the one hand the autograph score represents the authoritative source for the edition (and for the continuo figuration of the organ part), and on the other hand, by comparison, Schubert was precise and careful in the placing of dynamic markings, whereby the manner in which he wrote them confirms the assumption that similar passages are to be performed similarly. When dynamic markings which Schubert wrote in the manuscript only for a part which leads a group of instruments were also added in the set of copied parts (source E) to other instruments of the same group, so that a contemporary reading of this passage exists, this fact has always been taken into account for the present edition.²

The *Mass in B flat* was written at the end of 1815, the *Kyrie* in November, the *Gloria* in December, and the remaining movements probably soon afterwards, as can be assumed from the dating of the first two movements. Furthermore, it may be supposed that Schubert wrote this *Mass* for his local church in the Viennese suburb of Lichtenthal, in the expectation that it would receive a performance there under Ferdinand Holzer, who had conducted Schubert's *Missa solemn* in F during the preceding year, and to whom his *Mass* in C was later to be dedicated when it was published. However, we have no documentary evidence – either direct or indirect – of a performance of the *Mass in B flat* soon after its composition, such as dated performance parts or parts which were kept in the archives of that church. Nevertheless there are indications that this *Mass* was not entirely unknown, apart from the existence of the set of parts dated about 1820 (source E), because in a letter sent from Hainburg in Lower Austria on the 6th October 1824 Ferdinand Schubert told his brother that he had been invited to a High *Mass* at which this *Mass* had been performed. Oddly enough, Ferdinand Schubert wrote about the “Colonel of the local military engineers whose band provided the wind instrument players.”³ This reference to a military band suggests that Schubert's *Mass* may possibly have been performed with extra wind instruments – perhaps carrying further the use of horns and trombones, which according to the score figure only in the *Kyrie*. Making use in performance of instrumentalists who happened to be available was quite in line with church music practice at that time. The fact that the performance in question occurred, evidently to the surprise of Ferdinand Schubert, proves that copies of this *Mass* were in existence, so it had become known to some extent.

A few concluding observations concerning the omission of certain words in the *Gloria* and *Credo*, a practice which was, to a greater or lesser extent, characteristic of all Schubert's *Masses*. In this *Mass in B flat* the phrase “*Qui tollis peccata mundi suscipe deprecationem nostram*” is omitted, as are, in the *Credo*, the words acknowledging the unity of the Catholic Church, and the dogma “*consubstantialiam patris*,” while the clause expressing belief in the Resurrection of the body “*Expecto resurrectionem mortuorum*” is abbreviated to produce the curious phrase “*Confiteor unum baptisma in remissionem peccatorum mortuorum*,” which can scarcely be translated meaningfully. Schubert's abbreviations are entirely in accordance with the thinking of his time when Catholicism influenced by the ideas of the Enlightenment tended to avoid declarations concerning eternal life and proclaiming attributes of Jesus which equate him with God. Emphasis was placed instead on earthly blessedness and the desirability in this world of a life pleasing to God. In any event Schubert, more consistently than other composers, evidently had these matters frequently in mind.⁴

Munich, July 2000
Translation: John Coombs

Manuela Jahrmärker

¹ This refers to the use of horns and trombones in the *Kyrie* only; the problems which this raises are discussed in the Critical Report, first note on the *Kyrie*.

² Such instances are indicated in the Critical Report; in the publication itself these dynamic markings, together with other markings added by the editor, are printed in italics.

³ Otto Erich Deutsch, *Schubert. Die Dokumente seines Lebens*, Kassel etc. 1964, p. 260.

⁴ See in this connection the account of Manuela Jahrmärker's investigation *Schubert – ein Anhänger der katholischen Aufklärung? Zu den Textauslassungen in Schuberts Messen*, in: *Schubert-Jahrbuch 1997. Bericht über den Internationalen Schubert-Kongreß Duisburg 1997. Franz Schubert – Werk und Rezeption*, part 1, edited by Dietrich Berke, Walther Dürr, Walburga Litschauer and Christiane Schumann, Kassel 1999, p. 127–153.

Avant-propos

Si l'on a appelé la *Messe en si bémol majeur* de Schubert une messe brève en raison de ses dimensions et une messe solennelle en raison de sa distribution, cela donne moins d'informations sur chacun des deux facteurs, le second posant d'ailleurs un certain nombre de problèmes,¹ que sur les rapports spécifiques existant entre tradition, d'une part, et ambition du compositeur, d'autre part. Tout d'abord, la messe diffuse une atmosphère de sérénité, comme certains critiques du XX^e siècle l'ont reproché, non seulement à cette messe, mais aussi à certaines messes de Mozart, comme si l'on pouvait fixer la quantité de sérénité et de faste solennel conforme à une œuvre de musique sacrée. Un tel reproche est inapproprié à un milieu et à une époque où l'église, du point de vue artistique et architectonique, se présente extérieurement avec pompe et faste sous l'aspect d'un théâtre sacré. En tant que compositeur, Schubert s'est fixé ici une double tâche : se rattacher à la tradition de la messe tout en lui conférant des conceptions symphoniques provenant de l'époque classique. C'est ainsi que les brisures d'accord parfait ascendantes et de type fanfare et les passages en doubles croches du *Gloria*, le caractère plus intime de l'« Et incarnatus est » du *Credo*, le caractère chantant du *Benedictus* et de l'*Agnus Dei* ou la forme tripartite du *Gloria* et du *Credo* suivent la tradition alors que la construction des mouvements, les liens motiviques et les références tonales entre les thèmes signalent une nouvelle pensée symphonique empruntée au classicisme qui sera décisive pour les messes de Schubert plus tardives en la bémol majeur et en mi bémol majeur. Le *Kyrie* en si bémol majeur contient déjà une intéressante superposition de telles formes de pensée. Il est divisé en trois parties suivant la tradition et modernisé par des éléments classiques : la partie B, le « Christe eleison », est écrit dans la dominante fa majeur. La reprise du texte du « *Kyrie eleison* » utilise certes, le traditionnel fugato, mais pour l'abandonner rapidement en lui préférant une écriture homophone. Ce n'est pas le seul élément conférant un aspect moderne au passage en question : la tonalité de ré bémol mineur rapidement atteinte par deux accords modulants y contribue également, les modulations suivantes rappelant clairement, pour leur part, un développement classique. Ceci se confirme dans la quatrième partie, reprenant mot pour mot le premier *Kyrie* auquel s'enchaîne une reprise librement variée. De même, le *Credo* suit une construction tripartite classique avec un traitement des thèmes et des motifs correspondant, le motif orchestral d'introduction étant imaginé cependant d'une telle façon qu'il peut introduire de façon convaincante la reprise variée de l'« Et resurrexit ». Le bipartisme du *Benedictus* est lui aussi traditionnel, sa longueur donnant à la messe un accent particulier soulignant son caractère intime. La structure classique utilisée du point de vue de la forme apparaît cependant clairement grâce à la réapparition des tonalités, la modulation à la dominante du deuxième thème et la reprise à la dominante dont les premières mesures servent du point de vue tonal de retour à la tonique.

Par rapport à d'autres manuscrits autographes, celui de la *Messe en si bémol* donne l'impression que Schubert a rédigé cette composition avec une sûreté et une sérénité inhabituelles, une impression dont les effets se prolongent même jusqu'à l'édition moderne. En effet, le manuscrit autographe (et la partie d'orgue pour le chiffrage de l'orgue) constitue, d'une part, la seule source faisant loi et, d'autre part, Schubert y a, en comparaison avec d'autres, inscrit avec soin et exactitude la dynamique, l'art et la manière de ces indications laissant supposer que les passages semblables sont aussi à interpréter de manière semblable. Lorsque des indications de dynamique que Schubert a notées dans

le manuscrit autographe pour une voix menant un groupe d'instruments sont reportés aux autres instruments de ce groupe dans la copie des voix (source E) et qu'une lecture contemporaine des passages est ainsi témoignée, la présente édition a tenu compte de ce phénomène.²

La *Messe en si bémol majeur* a été écrite en 1815, le *Kyrie* en novembre, le *Gloria* en décembre et les mouvements suivants vraisemblablement peu après, comme on peut en conclure de la datation, limitée aux deux premiers mouvements. On peut également supposer que Schubert l'écrivit pour l'église de son pays natal, Lichtenthal où il était en droit d'y espérer une exécution par Ferdinand Holzer qui avait dirigé sa messe solennelle en fa majeur l'année précédente et à qui le compositeur devait par la suite dédier l'imprimé de sa messe en ut majeur. Une telle exécution n'est cependant documentée ni directement, ni indirectement, par exemple, par des parties datant de cette année ou par les archives de l'église. Cependant, en dehors des parties datant des années 1820 (source E), il existe certains indices signalant que la messe n'est pas restée aussi inconnue. Dans une lettre du 6 octobre 1824 envoyée de Hainburg, en Basse-Autriche, Ferdinand Schubert signale à son frère qu'il y a été invité à un office au cours duquel on exécuta cette messe. Son évocation des « colonels du Corps de mineurs installé dans ce lieu, dont la bande de musique interprétait les parties d'harmonie »³ est révélatrice. Comme on doit comprendre par bande de musique la musique militaire, il faut supposer que la messe de Schubert fut enrichie d'autres instruments à vent, peut-être même sur le modèle du *Kyrie* avec cors et trombones. S'orienter sur les instrumentistes disponibles comme lors de cette exécution irait de toute façon dans le sens de la pratique d'exécution en vigueur pour la musique sacrée. Cette exécution de la messe qui semblait surprendre Ferdinand Schubert témoigne en tout cas qu'il existait des copies de la messe et qu'elle avait donc connu une certaine diffusion.

Il ne nous reste plus qu'à indiquer les passages du texte du *Gloria* et du *Credo* auxquels Schubert renonce selon une habitude qui lui est caractéristique, mais qui varie en quantité. Dans le *Gloria* de la *Messe en si bémol majeur*, la phrase « Qui tollis peccata mundi suscipe deprecationem nostram » manque, dans le *Credo*, c'est, en dehors de la profession de foi sur l'unité de l'église catholique, le dogme « consubstantialem patris », le dogme de la Résurrection « expecto resurrectionem mortuorum » étant, quant à lui, réduit à la phrase « Confiteor unum baptisma in remissionem peccatorum » étrange et à la traduction presque dénuée de sens. Les suppressions faites par Schubert font partie de l'esprit de son époque marquée par un catholicisme éclairé évitant les témoignages sur l'au-delà, les qualités de Jésus et son caractère divin et se concentrant sur le bonheur terrestre et l'utilité d'une vie en suivant les commandements de Dieu. Il faut cependant souligner que Schubert a manifestement remis en question ces affirmations avec plus de conséquence que d'autres compositeurs.⁴

Munich, été 2000

Manuela Jahrmärker

Traduction : Jean Paul Ménière

¹ Nous entendons par là la distribution pour cors et trombones seulement dans le *Kyrie*. Pour la problématique qui en découle, voir la première remarque concernant le *Kyrie* dans l'apparat critique.

² Ceci est signalé dans l'apparat critique. Dans l'édition, de tels signes de dynamique sont écrits en italique de même que les autres signes complémentaires.

³ Otto Erich Deutsch, *Schubert. Die Dokumente seines Lebens*. Cassel, etc. 1964, p. 260.

⁴ Voir à ce propos l'article de Manuela Jahrmärker, « Schubert – ein Anhänger der katholischen Aufklärung? Zu den Textauslassungen in Schuberts Messen », dans : *Schubert-Jahrbuch 1997*. Bericht über den Internationalen Schubert-Kongress Duisburg 1997. Franz Schubert – Werk und Rezeption, vol. 1, éd. par Dietrich Berke, Walther Dürr, Walburga Litschauer et Christiane Schumann, Cassel, pp. 127–153.

Messe in B

D 324

Kyrie

Franz Schubert
1797–1828

Adagio con moto

Oboe I, II

Fagotto I, II

Tromba I, II
in Si^b/B

Timpani
in Si^b-Fa / B-F

Corno I, II *
in Fa / F

Trombone I, II *

Trombone III *

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Bass

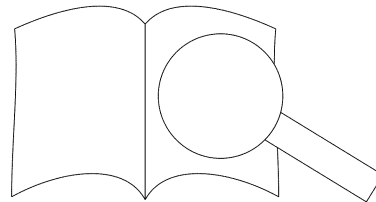
*Zur Partie der Hörner und Posaunen s. den Kritischen Bericht / Concerning the parts of the horns and the trombones see the Critical Report.

Aufführungsdauer / Duration: ca. 30 min.

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Urtext
edited by Michaela Jahrmärker



5

p *f*

f

Corno I, II

p

cresc. *f* *p* *fz*

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

f

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

f

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

p *f*

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

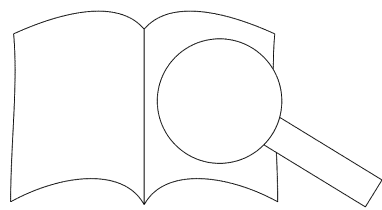
p *f*

cresc. *f* *p* *f*

6 8 8 7 5 6 7^b 6 5 4 5 8

PROBEPAPIER

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



Violin I and Violin II staves. Dynamics: *cresc.*, *ff*, *p*.

Viola and Cello staves. Dynamics: *ff*.

Double Bass staff. Dynamics: *cresc.*, *ff*, *p*.

Piano left and right hand staves. Dynamics: *fz*, *cresc.*, *decresc.*, *p*.

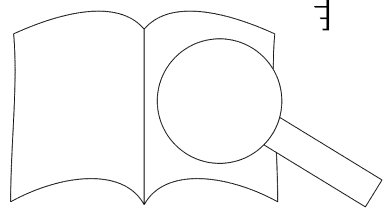
Vocal line 1: Ky - ri - e e - lei - - son, Ky - ri - e

Vocal line 2: Ky - ri - e e - lei - - son, Ky - ri - e

Vocal line 3: Ky - ri - e e - lei - - son, Ky - ri - e

Vocal line 4: ri - e! Ky - ri - e e - lei - - son, *v*

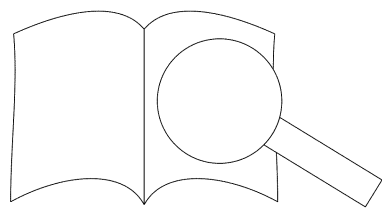
Handwritten notes and dynamics: *cresc.*, *ff*, *decresc.*, *tasto solo*. Fingerings: 5, 3, 6, 4, 3, 8, 6, 4, 7.



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

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Solo

Musical notation for the first system, including treble and bass staves with notes and rests.

Musical notation for the second system, including treble and bass staves with notes and rests.

Musical notation for the third system, including treble and bass staves with notes and rests.

Musical notation for the fourth system, including piano accompaniment with treble and bass staves.

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

Tutti *p* Chri - ste e -

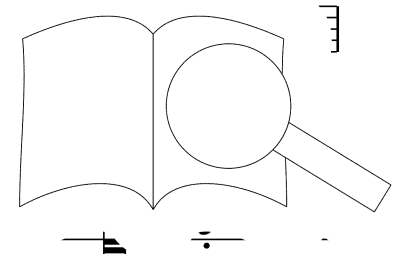
Tutti *p* Chri - ste e - lei - son, Chri - ste e -

Tutti *p* Chri - ste e

Musical notation for the fifth system, including treble and bass staves with notes and rests.

fp
2

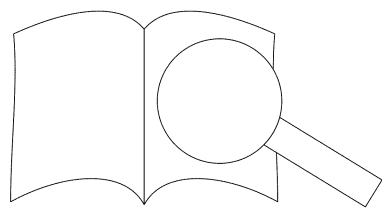
6



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fp 2 6 f 7 5 f 6 6 7

5b 4



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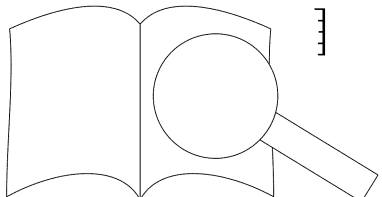
First system of musical notation, including treble and bass staves with dynamic markings *p*, *f*, and *fz fz*.

Second system of musical notation, including treble and bass staves with dynamic markings *p* and *f*.

Third system of musical notation, including staves for Trombone I, II and Trombone III, with dynamic markings *p*, *f*, and *fz fz*.

Fourth system of musical notation, including piano accompaniment staves with dynamic markings *p*, *cresc.*, and *f*, and vocal staves with *fz fz* markings.

Vocal staves with lyrics: *son - ste, Chri-ste e - lei - - - son.* and *Chri - ste, Chri-ste e - lei - - - son.*



Bottom system of musical notation with dynamic markings *p*, *f*, and *f*, and figured bass notation: 8, 7 5, 6 5b 6 4, 7, 8 6 4b 3b.

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37

First system of musical notation. Treble clef staff has notes with dynamics *fz*. Bass clef staff has notes with dynamics *fz*. A second treble clef staff has notes with dynamics *fz*. A second bass clef staff has notes with dynamics *fz*. A dynamic marking *fz* is present below the first bass staff.

Second system of musical notation, consisting of two empty treble clef staves and two empty bass clef staves.

Third system of musical notation. Treble clef staff has notes with dynamics *fz*. Bass clef staff has notes with dynamics *fz*. A piano (p) section begins with a treble clef staff and a bass clef staff, both with notes and dynamics *fz*. A dynamic marking *fz* is present below the piano bass staff.

Fourth system of musical notation. Treble clef staff has notes with dynamics *fz*. Bass clef staff has notes with dynamics *fz*. A piano (p) section continues with a treble clef staff and a bass clef staff, both with notes and dynamics *fz*. A dynamic marking *fz* is present below the piano bass staff.

Fifth system of musical notation. Treble clef staff has notes with dynamics *f*. Bass clef staff has notes with dynamics *f*. A piano (p) section continues with a treble clef staff and a bass clef staff, both with notes and dynamics *fz*. A dynamic marking *fz* is present below the piano bass staff.

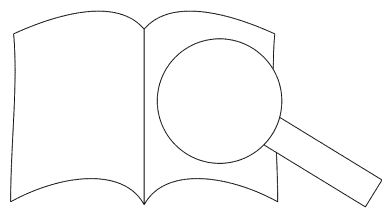
Sixth system of musical notation. Treble clef staff has notes with dynamics *f*. Bass clef staff has notes with dynamics *f*. A piano (p) section continues with a treble clef staff and a bass clef staff, both with notes and dynamics *fz*. A dynamic marking *fz* is present below the piano bass staff.

Seventh system of musical notation. Treble clef staff has notes with dynamics *f*. Bass clef staff has notes with dynamics *f*. A piano (p) section continues with a treble clef staff and a bass clef staff, both with notes and dynamics *fz*. A dynamic marking *fz* is present below the piano bass staff.

Eighth system of musical notation. Treble clef staff has notes with dynamics *f*. Bass clef staff has notes with dynamics *f*. A piano (p) section continues with a treble clef staff and a bass clef staff, both with notes and dynamics *fz*. A dynamic marking *fz* is present below the piano bass staff.

Ninth system of musical notation. Treble clef staff has notes with dynamics *fz*. Bass clef staff has notes with dynamics *fz*. A piano (p) section continues with a treble clef staff and a bass clef staff, both with notes and dynamics *fz*. A dynamic marking *fz* is present below the piano bass staff.

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8
5b
3

6b
5b
3b

9

8

4

3#

41

a 2

First system of musical notation. The vocal line (treble clef) features a melodic phrase with a fermata and a second ending marked 'a 2'. The piano accompaniment (bass clef) provides harmonic support with chords and moving lines. The dynamic marking 'fz' (forzando) is present under the vocal line.

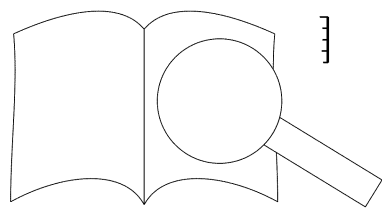
Second system consisting of two empty musical staves, one for the vocal line and one for the piano accompaniment.

Third system of musical notation, primarily piano accompaniment. It shows the right and left hand parts with various chords and melodic fragments. The dynamic marking 'fz' is present.

Fourth system of musical notation, primarily piano accompaniment. It continues the harmonic and melodic development of the piece. The dynamic marking 'fz' is present.

Fifth system of musical notation, featuring the vocal line with lyrics. The lyrics are: "lei - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e, Ky - ri - e e - lei - son, e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e -".

Sixth system of musical notation, primarily piano accompaniment. It concludes the piece with a final chord and some fermatas. The dynamic marking 'fz' is present.



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Musical notation for the first system, including treble and bass staves. Dynamic markings include *fz* and *p*.

Musical notation for the second system, including treble and bass staves. Dynamic markings include *ffz* and *f*.

Musical notation for the third system, including treble and bass staves. Dynamic markings include *fz* and *ffz*.

Musical notation for the fourth system, including treble and bass staves. Dynamic markings include *fz* and *p*.

Musical notation for the fifth system, including treble and bass staves. Dynamic marking includes *p*.

Musical notation for the sixth system, including treble and bass staves. Dynamic markings include *p* and *fz*. A fingerings diagram is present at the bottom right.

lei - son. Chri - ste e - lei - son!
 - - son. Chri - ste e - lei - son!
 - lei - - son. Chri - ste e - lei - son!
 - e e - lei - - son. Chri - ste e - lei

9 8 5 6 8 # p 6 7 # 6 4

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50

Musical notation for the first system, including treble and bass staves with dynamics *p* and *f*.

Musical notation for the second system, including treble and bass staves with dynamics *fp* and *f*.

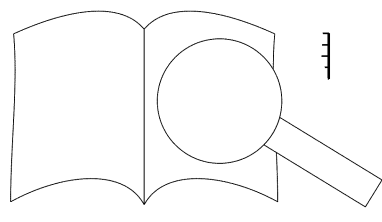
Musical notation for the third system, including treble and bass staves with dynamics *fp* and *f*.

Musical notation for the fourth system, including treble and bass staves with dynamics *p*.

Musical notation for the fifth system, including treble and bass staves with dynamics *p* and *f*.

Chri - - ste e - lei - - son! Chri - - ste e - lei - -
 - son! Chri - - ste e - lei - -
 e - lei - son! Chri - - ste e
 ri - ste e - lei - son! Chri - - ste

Musical notation for the sixth system, including treble and bass staves with dynamics *p* and *f*.



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pp > p p

Timp p f

p decresc. pp fz pp

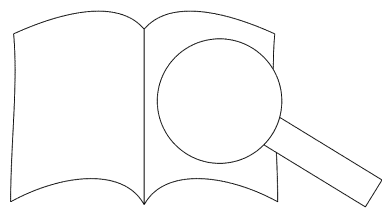
p decresc. pp mf f

son, p - son. f Ky - ri - e!

pp - lei - son. f Ky - ri - e!

pp e - lei - son. f

p pp 8 6 8 6 p 8 7 7 8 mf f



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60

Violin I and Violin II staves. Dynamics: *f* and *p*.

Viola and Cello staves. Dynamics: *f* and *p*.

Corno I, II staff. Dynamics: *f*.

Piano accompaniment. Dynamics: *mf*, *f*, *cresc.*, *p*.

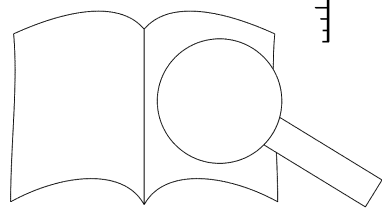
Vocal line 1: *p*. Lyrics: ri-e e - lei - son, e - lei - son.

Vocal line 2: *p*. Lyrics: e! Ky - ri-e e - lei - son, e - lei - son.

Vocal line 3: *p*. Lyrics: - ri-e! Ky - ri-e e - lei - son, e - lei - son.

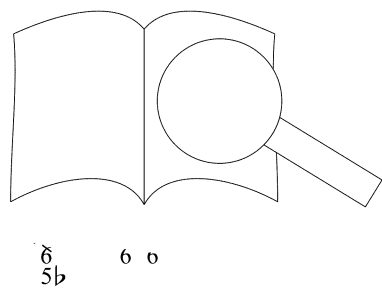
Vocal line 4: *p*. Lyrics: Ky - ri-e! Ky - ri-e e - lei - son, e - lei

Piano accompaniment for the vocal lines. Dynamics: *mf*, *f*, *cresc.*, *f*, *p*. Fingerings: 8, 5, 6, 8, 7b 5, 6, 5, 4, 7, 8.



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66



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

Second system of musical notation, including treble and bass staves with dynamic markings *fz* and *decresc*.

Third system of musical notation, including treble and bass staves with dynamic marking *f*.

Fourth system of musical notation, including treble and bass staves with dynamic markings *f*, *esc. p*, *decresc. p*, and *fz*.

Fifth system of musical notation with lyrics: *lei - son, lei - son, Ky - ri - e e - lei - - - -* and dynamic marking *decresc.*

Sixth system of musical notation with lyrics: *le e - lei - son, Ky - ri - e e - lei - - - -* and dynamic markings *Tutti f* and *decresc.*

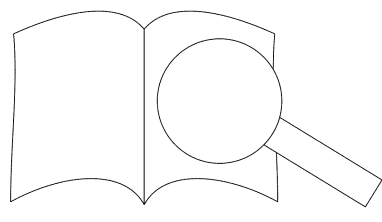
Seventh system of musical notation with lyrics: *e - lei - son, Ky - ri - e e - lei - son, e - lei - - - -* and dynamic markings *Tutti f* and *decresc.*

Eighth system of musical notation with lyrics: *Ky - ri - e e - lei - -* and dynamic markings *Tutti f* and *decresc.*

Ninth system of musical notation with lyrics: *Ky - ri - e e - lei - -* and dynamic markings *f*, *fz*, *dec*, and *p*. Includes a diagram of a hand position on a keyboard.

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First system of musical notation, featuring vocal lines and piano accompaniment.

Second system of musical notation, including piano accompaniment with a *pp* dynamic marking.

Third system of musical notation, including piano accompaniment.

Fourth system of musical notation, including piano accompaniment.

le - son, e - lei - - - son.

le - ri - e e - lei - - - son.

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

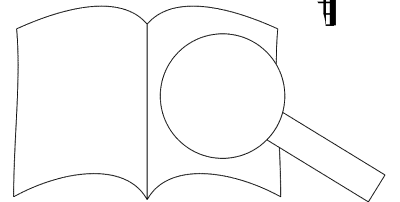
son, Ky - ri - e e - lei - - - son.

Fifth system of musical notation, including piano accompaniment.

8

7
6b _____ 5
2 _____

8



Gloria

Allegro vivace

Oboe I, II *a 2*
f

Fagotto I, II *a 2*
f

Tromba I, II
in Si^b / B

Timpani
in Si^b-Fa / B-F

Violino I
f

Violino II
f

Viola
f

Soprano

Alto

V. Cello,
Bass
e Organo
f

*Takt 1-2, 123-124, Organo: Zu den Staccato-Zeichen s. den Kritischen Bericht / Bar 1-2, 123-124, Organo: Concerning the staccato indications [markings], see the Critical Report.

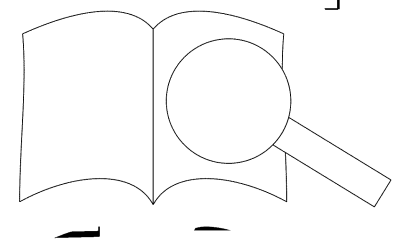
Glo - ri - a ;

Glo De - o.

- cel - sis De - o.

ri - a in ex - cel - sis De - o.

6 2 6 6 5 5 4 3 8



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decresc. *p*

decresc. *p*

p

der

p

Et in +

p

ci - bus bo-nae vo - lun - ta - - - - -

Et

p

o - mi - ni - bus bo-nae vo - lun - ta - - - - -

ra pax ho - mi - ni - bus bo-nae vo - lun - ta - - - - -

p

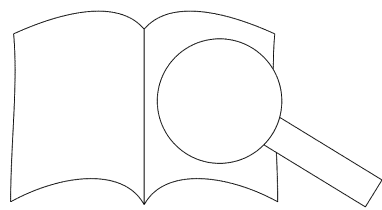
I

p

in ter - ra pax ho - mi - ni - bus bo-nae vo - lun - ta -

decresc. *p*

5 ——— 6 2 6 6 5 5 ——— 5 7 5 *p* 5 ——— 5 6 7 4 3 5 # 4 3 5 6 5 6 7



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First system of musical notation, including treble and bass staves with dynamic markings *f* and *a 2*.

Second system of musical notation, including treble and bass staves with dynamic marking *f*.

Third system of musical notation, including treble and bass staves with dynamic marking *f*.

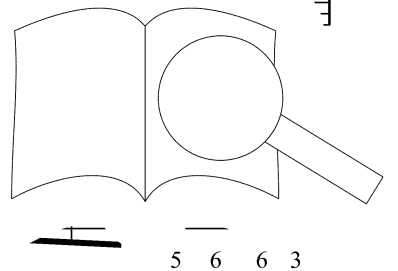
Vocal line with lyrics: *tis.* *e-ne - di - ci - mus te. Ad - o - ra - - mus te. Glo - ri - fi -*

Vocal line with lyrics: *tis* *mus te. Be - ne - di - ci - mus te. Ad - o - ra - - mus te. Glo - ri - fi -*

Vocal line with lyrics: *- da - mus te. Be - ne - di - ci - mus te. Ad - o - ra - - mus te. Glo - ri - fi -*

Vocal line with lyrics: *Lau - da - mus te. Be - ne - di - ci - mus te. Ad - o - ra*

Vocal line with lyrics: *unis.* *8 f 8 5 5 5 5*



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

ca - r lau - da - mus te, glo - ri - fi - ca - -

a - mus te, lau - da - mus te, glo - ri - fi - ca - -

e, lau - da - mus te, lau - da - mus te, glo -

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

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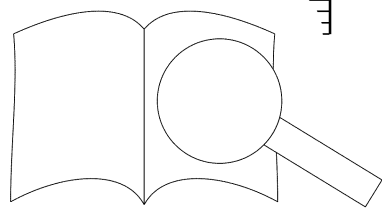
lau - da - mus te, glo - ri-fi-

lau - da - mus te, glo - ri-fi-

mus te, lau - da - mus te, lau - da - mus te, glo - ri-fi-

- - mus te, lau - da - mus te, lau - da -

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



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Musical notation for the first system, including a *Solo* section starting with a *p* dynamic marking.

Musical notation for the second system, consisting of two staves.

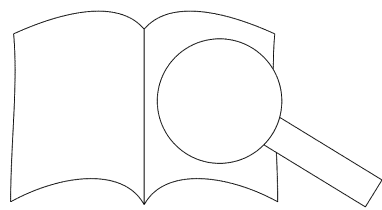
Musical notation for the third system, including piano accompaniment with *p* dynamics.

Vocal line with lyrics: *ca - mus te. Gra - - - ti-as a - gi - mus*

Musical notation for the fourth system, including a vocal line with the lyric *ca*.

Musical notation for the fifth system, including a vocal line with the lyric *- mus te.*

Musical notation for the sixth system, including a piano accompaniment with *tasto solo* and *p* dynamics, and a fingering diagram: $\begin{matrix} 7 & 7 & 5 \\ 5 & 4 & 3 \\ 3 & & \end{matrix}$



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Ob I, II

VII

VII

Va

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

- ti - as

- ti - as a - gi - mus pro - pter ma - gnam glo - ri - am tu - -

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

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Ob I, II

Fg I, II

Tr I, II

Timp

VII

VII

Va

Tutti *f*

am.

Rex coe - le - stis, De - us

Je - us, Rex coe - le - stis, De - us

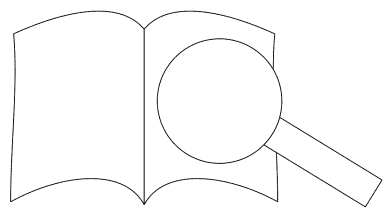
- mi-ne De - us, Rex coe - le - stis, De - us

Do - mi-ne De - us, Rex coe - le - stis

fz

10 5 10 5

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



fz *fz*

fz *fz*

fz *fz* *fz*

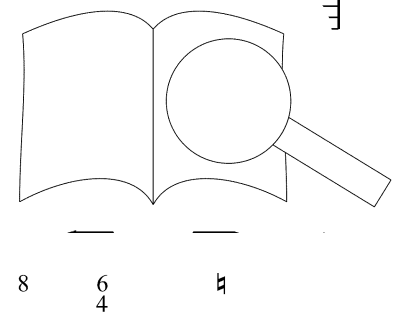
Pa - ter Do - mi - ne Fi - li u - ni - ge - ni -

P o - tens. Do - mi - ne Fi - li u - ni - ge - ni -

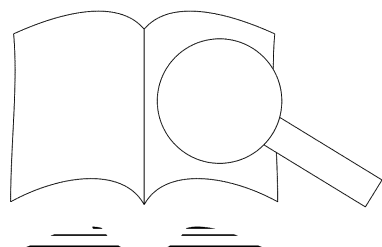
mni - pot - ens. Do - mi - ne Fi - li u - ni - ge - ni -

ter o - mni - pot - ens. Do - mi - ne Fi - li u

fz *fz*



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61

Musical notation for the first system, including treble and bass clefs, notes, and rests. The key signature is one flat (B-flat) and the time signature is 3/4. The first measure of the bass line is marked with "a 2".

Musical notation for the second system, including treble and bass clefs, notes, and rests. The key signature is one flat (B-flat) and the time signature is 3/4.

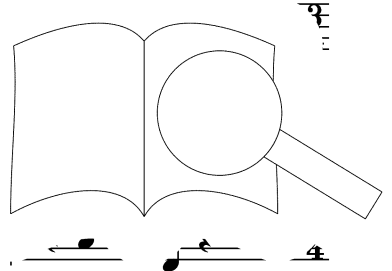
Musical notation for the third system, including treble and bass clefs, notes, and rests. The key signature is one flat (B-flat) and the time signature is 3/4.

Musical notation for the fourth system, including treble and bass clefs, notes, and rests. The key signature is one flat (B-flat) and the time signature is 3/4.

Musical notation for the fifth system, including treble and bass clefs, notes, and rests. The key signature is one flat (B-flat) and the time signature is 3/4. The first measure of the bass line is marked with "e. te." and "ste."

Musical notation for the sixth system, including treble and bass clefs, notes, and rests. The key signature is one flat (B-flat) and the time signature is 3/4. The first measure of the bass line is marked with "unis." and "5/4".

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68 Adagio

Musical notation for the first system, featuring a treble and bass clef staff. Dynamics include *p* and first finger markings (*I*).

Musical notation for the second system, featuring a treble and bass clef staff with rests.

Musical notation for the third system, featuring a grand staff with dynamics *p* and *fp*.

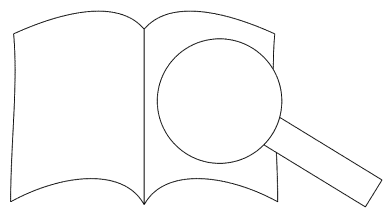
Musical notation for the fourth system, featuring a grand staff with rests.

Solo *p*

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

tasto solo

p *fp* *fp* *fp* *fp*



Musical notation for the first system, featuring a treble and bass staff with notes and dynamics.

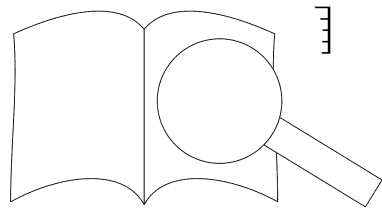
Empty musical staves for the second system.

Musical notation for the third system, including piano accompaniment with dynamics like "fp" and "cresc."

Empty musical staves for the fourth system.

Musical notation for the fifth system, including lyrics: "li - us Pa - tris. Qui tol - - lis pec - ca - - ti"

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

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

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

Musical notation for the fourth system, including vocal lines and piano accompaniment.

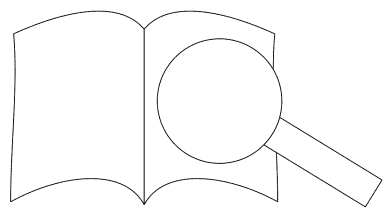
Musical notation for the fifth system, including vocal lines and piano accompaniment.

Musical notation for the sixth system, including vocal lines and piano accompaniment.

Musical notation for the seventh system, including vocal lines and piano accompaniment.

Musical notation for the eighth system, including vocal lines and piano accompaniment.

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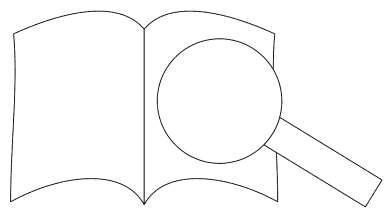
Musical notation for the first system, including treble and bass staves with notes and dynamics like *pp*.

Empty musical staves for the second system.

Musical notation for the piano accompaniment, including treble and bass staves with notes and dynamics like *cresc.* and *pp*.

Vocal line with lyrics: no - bis, mi - se - re - re no - mi - se - re re no - mi - se - re re

Fingerings and chord diagrams for the piano accompaniment, including notes like #, 5, 3#, 6, 10#, 7, 5, 9b, 8, 7, 5.



Solo

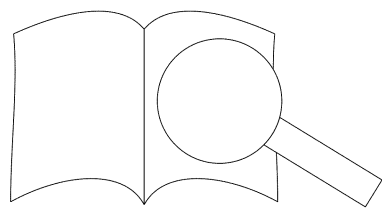
Do - mi-ne De - us, A - gnus De - i,

- bis.

#

tasto solo

fp fp fp fp



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Musical notation for the first system, featuring a vocal line and a piano accompaniment line. The vocal line has a fermata over a note in the second measure. Dynamics include 'fp' and 'f'.

Empty musical staves for the second system.

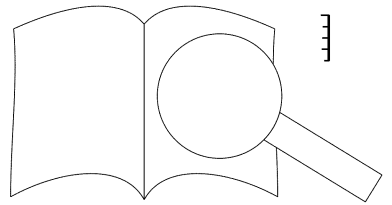
Musical notation for the third system, including piano accompaniment for the right and left hands. Dynamics include 'fp' and 'cresc.'.

Empty musical staves for the fourth system.

Pa - tris. Qui tol - - lis pec - ca - - ta mun - di,

Musical notation for the fifth system, including piano accompaniment. Dynamics include 'fp'.

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p

Tutti

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

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

Tutti

p

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

Tutti

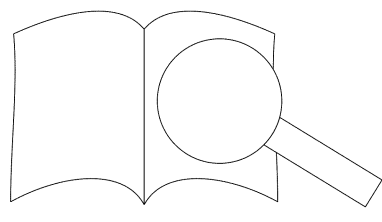
p

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

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

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103

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The piano part is in bass clef. Dynamics include *cresc.*, *f*, and *pp*. There are also hairpins indicating volume changes.

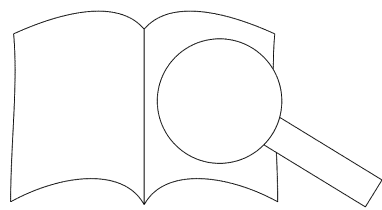
Second system of the musical score, consisting of empty vocal and piano staves.

Third system of the musical score, primarily featuring the piano accompaniment. It includes a grand staff with treble and bass clefs. Dynamics include *cresc.* and *pp*.

Fourth system of the musical score, featuring the vocal line with lyrics. The lyrics are: "no - bis, mi - - - se - re - - re no - - - mi - - - se - re - - re no - - - bis, mi - - - se - re - - -". Dynamics include *f* and *p*.

Fifth system of the musical score, including the piano accompaniment and a diagram. The diagram shows a hand position on a keyboard with finger numbers 1-5 and a key signature of one sharp. Dynamics include *cresc.* and *f*.

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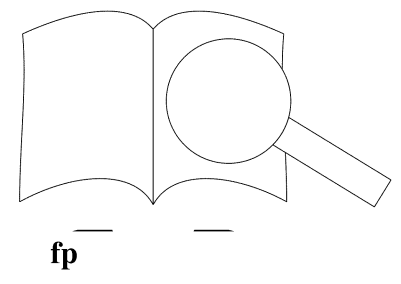
Musical notation for the first system, featuring a treble and bass clef with piano (*p*) dynamics and first finger (*I*) markings.

Empty musical staves for the second system.

Musical notation for the third system, including piano (*p*) and fortissimo (*fp*) dynamics.

Musical notation for the fourth system with vocal line and lyrics: "i se - des ad dex - te - ram Pa - tris,"

Musical notation for the fifth system with lyrics: "- bis." and performance instructions like "tasto solo *p*", "fp", and "tr".



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mi - se

- - - bis.

Mi - se -

Tutti
p

Mi - se - re - - -

Tutti
p

Mi - se - re - - -

Tutti
p

7	9 \flat
5	6
#	4

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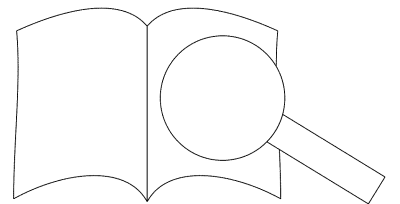
re - - - re re - - - re no - - - bis.

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

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

n, mi - se - re - re, mi - se - re - re no -

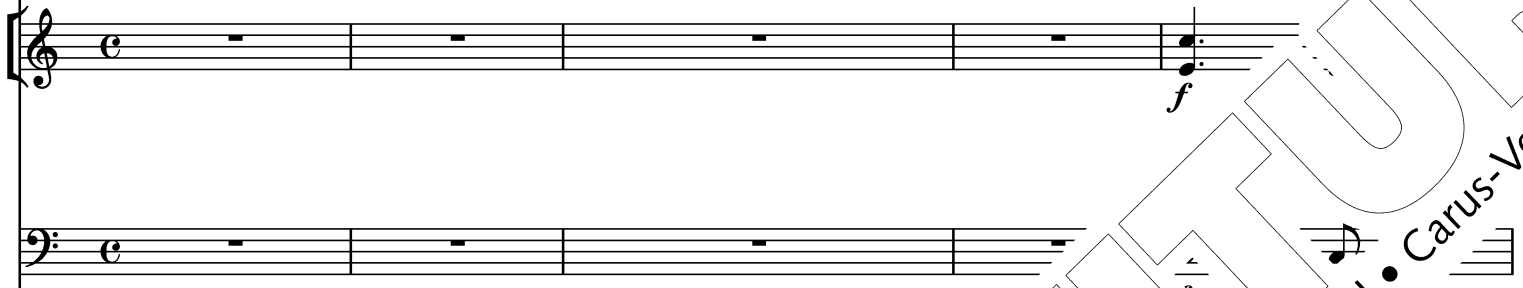
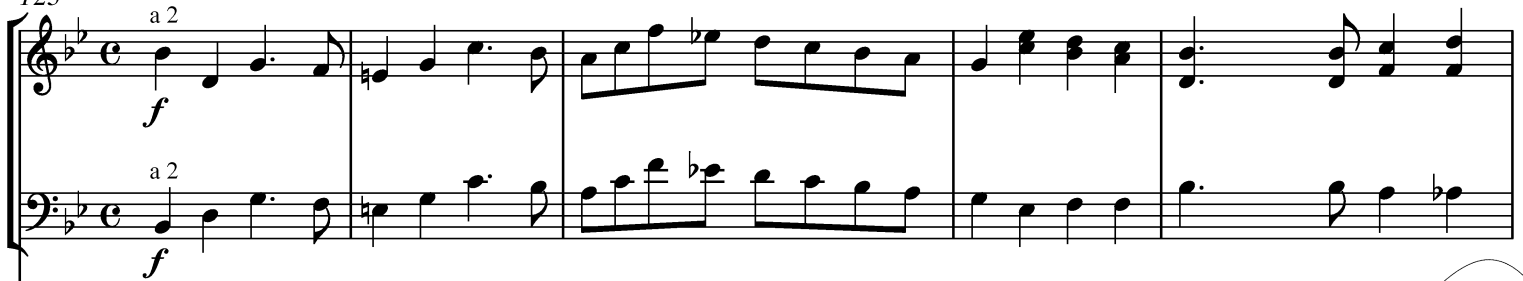
5 6 7 9b # 7 #
3 4 # 6 6 4 4



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123 **Tempo I**

f a 2



f



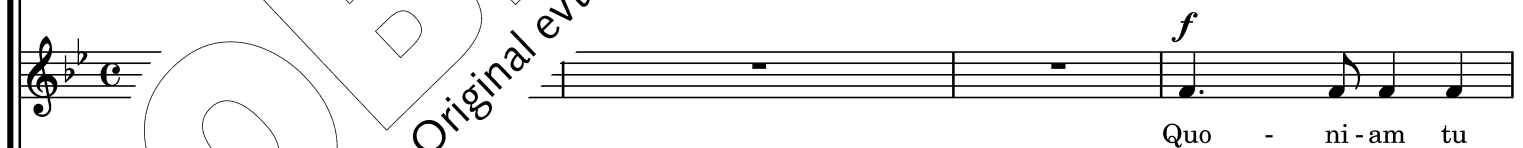
f

Quo - ni - am tu



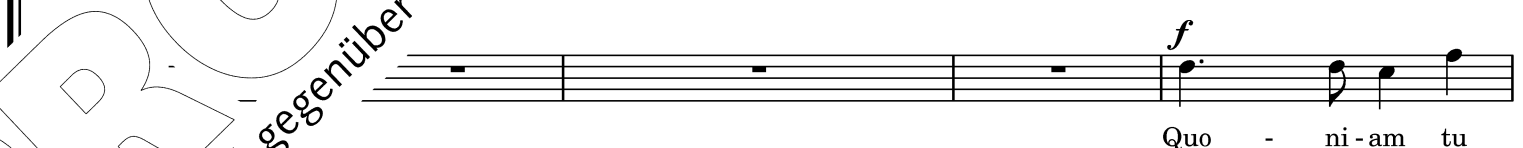
f

Quo - ni - am tu



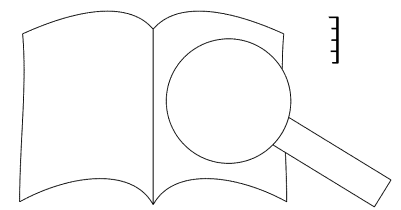
f

Quo - ni - am tu



unis.

f



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so - lus San quo - ni - am tu

so - 1 quo - ni - am tu

us, quo - ni - am tu

san - ctus,

6 6 5 5 3 5 5 6 2

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so - lus Al-tis Quo - ni - am,

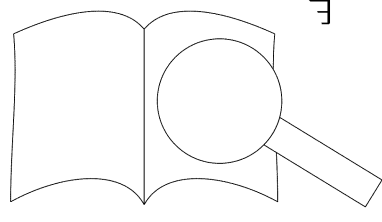
so Quo - ni - am,

- mus. Quo - ni - am tu Do - mi - nus,

Al-tis - si - mus. Quo - ni - am tu I

unis.

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



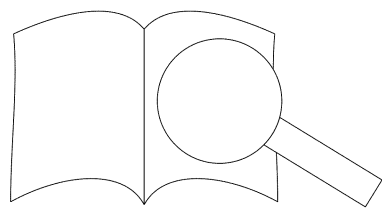
quo - ni - am Do - - - mi - nus,

quo - - - lus Do - - - mi - nus,

so - - - lus Do - - - mi - nus,

q' i - am tu so - - - lus Do - - - mi - nus,

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



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First system of musical notation, featuring vocal lines and piano accompaniment.

Second system of musical notation, featuring vocal lines and piano accompaniment.

Third system of musical notation, featuring vocal lines and piano accompaniment.

Fourth system of musical notation, featuring vocal lines and piano accompaniment.

Fifth system of musical notation, featuring vocal lines and piano accompaniment.

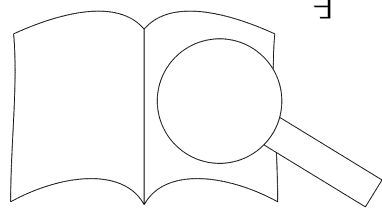
Sixth system of musical notation, featuring vocal lines and piano accompaniment.

Seventh system of musical notation, featuring vocal lines and piano accompaniment.

Eighth system of musical notation, featuring vocal lines and piano accompaniment.

Ninth system of musical notation, featuring vocal lines and piano accompaniment.

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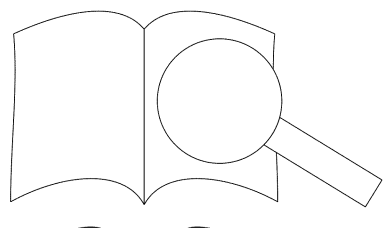


Chri - - - - - ste.

Chr: - - - - - ste.

- - - - - ste.

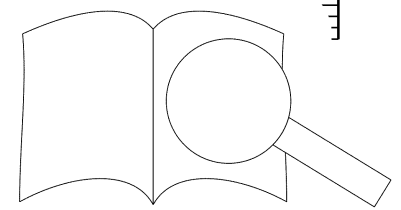
- - - - - ste.



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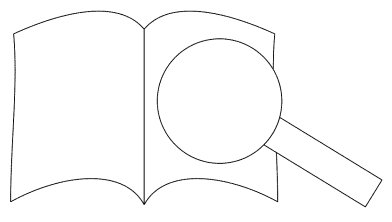
☞ Takte 147–149 lauten in der separaten Orgelstimme:
 Bars 147–149 are noted in the separate organ part as follows:

Die wai
 The s ~ indica ~ obably
 mean "tasto solo".



glo - ri - a - tris.

Spi ri - glo - ri - a De - i Pa - tris.



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Ob I

Ob II

Fg I

Fg II

Tr

fz

Timp

Musical notation for woodwinds and strings. The top two staves are for Oboe I and Oboe II. The next two staves are for Flute I and Flute II. The bottom two staves are for Trumpet and Timpani. The woodwinds play a melodic line, while the strings provide harmonic support.

Musical notation for Trumpet and Timpani. The Trumpet part features a melodic line with dynamic markings 'fz' (forzando). The Timpani part provides a rhythmic accompaniment.

Musical notation for strings. The top two staves are for Violin I and Violin II. The bottom two staves are for Viola and Cello/Double Bass. The strings play a rhythmic accompaniment.

Musical notation for the first vocal line. The lyrics are: Cum San - cto Spi - ri-tu, in

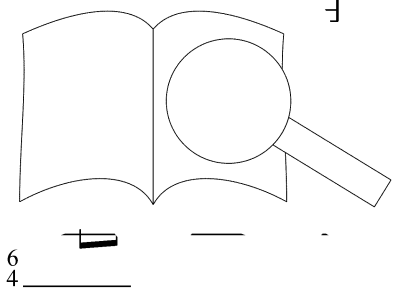
Musical notation for the second vocal line. The lyrics are: Cum San - cto

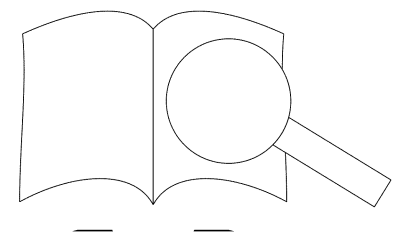
Musical notation for the third vocal line. The lyrics are: Cum San - cto Spi - ri-tu, in glo - ri-a De - i

Musical notation for the fourth vocal line. The lyrics are: m San - cto Spi - ri-tu, in glo - ri-a De - i

Musical notation for the 'Tutti' section. The lyrics are: m San - cto Spi - ri-tu, in glo - ri-a De - i

6 6 [6] 5 6 6 4





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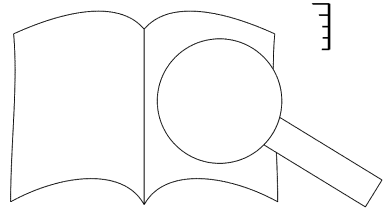
a 2

Cum San - cto Spi - ri-tu, in glo - ri-a De - i

Cum San - cto Spi - ri-tu, in glo - ri-a De - i

Tutti

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

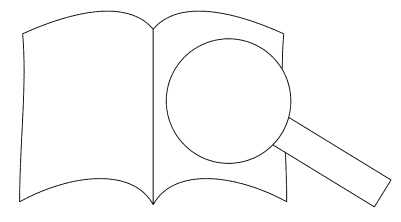
Musical score for the second system, including piano accompaniment and vocal line.

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

Musical score for the fourth system, including piano accompaniment and vocal line with lyrics: Spi - ri - a De - i Pa - - tris.

Musical score for the fifth system, including piano accompaniment and vocal line with lyrics: i Pa - - tris.

Musical score for the sixth system, including piano accompaniment and fingerings: 5, 5, 5, 5.



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First system of musical notation, featuring piano accompaniment in the lower staves and vocal lines in the upper staves.

Second system of musical notation, continuing the piano accompaniment and vocal lines.

Third system of musical notation, including piano accompaniment and vocal lines.

Fourth system of musical notation, including piano accompaniment and vocal lines.

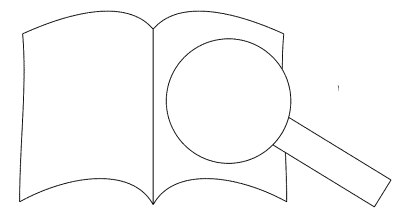
Cum San - cto Spi - ri-tu, in

Cum San - cto

Cum San - cto Spi - ri-tu, in glo - ri-a De - i

an - cto Spi - ri-tu, in glo - ri-a De - i

6 6 8 5 6 5



*Zu Takt 171–173, Violino II, s. den Kritischen Bericht / Concerning bars 171–173, violin II, see the Critical Report.

First system of piano accompaniment, featuring treble and bass staves with musical notation.

Second system of piano accompaniment, featuring treble and bass staves with musical notation.

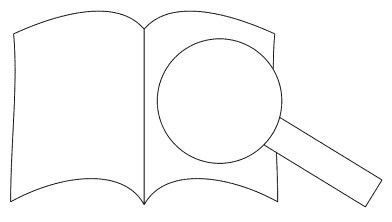
Third system of piano accompaniment, featuring treble and bass staves with musical notation.

Vocal line with lyrics: glo - ri - a De - i Pa - - tris.

Vocal line with lyrics: glo - ri - a De - i Pa - - tris.

Final system of piano accompaniment, featuring treble and bass staves with musical notation.

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175 Più moto

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

Second system of musical notation, featuring treble and bass staves with notes and rests.

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

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

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

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

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

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

Ninth system of musical notation, including piano accompaniment with fingerings (5, 3, 3, 3, 3, 3, 3, 3, 5b/6).

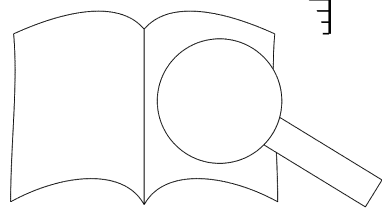
Cum Sar

glo - ri - a De - i Pa - - - -

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

Spi - ri - tu, in glo - ri - a De - i Pa - - - -

San - cto Spi - ri - tu, in glo - ri - a De - i Pa



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Musical notation for the first system, including treble and bass staves with notes and dynamics like 'fz'.

Musical notation for the second system, including treble and bass staves with notes and dynamics like 'fz' and 'vd'.

Musical notation for the third system, including treble, middle, and bass staves with notes and dynamics like 'fz'.

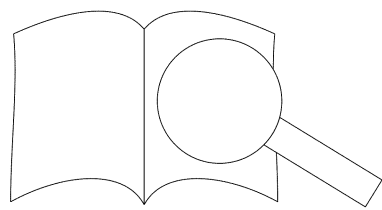
tris. A - - - men, a - - - - - men,

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

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

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

tasto solo
6h fz 6h 4
5b
3



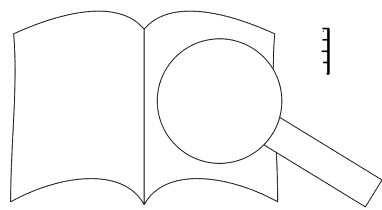
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a - - - - - men, a - - - - - men, a -

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

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

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a 2

fz fz fz fz f

fz fz fz

- - - - - men, cum San-cto Spi - ri - tu,

p

a - - - - - n. - men, a - - - - - men, cum San-cto Spi - ri - tu,

p

men, a - men, a - - - - - men, cum San-cto Spi - ri - tu,

p

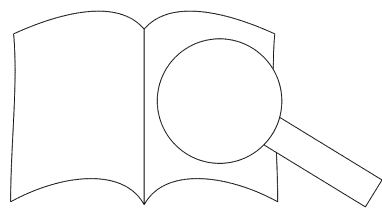
- - - - - men, a - men, a - - - - - men, cum San-cto

p

fz fz fz fz fz p

6b
5b
b

5b



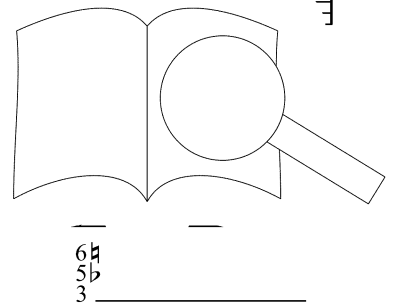
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in gl
in glo - ri - a Pa - tris. A - men,

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

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

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



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ff

ff

ff

ff

a - - r

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

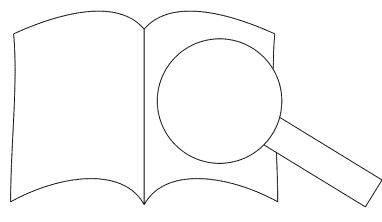
a - - - - men, a - - - - men, a - - - - men,

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

ff

tasto solo

6/4



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vc

a 2

vd

fz fz fz fz fz fz

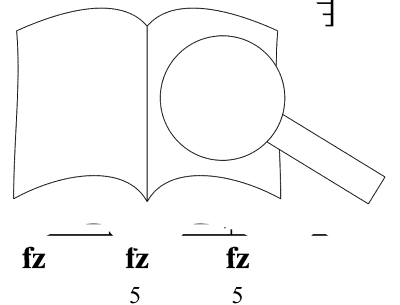
a - - - - men, a - men, a - men, a - men,

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

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

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

fz fz fz fz fz fz



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p *cresc.*

p

fz *fz* *p*

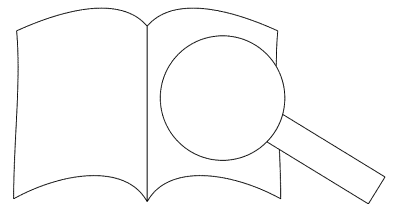
a - men. ri - tu, in glo - ri - a De - i,

a - Spi - ri - tu, in glo - ri - a De - i,

p
Cum San - cto Spi - ri - tu, in glo - ri - a

p
Cum San - cto Spi - ri - tu,

fz *fz* *p* *cresc.*



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First system of musical notation, consisting of a treble staff and a bass staff. The treble staff begins with a dynamic marking of *f* and later transitions to *ff*. The bass staff also begins with *f* and transitions to *ff*. The music features chords and melodic lines.

Second system of musical notation, consisting of a treble staff and a bass staff. The treble staff has dynamic markings of *f* and *ff*. The bass staff has dynamic markings of *f* and *ff*.

Third system of musical notation, featuring grand piano notation with three staves (treble, middle, and bass). It includes dynamic markings of *f* and *ff*, and a *cresc.* (crescendo) marking with a dashed line indicating the increase in volume.

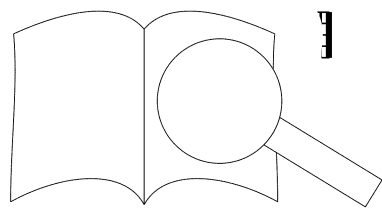
Fourth system of musical notation, featuring vocal lines. The lyrics are: "in f", "gl.", "tris. A - - - - - men.", "ff", "tris. A - - - - - men.", "ff", "A - men, a - - - - - men.", "ff", "tris. A - men, a - - - - - me".

Fifth system of musical notation, featuring vocal lines. The lyrics are: "A - men, a - - - - - men.", "ff", "tris. A - men, a - - - - - me".

Sixth system of musical notation, featuring a bass staff. It includes dynamic markings of *f* and *ff*, and a *cresc.* (crescendo) marking with a dashed line.

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Credo

Allegro vivace

Oboe I, II
f

Fagotto I, II
f

Tromba I, II
in Si^b / B
f

Timpani
in Si^b-Fa / B-F
f

Violino I
f

Violino II
f

Viola
f

Soprano
in u - num De - - - um.

Alto
do in u - num De - - - um.
- - - do in u - num De - - - um.

Cre - - do in u - num De - -

Violoncello,
Basso
e Organo
f



6

Pa - trer a - cto-rem coe - li et ter - rae, vi - - si -

Pi - m - p - tem, fa - cto-rem coe - li et ter - rae, vi - - si -

-pot-en - tem, fa - cto-rem coe - li et ter - rae, vi - - si -

- trem o-mni-pot-en - tem, fa - cto-rem coe - li et ter - rae,

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

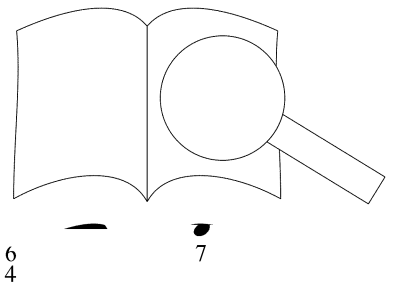
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bi - li - um et in - vi - - si - bi - - li -

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

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

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



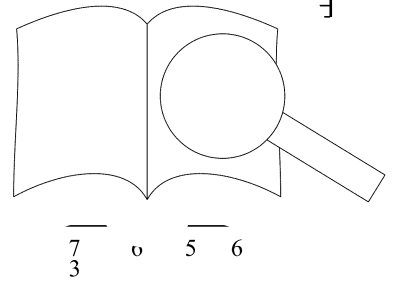
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16

In u - num Do - mi-num Je - sum

8 5 6 5 6 6

7 3 0 5 6



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Fi i u - ni - - ge - - ni -

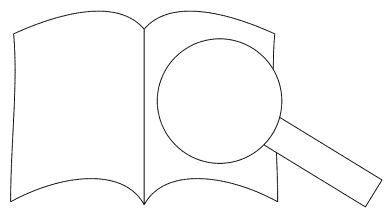
- - i u - ni - - ge - - ni -

um De - - i u - ni - - ge - - ni -

st i - li - um De - - i u - ni - - ge

a 2

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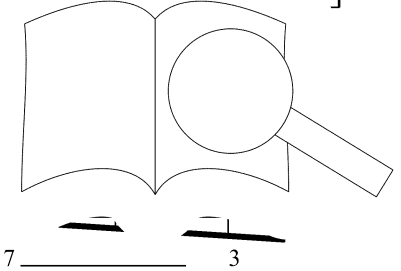


tum. Et

tur

An - te o - mni - a sae - - cu -

An - te o - mni - a



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ff *a 2*

ff

ff

De - um , lu - men de lu - - mi -

ff

De - - o, lu - men de lu - - mi -

ff *mis.*

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Musical notation for the first system, featuring treble and bass clefs. The treble clef part includes notes and rests, with a dynamic marking 'fz' (forzando) appearing. The bass clef part also contains notes and rests, with another 'fz' marking.

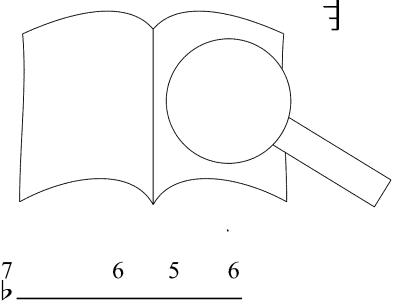
Musical notation for the second system, continuing the treble and bass clef parts. The treble clef part has a 'fz' dynamic marking. The bass clef part also has a 'fz' dynamic marking.

Musical notation for the third system, featuring a grand staff with treble, bass, and piano parts. The piano part is written in a lower register with a 'fz' dynamic marking.

Musical notation for the fourth system, showing vocal lines with lyrics. The lyrics are 'ne.' and 'ne'.

Musical notation for the fifth system, showing vocal lines with lyrics. The lyrics are 've - - rum de De - o ve - - -' and 'De - um ve - - rum de De - o'.

Musical notation for the sixth system, showing piano accompaniment with fingerings (5, 6, 5, 6, 6) and a dynamic marking 'fz'.



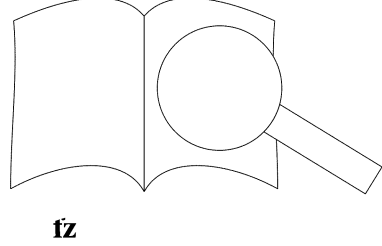
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Ge - ni - tum, per quem o - mni-a fa - cta sunt.

Ge - ni - tum, per quem o - mni-a fa - cta sunt.

ni - tum, non fa - ctum, per quem o - mni-a fa - cta sunt. Qui pro-pter nos

ni - tum, non fa - ctum, per quem o - mni-a fa - cta



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f *fz*

f

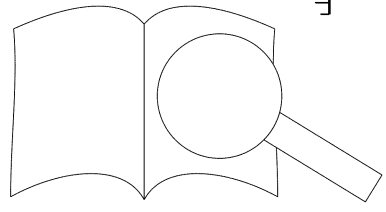
- mi-nes et no - stram sa - lu - - tem

pter nos ho - mi-nes et no - stram sa - lu - - tem

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

mi-nes, qui pro-pter nos ho - mi-nes et no - stram

f *fz*



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p

p

p

p

p

p

p

de - scer

de - scen-dit de coe - lis.

si - ue coe - - lis, de - scen-dit de coe - lis.

-scen - dit de coe - - lis, de - scen-dit de coe - lis.

p

de - scen - dit de coe - - lis, de - scen-dit de coe

p

6 6 5 8 5 5 6h 6h 5 8
4 4 4 3h 2 3 5b 4 3h 3

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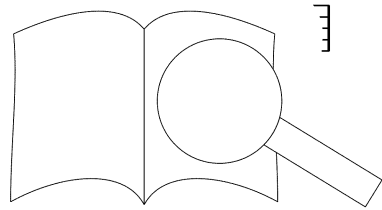
Adagio

Solo

Et in-car-na-tus est de Spi - ri - tu San - cto

tasto solo

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p

p

cresc.

cresc.

cresc.

...a - tus est de Spi - ri - tu San - cto ex Ma

...t in - car - na - tus est de Spi - ri - tu San - cto

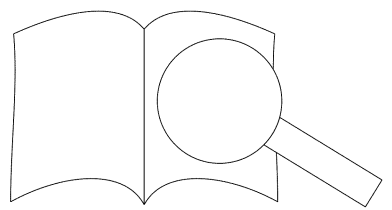
Solo

Et in - car - na - tus est de Spi - ri - tu San - cto

- mo fa - ctus est, de Spi - ri - tu

cresc.

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62

Più moto

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

Empty musical staves for the second system.

Musical notation for the piano accompaniment in the third system.

ri - no - mo fa - ctus est.

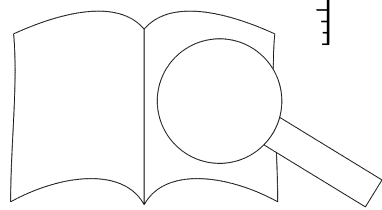
Ma - ri - ne: Et ho - mo fa - ctus est.

Vir - gi - ne: Et ho - mo fa - ctus est.

ex Ma - ri - a Vir - gi - ne: Et ho - mo fa - ctus est.

Piano accompaniment for the final system.

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a 2

First system of musical notation, including vocal line and piano accompaniment. Dynamics include *p* and *fp*.

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

Third system of musical notation, including vocal line and piano accompaniment. Dynamics include *p* and *fp*.

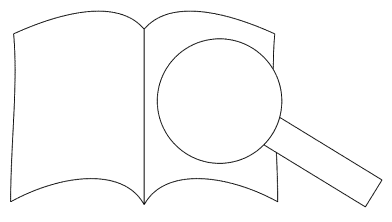
Vocal line with lyrics: *Tutti p* Cru - i - am pro no - - bis: sub

Vocal line with lyrics: *Tutti p* et - - i - am pro no - - bis: sub

Vocal line with lyrics: - xus et - - i - am pro no - - bis: sub

Vocal line with lyrics: Cru - ci - fi - xus et - - i - am pro no -

Final system of musical notation, including vocal line and piano accompaniment. Dynamics include *p* and *fp*. Includes performance markings: *7b*, *7b*, and *5*.



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fp fp fp fp fp

fp fp fp fp fp

fp fp fp fp fp

fp fp fp fp fp

fp fp fp fp

fp fp

Pon - - - - - to pas - sus et se -

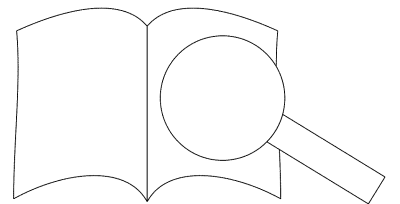
I - - - - - la - - - - - to pas - sus et se -

Pi - la - - - - - to pas - sus et se -

- ti - o Pi - la - - - - - to pas

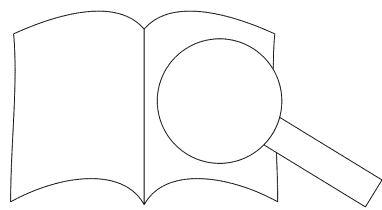
fp fp fp fp fp

6b 7b 6 7 6 7 3b 6b 9b 7 5 3b



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ff

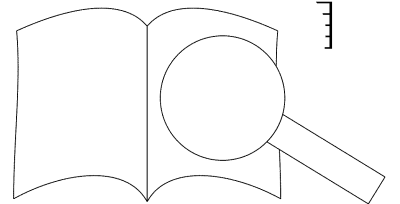
ff

ff

ff
Et - - - xit ter - ti - a di - - -
- - re - - xit ter - ti - a di - - -

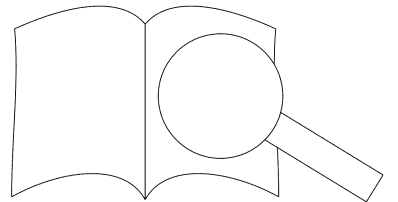
ff

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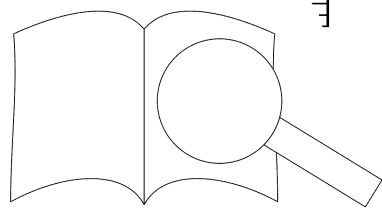
Se - - - - cun - - - - dum Scri - - -

Se - - - - cun - - - - du



5 6 5 6 6

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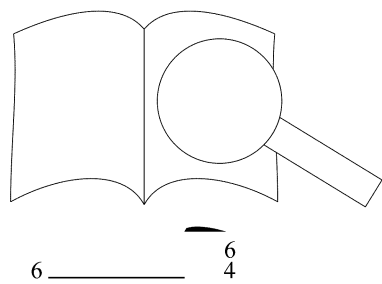
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dex - te - - - te - rum ven - tu - - - rus

dex Et i - - - te - rum ven - tu - - - rus

Pa - tris. Et i - - - te - rum ven - tu - - - rus

de - te - ram Pa - tris. Et i - - - te - rum ver



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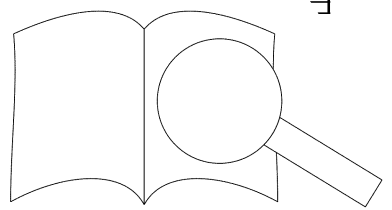
est c. di - ca - - re vi - vos et

er ju - di - ca - - re vi - vos et

glo - ri - a, ju - di - ca - - re vi - vos et

cum glo - ri - a, ju - di - ca - - re

6 5 2 6 5 5# 6 6 #



PROBE PARTI FÜR
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First system of musical notation, including piano (*p*) and forte (*f*) dynamics. The score consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The first measure is marked *p*. The final measure of the system is marked *f* and includes the instruction *a 2*.

Second system of musical notation, consisting of two empty staves (treble and bass clef).

Third system of musical notation, including piano (*p*) and forte (*f*) dynamics. The score consists of three staves: a grand staff (treble and bass clef) and a separate bass clef staff below. The first measure is marked *p*. The final measure of the system is marked *f*.

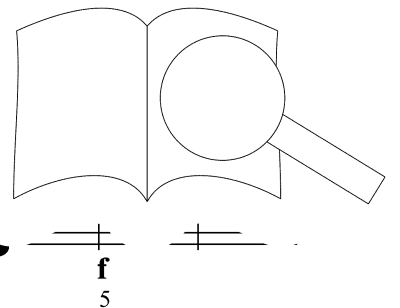
Vocal line with lyrics: mor - tu - gni non e - rit fi - - nis.

Vocal line with lyrics: mor os - jus re - gni non e - rit fi - - nis.

Vocal line with lyrics: cu - jus re - gni non e - rit fi - - nis.

Vocal line with lyrics: cu - jus re - gni non e - rit fi - - nis.

Fourth system of musical notation, including piano (*p*) and forte (*f*) dynamics. The score consists of two staves: a treble clef staff and a bass clef staff. The first measure is marked *p*. The final measure of the system is marked *f*.

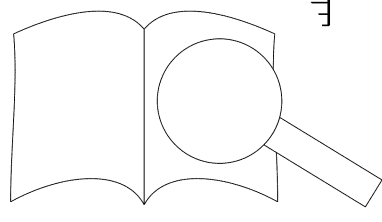


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f Et vi -
f Et vi -
f Et vi -

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

6 5 6# 6 7 6# 5 6 8



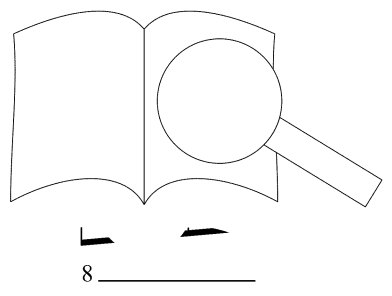
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vi - - - ex Pa - tre et Fi - li - o pro -

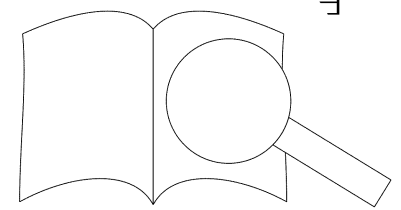
vi - - - em: qui ex Pa - tre et Fi - li - o pro -

can - tem: qui ex Pa - tre et Fi - li - o pro -

vi - - - fi - can - tem: qui ex Pa - tre et F



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si - - m' a lo - cu - tus est per Pro - phe - -

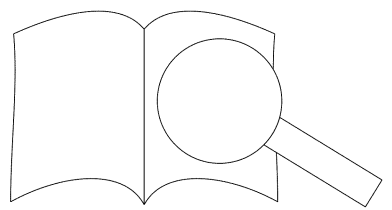
con tur: qui lo - cu - tus est per Pro - phe - -

o - ra - tur: qui lo - cu - tus est per Pro - phe - -

co, - glo - ri - fi - ca - tur: qui lo - cu - tus est per

unis.

6
4 _____ 5



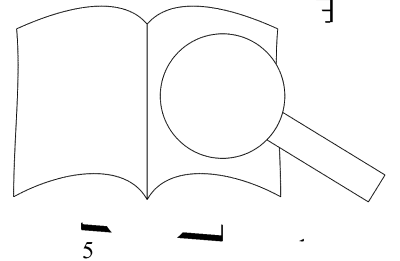
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tas. or u - num ba - ptis - - ma

tas - te - or u - num ba - ptis - - ma

Con - fi - - te - or u - num ba -

Con - fi - - te - or



5

5

5

5

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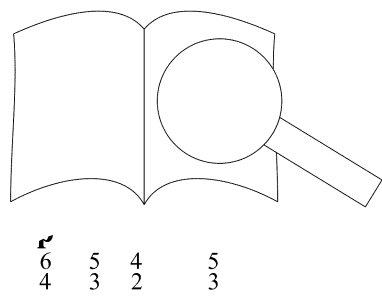
a 2

in re-r - - rum mor - - tu - o - rum.

in pec-ca - to - - rum mor - - tu - o - rum.

in re - mis-si - o - - nem pec - - ca - to - rum.

ma in re - mis-si - o - - nem pec - - ca



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ff

a 2

ff

ff

ff

ff

ff

ff

ff

Et sae - cu - li, et

ff

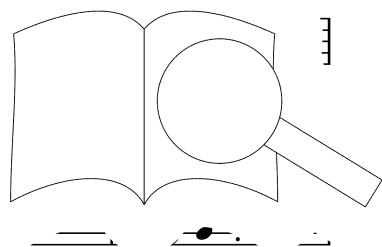
Et tu - ri sae - cu - li, et

ff

Et

unis.

ff



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