

Heinrich von
HERZOGENBERG

Messe op. 87

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

unter Verwendung des Erstdrucks herausgegeben von
edited on the basis of the first edition by
Bernd Wiechert

Klavierauszug / Vocal score



Carus 27.020/03

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 27.020),
Klaviersatz (Carus 27.020/03),
komplettes Orchestermaterial leihweise (Carus 27.020/19).

The following performance material is available for this work:
full score (Carus 27.020),
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complete orchestral material for rental (Carus 27.020/19).

Vorwort*

Glückliche Umstände haben zwischen 1994 und 1996 im Nachlaßarchiv des Verlages Rieter-Biedermann, Leipzig, die Partituren mehrerer oratorischer Werke Heinrich von Herzogenbergs ans Tageslicht befördert, die bis dahin als Kriegsverluste gegolten hatten. Unter den historischen, ungedruckten Materialien fand sich auch die *Messe e-Moll für Soli, Chor und Orchester* op. 87, von der nur noch der 1895 veröffentlichte Klavierauszug zu existieren schien. Die aufgefundene Verlagsabschrift (heute im Besitz von C.F. Peters, Musikverlag, Frankfurt am Main) ist – abgesehen von den dazugehörigen Orchesterstimmen – die einzige überlieferte Quelle zur Partitur; erst durch sie wurden authentische Aufführungen des Werkes, das zuletzt 1943 in Dresden erklingen war, wieder möglich. In jüngster Zeit hat aber nicht nur die *Messe*, sondern auch Herzogenberg selbst im allgemeinen Musikleben wie in der Musikwissenschaft neues Interesse gefunden. Die vorliegende Ausgabe, die den längst vergriffenen Klavierauszug wieder zugänglich macht, möchte dazu beitragen, den Komponisten weiter im Konzertleben der Gegenwart zu etablieren.

Heinrich von Herzogenberg, geboren am 10. Juni 1843 in Graz, studierte Komposition bei Otto Dessoff am Konservatorium der Musikfreunde und gleichzeitig Rechtswissenschaften an der Universität in Wien. Danach lebte er als freischaffender Künstler in Graz und beschäftigte sich in dieser Zeit eingehend mit den Werken und der Musikästhetik Wagners, deren Einfluß sich in den frühen Kompositionen widerspiegelt. 1871 siedelte Herzogenberg nach Leipzig über und machte dort die wegweisende Bekanntheit mit Philipp Spitta (1841–1894), dessen Name bis heute untrennbar mit der Bachforschung verbunden ist. Spitta vermochte es, Herzogenberg für Bachs Kunst zu begeistern; gemeinsam gründeten sie 1874 den *Bachverein zu Leipzig*, der sich, unter Herzogenbergs Leitung, der Wiederbelebung der Kantaten Bachs widmete.

Diese Tätigkeit, vor allem aber auch das beginnende freundschaftliche Verhältnis zu Brahms und die intensive Auseinandersetzung mit dessen Werken führten um 1875 zu einer Stilwende in Herzogenbergs Schaffen: Seine frühere Begeisterung für Wagner wurde gründlich nivelliert und von einer konsequenten Anlehnung an die klassische Tradition abgelöst. Herzogenbergs offen eingestandene, ja zur Devotion neigende Orientierung an Brahms stempelte ihn schon zu Lebzeiten als den 'Brahms-Epigon' schlechthin. Die Übernahme einer Professur für Komposition an der als konservativ geltenden Hochschule für Musik in Berlin komplettierte 1885 das Bild von Herzogenberg als einem gelehrigen, aber trockenen Akademiker.

In Zusammenarbeit mit dem Straßburger Theologen Friedrich Spitta (einem Bruder von Philipp Spitta) setzte sich der Katholik Herzogenberg in seinen letzten produktiven Jahren wie kein anderer Komponist seiner Zeit für die kirchenmusikalischen Reformbestrebungen der evangelischen Kirche ein. Das Kirchenoratorium *Die Geburt Christi* op. 90 (1894) war das einzige von über 150 Werken, das eine gewisse Popularität erlangen konnte; bezeichnenderweise gehörte es einem Bereich an, den Brahms gemieden hatte.

Persönliche Schicksalsschläge trieben Herzogenberg immer stärker in soziale Isolation: 1892 starb seine hochbegabte Frau Elisabeth, einst Klavierschülerin von Brahms, 1894 verlor er Philipp Spitta und 1897 schließlich das Vorbild Brahms. Eine Gelenkerkrankung zwang ihn zur Aufgabe aller Tätigkeiten und zuletzt zum Leben im Rollstuhl. Herzogenberg starb 57jährig am 9. Oktober 1900 in Wiesbaden.

Die *Messe* op. 87 ist dem Andenken Philipp Spittas gewidmet, dessen plötzlicher Tod am 13. April 1894 zu den tragischsten Momenten in Herzogenbergs Leben gehörte. Das Werk ist eine postume Liebeserklärung an den Verstorbenen, der über 20 Jahre hin in einzigartiger Weise Einfluß auf die persönliche und künstlerische Entwicklung Herzogenbergs genommen hatte. In einem Brief an Friedrich Spitta heißt es: „Alle meine Gedanken, alles was meine innere Entwicklung reifte war unser Gemeingut; ich kann mir diese Jahre ohne ihn gar nicht vorstellen – und nun soll ich's lernen, ohne ihn auszukommen! Ein Ekel vor dem Leben und Weiterschaffen ergreift mich.“ (9.5.1894). Die *Messe*, Herzogenbergs erste Arbeit nach Spittas Tod, entstand zwischen Mai und Juli 1894 und erlebte ihre erfolgreiche Uraufführung am 2. Dezember desselben Jahres in Berlin unter der Leitung des Komponisten.

Die nähere Beschäftigung mit Herzogenbergs *Messe* läßt ahnen, wie sehr die weitgehend unreflektierte Bewertung seiner Musik als Produkt epigonalen Schaffens einer Differenzierung bedarf. Herzogenberg war Epigone, in seinem Bestreben nämlich, tradierte Formen und Gestaltungsprinzipien zu übernehmen und zu wahren. In diesem Bemühen war er nicht Nachahmer, sondern Nacheiferer von Brahms. Bei höchster handwerklicher Meisterschaft, die auch Brahms bewundernd anerkannte, fehlte Herzogenberg jedoch der ausdrückliche Wille zur musikalischen Innovation. Was die Musikwissenschaft des 20. Jahrhunderts mehrfach aufzuzeigen bemüht war, hatte Herzogenberg für sich selbst schon zu Lebzeiten erkannt: die Grenzen der eigenen Kreativität. An Philipp Spitta schrieb der 40jährige: „Nenne mich nicht einen Dilettanten, das bin ich nicht. Ich glaube aber das richtige Wort gefunden zu haben: ich bin und bleibe: ein Volontair.“ (12.6.1884).

Der fragwürdige Versuch, künstlerische Relevanz abzusprechen, wird weder dem Komponisten noch der Musik gerecht. So mag die *Messe* ein anschauliches Indiz liefern, daß die Werke Herzogenbergs ihr augenblickliches Schattendasein in Bibliotheken und Archiven keinesfalls verdient haben können. Sie ist nicht das Werk eines leidlich Begabten, der, wie mitunter zu lesen ist, seine Kompositionen mühsam austüftelte, sondern im Gegenteil ein Zeugnis sicherer Meisterschaft, das eine souveräne, leicht von der Hand gehende Gestaltung offenbart.

Sogleich im einleitenden *Kyrie* (e-Moll) zeigt sich, daß Herzogenbergs besondere Vorliebe der motivischen Durchführung und der an Bach und Brahms geschulten kontrapunktischen Verdichtung gegolten hat. Archaische Züge trägt die großdimensionierte Chorfüge, die einen solistischen Mittelteil (*Christe eleison*) enthält und von zwei gewaltigen „*Kyrie eleison*“-Anrufungen umschlossen ist.

Das ebenfalls zyklisch gebaute *Gloria* (G-Dur) überrascht durch seinen pastoralen Beginn. Zugunsten eines kontemplativen Momentes verzichtete Herzogenberg hier auf eine Vertonung mit großem instrumentalem Aufwand, wie sie seit dem 18. Jahrhundert gemeinhin üblich war. Die chorischen Abschnitte sind, im Kontrast zu den Soloteilen, dynamisch exponiert und überwiegend homophon angelegt, wodurch gerade die huldigenden Textstellen („Laudamus te“ und „Domine Deus“) einen besonderen Akzent erfahren.

Zentrum und musikalischen Höhepunkt der Messe bildet das *Credo* (E-Dur). Nahezu die gesamte Faktur dieses Satzes wird von der (unter anderem aus Bachs *h-Moll*-Messe bekannten) gregorianischen Credo-Intonationsformel bestimmt, die im Orchester in vielfach modifizierter Gestalt erscheint. Originell umgesetzt ist die Textstelle „Et unam sanctam catholicam et apostolicam ecclesiam“ (T. 240ff.); vom Chor einstimmig deklamiert, wird sie von langen Halteakkorden im Orchester begleitet, hinter denen sich erst bei genauerem Hinhören die Stufen der Intonation zu erkennen geben. Zu den Juwelen der Messe gehört das höchst intime „Et vitam venturi saeculi“ (T. 264ff.). ‘Das ewige Leben’ entgegen aller Konvention mit einem Doppelfugato von geradezu transzendenter Ausstrahlung darzustellen, zeugt von einer eigenen theologischen Sichtweise des Komponisten.

Im *Sanctus* (C-Dur), dem einzigen Meßsatz ohne Beteiligung der Solisten, fällt der Eindruck starker Verinnerlichung des liturgischen Textes gegenüber den vorangehenden Sätzen ein wenig ab. Der affirmative Charakter wird durch das Stilmittel der Einstimmigkeit verstärkt, das in zeitweiliger Oktavkopplung der Chorstimmen seinen Ausdruck findet.

Im *Benedictus* (As-Dur) herrscht ein auf Kantabilität angelegtes Klangbild vor; stilistisch weist es auf Beethoven und Schubert zurück. Wie zuvor wird dem Solistenensemble auch hier breiter Raum geschenkt. In insgesamt sechs Abschnitten werden die Worte „Benedictus, qui venit in nomine Domini“ immer neu und mit wachsender Intensität beleuchtet.

Zu den großartigsten Sätzen innerhalb des oratorischen Schaffens von Herzogenberg überhaupt gehört das abschließende *Agnus Dei* (e-Moll/E-Dur). Ein erstes, kirchentonales geprägtes Thema („Agnus Dei“, Soli) verschränkt sich mit dem „Miserere nobis“ (Chor) und wird kunstvoll in verschiedenen Kanontechniken durchgeführt. Das „Dona nobis pacem“ (T. 67ff.) entfaltet sich zu einer Art Epilog; in Ruhe verströmender Feierlichkeit führt diese breit ausgesungene Bitte um Frieden ein Werk zu Ende, das als ein Widerhall großer Verzweiflung begonnen hatte.

Bernd Wiechert

* Das Vorwort basiert auf dem Aufsatz des Verfassers *Heinrich von Herzogenberg und seine Messe e-Moll op. 87, Zwei Wiederentdeckungen*, in: *Musik und Kirche* 2/1998, S. 88–93.

Foreword *

Due to fortunate circumstances, the scores of several oratorios by Heinrich von Herzogenberg resurfaced between 1994 and 1996 in the former archival holdings of the publishers Rieter-Biedermann in Leipzig. Until then these scores were believed to have been destroyed in the war. Among this unpublished historical material was a Mass in E minor for solo voices, chorus and orchestra, op. 87, which had previously been thought to survive only in the piano-vocal score of 1895. Today this manuscript, prepared by a copyist for the publishers, is owned by C.F. Peters, Musikverlag, Frankfurt am Main. It is the sole surviving source for the score, apart from the relevant orchestral parts, and allows the piece to be heard once again in an authentic performance (it was last performed in Dresden in 1943). In recent years not only the Mass but Herzogenberg himself have attracted renewed attention from scholars and the general public alike. Our edition makes the vocal score available once again after years of being out of print. It is the publishers' hope that it will help to re-establish Herzogenberg in our present-day concert life.

Heinrich von Herzogenberg was born in Graz, Austria, on 10 June 1843. He studied composition with Otto Dessoff at the Musikfreunde Conservatory in Vienna while taking courses in law at the university. Thereafter he became a freelance musician in Graz. During these years he undertook a deep study of the works and aesthetics of Wagner, whose influence is reflected in Herzogenberg's early compositions. In 1871 he moved to Leipzig where he formed a lasting and formative acquaintance with Philipp Spitta (1841–1894), a scholar whose name is still a byword in Bach research today. Spitta was able to kindle Herzogenberg's enthusiasm for Bach's music. In 1874 the two men founded the Leipzig Bach Society which, under Herzogenberg's leadership, devoted itself to the revival of Bach's cantatas.

This activity, and especially the nascent friendship with Brahms and a thorough study of his works, brought about a change of style in Herzogenberg's music in the years around 1875. His earlier enthusiasm for Wagner vanished without a trace and gave way to an unwavering adherence to the classical tradition. Herzogenberg's self-confessed focus on Brahms tended toward adulation and branded him even during his lifetime as a quintessential 'Brahms epigone'. His appointment in 1885 as professor of composition at the Berlin Musikhochschule, widely regarded as a bastion of conservatism, completed the picture of Herzogenberg as a learned but arid academic.

In his final productive years Herzogenberg, a Roman Catholic, devoted himself like no other composer of his day to the reform of Protestant church music. Inspired by the Strasbourg theologian Friedrich Spitta (a brother of Philipp), he produced his church oratorio *Die Geburt Christi*, op. 90 (1894), the only one of his some 150 works to attain a certain degree of popularity (revealingly, it belongs to a genre otherwise avoided by Brahms). Setbacks in his personal life increasingly drove the composer into social isolation: his highly gifted wife Elisabeth passed away in 1892 (she had been a piano pupil of Brahms), and her

death was followed by Philipp Spitta's in 1894 and that of Herzogenberg's exemplar Brahms in 1897. An ailment of the joints forced him to abandon all his activities and ultimately confined him to a wheelchair. On 9 October 1900 he died in Wiesbaden at the age of 57.

The op. 87 Mass is dedicated to the memory of Philipp Spitta, whose sudden death on 13 April 1894 was one of the tragic losses in Herzogenberg's life. The work is a posthumous declaration of love to a man who had exercised a signal influence on Herzogenberg's personal and artistic development over a twenty-year period. A letter of 9 May 1894 to Friedrich Spitta reads as follows: "All my thoughts, everything that fostered my personal development, was our common property; I cannot in the slightest imagine these years without him – and now I must learn to make do without him altogether! I am overcome by a profound distaste for life and my further work." Composed between May and July 1894, the Mass was the first work that Herzogenberg wrote after Spitta's death. Its successful première took place in Berlin on 2 December of that same year under the composer's baton.

A closer acquaintance with Herzogenberg's Mass reveals how much the generally unquestioned assessment of his music as the product of a musical imitator stands in need of rethinking. True, Herzogenberg was an epigone in his efforts to adopt and preserve traditional forms and compositional principles; in these efforts he was an emulator, not an imitator of Brahms. Yet for all his masterly workmanship, which even drew the admiration of Brahms himself, Herzogenberg lacked a distinctive urge to musical innovation. What twentieth-century scholars have been at pains to demonstrate – the limits of his creativity – was already apparent to Herzogenberg himself during his lifetime. Writing to Philipp Spitta on 12 June 1884, the forty-year-old composer exclaimed: "Do not call me a dilettante; I'm not that. But I feel I have found the right word: I am and remain a trainee."

Still, the questionable attempt to deny Herzogenberg any artistic relevance does injustice both to the man and to his work. Herzogenberg's Mass may be said to provide ample evidence that his music does not merit its present wallflower existence in libraries and archives. It is not the work of a modestly gifted composer who, as we are sometimes told, laboriously cobbled his music together. On the contrary, it bears witness to a secure mastery, betraying deft and consummate powers of musical design.

The introductory *Kyrie* (E minor) already reveals Herzogenberg's special predilection for motivic development and rich contrapuntal textures schooled on Bach and Brahms. Obsolescent traits dominate the large-scale choral fugue, with its mighty "Kyrie eleison" acclamations surrounding a central "Christe eleison" for solo voices.

The *Gloria* (G major), with its surprising pastoral opening, is likewise constructed in cyclic form. Here, in order to introduce an element of contemplation, Herzogenberg has avoided an expansive orchestral texture of the sort customary from the eighteenth century onwards. In contrast to

the solo passages, the choral sections are exposed dynamically and, for the most part, they are set homophonically, with the result that just those texts which pay homage ("Laudamus te" and "Domine Deus") receive a special emphasis.

The heart and climax of the Mass is the *Credo* (E major). Virtually the entire compositional fabric of this movement is governed by the Gregorian intonation formula familiar from Bach's B minor Mass and other works. It appears in the orchestra in many different guises. The setting of "Et unam sanctam catholicam et apostolicam ecclesiam" (mm. 240ff.) is wholly original: the text is declaimed in unison by the chorus while the orchestra provides an accompaniment of sustained chords behind which, upon closer hearing, the steps of the intonation can be described. One of the treasures of the Mass is the sublimely intimate "Et vitam venturi saeculi" (mm. 264ff.), which flies in the face of convention by depicting 'the eternal life' in a double fugato of almost transcendental radiance. This movement attests to the composer's personal view of theology.

The *Sanctus* (C major) is the only movement that does not call for solo voices. Compared to the preceding movements, it somewhat lacks a feeling of inner commitment to the liturgical text. Its affirmative mood is reinforced by the stylistic device of unisono, with the choral voices occasionally doubled at the octave.

The *Benedictus* (A flat major) is marked by an underlying melodiousness pointing stylistically to Beethoven and Schubert. As earlier in the piece, it grants considerable scope to the soloists. In a total of six sections the words "Benedictus, qui venit in nomine Domini" are always underscored with new and increasing intensity.

The concluding *Agnus Dei* (E minor/E major) is one of the supreme moments in Herzogenberg's oratorios altogether. A solemn, modally inflected theme from the soloists (*Agnus Dei*) merges with the "Miserere nobis" from the chorus and is artfully elaborated in various forms of canon. The "Dona nobis pacem" (mm. 67ff.) unfolds as a sort of epilogue: the broadly arched plea for peace proceeds with a quiet and flowing solemnity, bringing to a conclusion a piece that had begun as a reflection of profound despair.

Bernd Wiechert

* This foreword is based on the essay by same author, *Heinrich von Herzogenberg und seine Messe e-Moll op. 87: Zwei Wiederentdeckungen*, which appears in *Musik und Kirche* 2/1998, p. 88–93.

Dem Andenken
PHILIPP SPITTA'S
gewidmet.

Messe

(E-MOLL)

für

Soli, Chor und Orchester

(Orgel ad libitum)

von

HEINRICH von HERZOGENBERG.

Op. 87.

Clavierauszug
M 9—netto.

Chorstimmen:
Sopran, Alt, Tenor, Bafs je 1 M.—

(Partitur und Orchesterstimmen in Abschrift.)

Eigenthum des Verlegers für alle Länder.

J. RIETER-BIEDERMANN.

Den Verträgen gemäß geschützt.

1984. 1985.

1895.

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Lith. Anst. v. C. G. Röder.

Dem Andenken Philipp Spittas

MESSE

I. Kyrie

Heinrich von Herzogenberg (1843-1900)

op. 87

Andante *ff*

Sopran
Alt
Tenor
Bass

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

Andante *ff* v.o. *sf* *s. marc.*

Klavier

4

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

Au. gsdauer / Duration: ca. 60 min.

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edited by
Bernd Wiechert

8

Affz

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

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

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

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

ffz

ffz

ffz

ffz

sf

sf

ffz p espr.

ffz

8... Ob. Cl.

12

mf

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

dir

Christe e -

pp

Christe e -

Cor. Vi.

Vc. Fg.

pp

17

cresc.

le - i - son, e

le - i

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

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

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

le - i - son, e - le -

cresc.

marc

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21 *cresc.* **B** *ff*

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

cresc. e - le - - - i - son, Ky - - -

cresc. e - le - - - i - son, Ky - - -

cresc. e - le - - - i - son, Ky - - -

8 *cresc.* *sf* *ff*

24

- - ri - - e e - le - -

- - ri - - e e - le - -

- - ri - - e e - le - -

- - ri - - e e - le - -

sf *ff*

27 *dim.* *dim.* *pp*

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

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

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

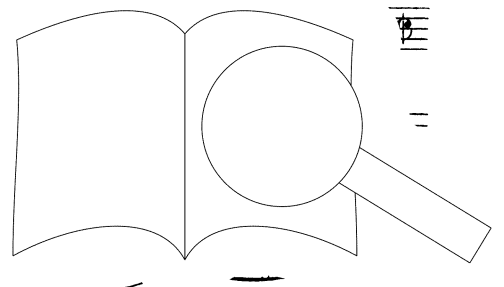
dim. le - i - son, e - le - i - son.

p *pp*

n, e - le - i - son

Cor. Vi.

p espr.



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33 Moderato

Tenor

Bass *p*

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

Moderato

pp S.Fg.

40

C

p

Ky - ri - e,

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

46

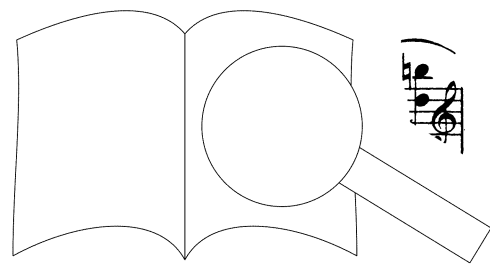
Alt

p

Ky -

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

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



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poco cresc.

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

poco cresc.

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

poco cresc.

p cresc.

Ky - ri - e,

cresc.

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

cresc.

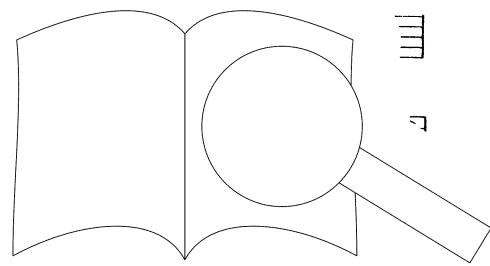
cresc.

cresc.

Vi. Ob.

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

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



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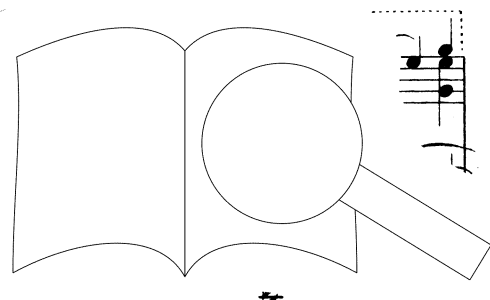
i - son, *mf cresc. sempre*
 i - son, Ky - ri - e e - le - i -
 le - i - son, *mf cresc. sempre* Ky -
 Ky - ri - e, Ky - ri - e e -

mf cresc. sempre
 Pos.

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

Musical accompaniment for the second system.

Musical accompaniment for the third system.



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91 Alt F *p*

SOLI Bass

Chri - ste e - le -

Chri - ste e

99 *p*

Chri - ste e - le -

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

Chri - ste

le - i - son, Chr' son, Chri-

107 *cresc.*

son, e - le -

Chri

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

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

Chri -

G

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114

p Chri - ste e - le - i - son, *f* e - le - i -

p Chri - ste e - le - i - son, *f* e - le - i -

p Chri - ste e - le - i - son, *f* e - le -

p Chri - ste e - le - i - son, *f* e - le -

mf *sf*

122

dim. H *p*

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

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

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

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

S. mf *dim.*

129

e - le - i - son, Chri -

uri - ste e - le -

e - le -

Chri - ste e - le -

3 *3*

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135

cresc.

ste, Chri - ste e - le -

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

Chri - ste e - le - i -

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

140

dim.

J

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

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

son, e - le - i - son,

ste e - le - i -

Chri - ste e -

147

dim.

p

le - i - son,

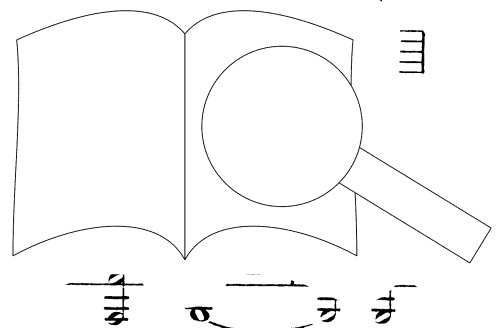
le - i -

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

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

e - le - i - son.

e - le - i - so



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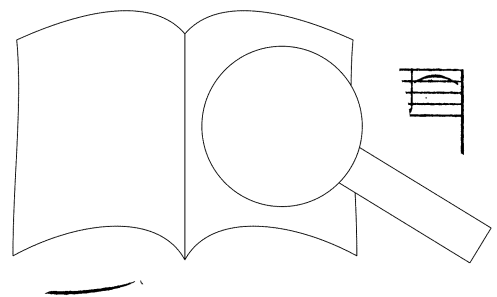
Soprano (S), Alto (A), Tenor (T), Bass (B) vocal parts. Each staff begins with the word "son." and contains a whole rest.

Chorus (C) vocal parts. The Soprano staff begins with a piano (*p*) dynamic and the lyrics "Ky - - ri - e, Ky - - ri - e e - le - i - son, e". The Bass staff begins with a piano (*p*) dynamic and the lyrics "Chri - - ste e - - le".

Instrumental parts for Cor. Vi. (Cornet VI) and Pos. (Posaune). The Cor. Vi. part starts with a piano (*p*) dynamic. The Pos. part starts with a piano (*p*) dynamic.

Vocal parts continuing the Kyrie eleison text. The Soprano staff has lyrics "Chri - - e - - le". The Alto staff has lyrics "e - - le - - i - son, e -". The Tenor staff has lyrics "ri - e, Ky - - ri - e e - le - i -". The Bass staff has lyrics "le - i - son,".

Instrumental part for Tr. (Trumpet). The part begins with a piano (*p*) dynamic and includes a trill (Tr.) marking.



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171

L

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

le - i - son, Chri - ste

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

Ky - ri - e, Ky -

Cor.

179

cr.

e - le - i

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

Chri -

Ky - ri -

Vi. Fl. Ob.

ppresc.

187

f

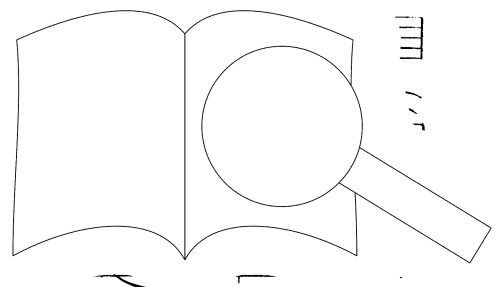
mf

e, *Ky* *cresc.* - i - son, e - le - i - son, e -

son, *Kv* - le - i - son, e - le - i - son, e - le - i -

ste - i - son,

mf



195 *cresc.*

le - - i - son, e - le - - i - son, e - le - - i -
son, e - le - - i - son, e - le - - i son, e - le - - i -
le - - i - son, e - le - - i - son, e - le - - i -
mf cresc.
Ky - - ri - e e - - le - i - son, e - - le - - i -

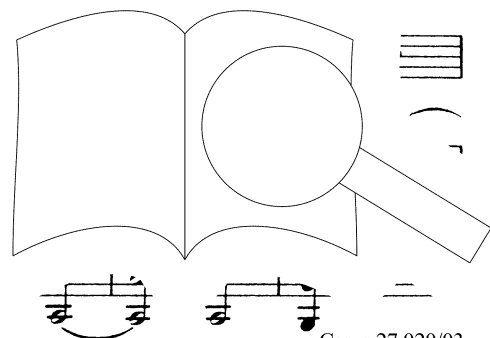
201

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

208

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

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215

sf

ri - e,

ff

sf

Ky - ri - e,

ff

Ky - ri - e,

ff

Ky -

221

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

226 Andante

ff

Ky - ri - e

ff

Ky - ri - e

ff

Ky -

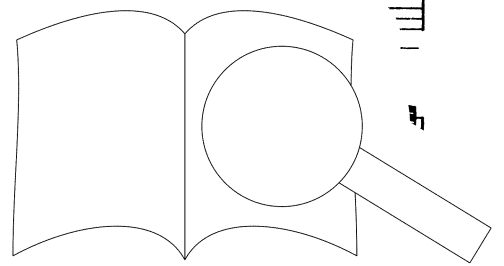
son, e - le - - i - son,

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

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

e - le - - i - son,

s. marc.



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231

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

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

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

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

235 N

cresc. - - i - son, e - le

cresc. - - i - son, e

cresc. - - i - son, i -

cresc. - - i - son, e - i -

238

son, - ri - e e - le

son, - ri - e e - le

- ri - e e - le

- ri

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241

dim. *p*

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

dim. *p*

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

dim. *p*

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

dim. *p*

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

8

Vi. Cor.

dim. *p*

245

dim. *pp*

son, e - - le - i - son,

dim. *pp*

son, e - - le - i - son,

dim. *pp*

son, e - - le - i - son,

dim. *pp*

son, e - - le - i - son,

dim. *pp*

son, e - - le - i - son,

ff

Ob.

dim. *pp*

Ky - -

251

- ri e - - i - son!

- ri e - - le - - i - - son!

- le - -

e - le - -

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II. Gloria

Allegro

C H O R

pp Glo - ri - a

pp Glo - ri - a

Allegro

pp Fl. Ob. Cl.
Tr. Cor. S. pizz.
Led.

5

in ex-cel-sis De-o!

in ex-cel-sis De-o!

pp

pp

Glo -

Glo -

pp

Cor.

11

A

ex-cel-sis De-o!

in ex-cel-sis De-o!

pp

pp

pp

Led.

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17

pp et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis. *dim.* *pp*

pp et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis. *dim.* *pp*

25

et in t h- bus bo-

et - mi - ni - bus bo-

32

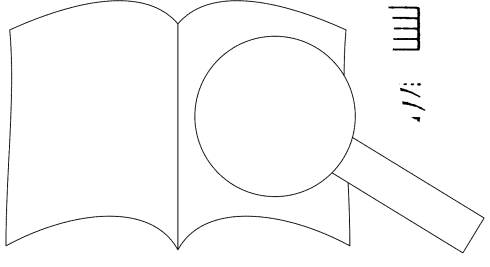
dim.

ta - tis.

pp Tr.

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38 *ff* **B**

Lau - da - - mus te, be - ne - di - ci - mus

Lau - da - - mus te, be - ne - di - ci - mus

Lau - da - - mus te, be - ne - di - ci - mus

Lau - da - - mus te, be - ne - di - ci - mus

ff v. o.

43

te, a - do - ra - - - - -

te, a - do - ra - - - - -

te, a - do - ra - - - - -

te, a - do - ra - - - - -

te, a - do - ra - - - - -

te, a - do - ra - - - - -

47

te, - - - - - ri - fi - ca - - - - -

glo - - - - - ri - fi - ca - - - - -

glo - - - - - ri - fi - ca - - - - -

glo - - - - - ri - fi - ca - - - - -

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51

Sopr. Solo *p*

Moderato

Gra - ti - as a - gi - mus ti - bi prop - ter

dim. *p*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

- mus te.

- mus te.

- mus te.

- mus te.

- mus te.

Moderato

dim. *p s.*

55

mag - nam glo - ri - am tu - am, prop - ter mag - nam

p

Gra -

59

am, propter

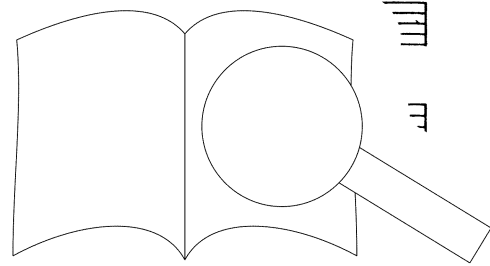
- ti - as a - gi - mus ti - bi

a - gi - mus, a - gi - mus ti - bi

ra - ti - as a - gi - mus, a -

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64 *cresc.*

mag - nam glo - ri - am tu - - - - - am,

cresc.

prop - ter mag - nam glo - ri - am tu - - - - - am,

cresc.

prop - ter mag - nam glo - ri - am

cresc.

prop - ter

67

glo - - ri - am tu - am, prop - ter mag - nam

glo - - ri - am tu - am,

tu - am, glo - ri - am tu - am, mag - nam

mag - nam glo - ri - am tu - - - - -

f **D**

70

prop - ter mag - - - - - nam glo - ri -

prop - ter mag - nam glo - - - - - ri -

- - - - - ri - am,

propter mag - nam glo

p

dim.

er

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am, propter mag - nam glo - - - ri - am tu - -

am, propter mag - nam glo - ri - am tu - -

propter mag - nam, mag - nam glo - - ri - am tu - -

mag - nam, mag - nam glo - - ri - am tu - -

am.

am.

am.

am.

R Do - mi - ne De - us, - - - stis, De - us

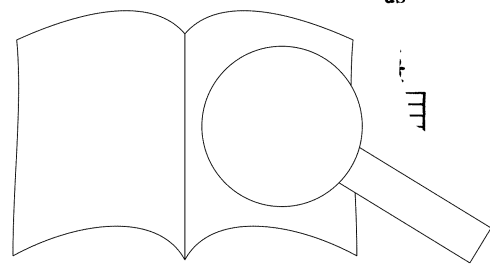
O Do - mi - ne - - - x coe - le - - stis, De - us

H Do - m - - - Rex coe - le - - stis, De - us

C us, Rex coe - le - - us

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82

pa - - ter om - ni - - po - tens, Do - -

pa - - ter om - ni - - po - tens, Do - -

pa - - ter om - ni - - po - tens, Do - -

pa - - ter om - ni - - po - tens, Do - -

86

- - mi - ne Fi - li u - ni - ge - - ni

- - mi - ne Fi - li u - ni - ge - - ni

- - mi - ne Fi - li u - ni - ge - - ni

- - mi - ne Fi - li u - ni - ge - - ni

90

dim. Chri - - ste, Do - mi - ne De - -

dim. su Chri - - ste, Do - mi - ne De - -

dim. su Chri - - ste Do - mi - ne De - -

dim. su Chri - - ste Do - mi - ne De - -

Alt Solo

Moderato

Ag - - nus De - i, Fi - li-us pa - - tris, qui

dim. *pp*

dim. *pp* *us.*

dim. *pp* *us.*

dim. *pp* *us.*

dim. *pp* *us.*

Ob. *pp* *us.*

Ob.

F

SOLI

tol - lis pecca - ta mun - - di, mi-se - re no -

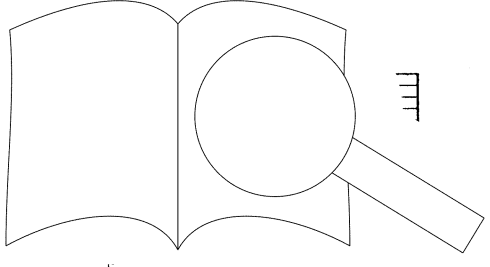
qui tol - lis pec - ca - ta mu - re no - bis, no -

mi-se - re - re no -

pp Su -

pp Su -

Ob. Fg.



p *cresc.*
 Ag - - - nus De-i, Fi - - li - us

bis,

bis,

p *cresc.*
 Ag - - - nus De -

bis,

pp - sci - pe de - pre - ca - tio - nem no - stram,
 Su - sci - pe de - pre - ca - tio - nem no - stram,
 - sci - pe de - pre - ca - tio - nem no - stram,
 Su - sci - pe de - pre - ca - tio - nem no - stram,

C H O R

pp S. pizz.

Fl. Vi

cresc.

pa - tris, qui tol - pec -

mi - se -

pa - tris, qui tol - lis pec - ca - ta mun -

qui tol -

Ob. Fg.

dim. *p*



111

G

p

pp

mi-se-re-re no-bis,

su-

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

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

pp

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

pp

su-re-ca-tio-nem no-

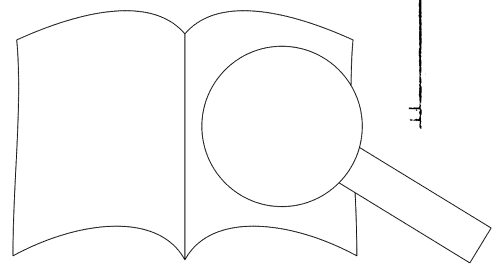
re-ca-tio-nem no-

sci-pe de-pre-ca-tio-nem no-

pp

su-sci-pe de-pre-ca-tio-nem no-

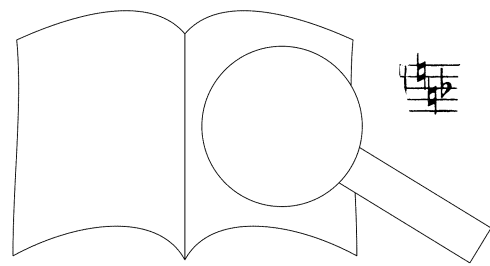
dim.



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-sci-pe de-pre-ca - tio-nem no - stram.
pp su-sci-pe de-pre-ca - tio-nem no - stram.
pp -sci-pe de-pre-ca - tio-nem no - stram.
 su-sci-pe de-pre-ca - tio-nem no - stram.
 stram. *ff* Qui se - - des ad dex - te - ram
 stram. *ff* Qui se - - des ad dex
 stram. *ff* Qui se - - des ad
 stram. *ff* Qui se - - des ad

pa - - tris,
 pa - - tris,
 tris,
 tris,



123

H

p

dim. molto

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

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

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

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

Fg.

Cl.

dim. molto

127

no-bis!

re no-bis!

dim. molto

re no-bis!

mi-se-re-re!

ppp

M.
Maestoso

Ob.

ff Pos. Fg.

132

so-l-

so-lus Do-mi-nus, tu so-lus al-

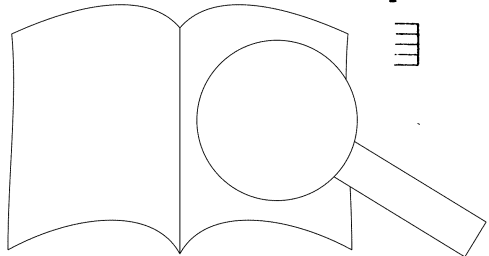
so-lus Do-mi-nus, tu so-lus al-

us, tu so-lus Do-

-tus, tu so-lus Do-

S. Pos.

sf



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137

J

tis - si - mus, quo - ni - am tu so - lus sanc - - tus, tu so - lus Do - -

tis - si - mus, quo - ni - am tu so - lus sanc - - tus, tu so - lus Do - -

tis - si - mus, quo - ni - am tu so - lus sanc - - tus, tu so - lus Do - -

tis - si - mus, tu so - lus Do - -

Fl. Cl.

S. Bl.

Tr. Cor.

sf

142

- mi - nus, tu so - lus, tu so - lus al - tis - si - mus

- mi - nus, tu so - lus, tu so - lus al - tis

- mi - nus, tu so - lus, tu so - lus al

- mi - nus, tu so - lus, tu so -

Je -

Je -

Je -

m.

sf

147

su

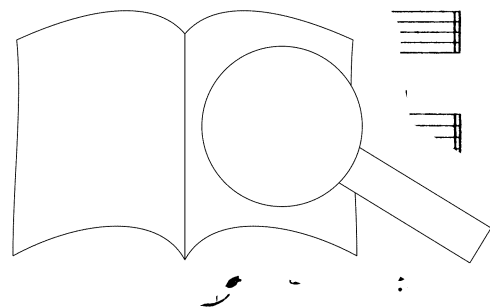
Cum

- ste!

Chri - ste!

sf

S. Bl.



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152

Allegro

san - cto spi - ri - tu in glo - ri - a De - i pa - - tris, a - -

Quo - ni - am tu so - lus san - - - ctus, a - - -

Cum

Allegro

vii. Cor.

157

san - cto spi - - ri - tu in glo - ri - a De - i pa - - a - -

Quo - ni - am tu so - lus san - tus,

Pos.

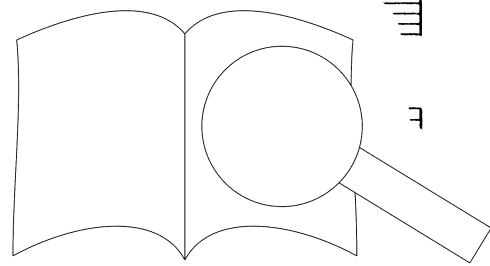
161

men, a - -

a - - - men,

men. a

men,



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166

K

men, quo-ni-am tu so-lus sanc-

a-men, a-men,

men, cum sanc-to spi-ri-tu in glo-ri-a

a-men, a-men,

Vi. Fl. Ob.

170

-tus, a-

De-i pa-tris, a-

sanc-to spi-

Cor.

174

ner

so

-tus, a-men,

men

glo-ri-a De-i pa-

en,

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178

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

182

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

186

ri - tu ir sa - tris, cum sanc - to spi - ri - tu in glo - ri - a De - i pa - tris, sanc - to spi - cum

189

- ri - tu in glo - ri - a De - i pa - tris, a -

glo - ri - a De - i pa - tris, a -

De - i, glo - ri - a De - i pa - tris, a -

- ri - tu in glo - ri - a De - i pa - tris, a -

sf

193

- men, a - men, a -

- men, a - men, a -

- men, a - men, a -

- men, a - men, a -

- men, a - men, a -

- men, a - men, a -

p

198

rit. *M^r* *sf*

rit.

Quo - ni - am tu so - lus sanc - tus, tu

Quo - ni - am tu so - lus sanc - tus, tu

Quo - ni - am tu so - lus sanc - tus, tu

men. Quo

rit. *ff*

Maestoso

Tr. Cor.

Pos. Tb. Pk.

pesante

tu

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so-lus Do - - mi-nus, tu so-lus al - tis-si-mus, tu so-lus, tu

so-lus Do - - mi-nus, tu so-lus al - tis-si-mus, tu so-lus, tu

so-lus Do - - mi-nus, tu so-lus al - tis-si-mus, tu so-lus, tu

so-lus Do - - mi-nus, tu so-lus al - tis-si-mus, tu so-lus, tu

sf *ff* *sim.*

so-lus, Je - su Chri-ste, Je - - s-

so-lus, Je - su Chri-ste, Je -

so-lus, Je - su Chri-ste, Je - -

so-lus, Je - su Chri-ste, Je -

f dim.

f dim.

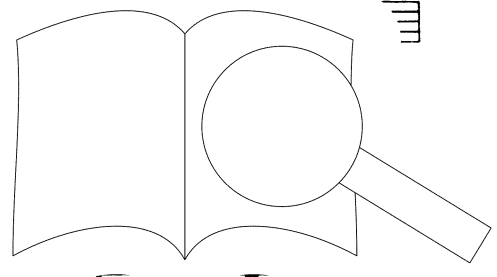
ste!

ste!

pp Quo - ni - am tu so-lus sanc-

pp Quo - ni - am tu so-lus sanc-

ped.



223

pp tus,

pp tus,

pp tu so-lus al-tis-si-mus,

pp tu so-lus al-tis-si-mus,

pp *dim.*

229

ff N Je-su Chri-ste cum spi-ri-tu sanc-to in

ff Je-su Chri-ste cum spi-ri-tu sanc-t

ff Je-su Chri-ste cum spi-ri-tu in De-i

ff Je-su Chri-ste cum spi-ri-to ri-a De-i

pp *ff*

Red.

237

pa-tri a-men!

pa-tri a-en, a-men!

- men, a-men!

, a-men. a-

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Intonation

Credo in unum De-um

III. Credo

Andante

C H O R

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

Andante

mf s.

6

um, pa - trem omni-po - ten - - tem, f

Cre - - do, cre - - do

11

A

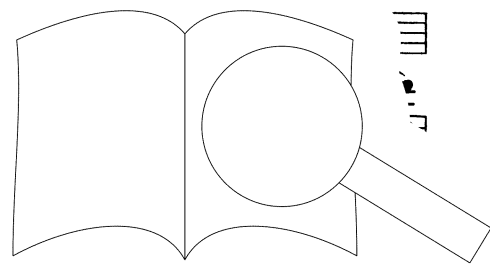
ter - rae,

um

rem coe - li et ter - rae,

ni-po - ten - - tem, factorem coe - li, coe - li et

do, cre - - do



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

Cor. Tr. Hbl.

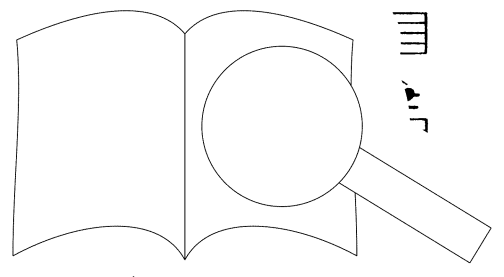
cre - do in
 vi - si - bi - li - um,
 vi - si - bi - li - um,

Cmf

Hbl.

minum, Fi - li - um De - i u - ni - ge - ni - tum, u - ni -
 num Do - minum Je - su - um

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44

ge-ni-tum, Je-sum Christum, cre - - - do in u - num Do -
 cre - - - do in u - num Do - mi-num Je -
 De - i u - ni - genitum,
 cre - - - do in

49

- minum Je - sum, et.
 - sum Chri - stum, Fi - li-um De - i u - ni - g
 Je - - sum ex patre
 u - num Do - minum Je - - - tum. um De - i u - ni -

54

na -
 ex pa - tre na - tum an-te om - ni - a
 et
 - tum, et
 Hbl.
 an -

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73 *ff*

cre - - - do in u - num De - - -

cre - - - do in u - num De - - -

tri, cre - - do in u - num De - - -

tri, cre - - do in u - num De - - -

ff Pos.

77 *sf* *mf*

um, per quem om - ni-a,

um, per quem om - quem

um, per quem a, per quem

um, per quem per quem

sf dim. *mf*

81 *cresc.*

om - - - ta, fac - - - ta

om - - - ta, fac - - - ta

om - - - ta, fac - - - ta

om - - - ta, fac - - - ta

cresc.

86 Poco adagio

sunt. *Solo p*
 sunt. Qui propter nos ho - mi - nes et
 sunt.
 sunt.

Poco adagio

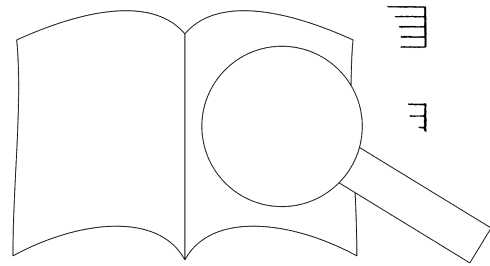
Br. *f p pp* Vi.
f p pp

90

S O L I
 prop - ter nostram sa - lu - tem de - scen - dit
 - dit de
 - dit de
 Pos.

94

Qui prop - ter nos
 ci - lis,
 - - lis,
 ci



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97

ho - - mi - nes et prop - ter nostram sa - lu - - tem de -

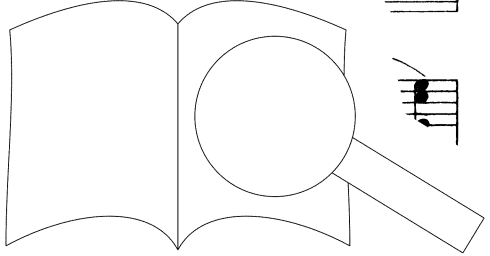
100

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

103

lis,
scen
de - - scen - - dit de
je - - lis,
de - scen - - dit de

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106

dim. **H**

coe - lis, de coe - lis.

scen - dit de coe - lis.

coe - lis, de coe - lis. *p* Et - in - car - na - tus est de

descen - dit de coe - lis.

dim. *pp* Cl. Fl.

110

p Et - in - car - na - tus est de spi - ri - t - u

spi - ri - tu sanc - to ex Ma - ri - vi - ae, ex Ma -

Ob. Cl. Ob. Fl.

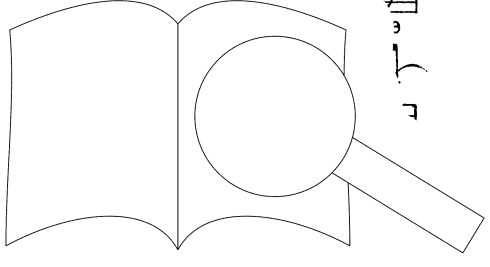
114

ri - gi - ne,

vir - gi - ne,

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117 *p*

Et in-car-na - tus est de spi - ri - tu sanc - to ex Ma-

spi - ri - tu sanc - to ex Ma-ri - a vir - gi - ne, ex Ma-

Vi. Ob. Fl. Ob.

121

ri - a vir - gi - ne,

et ho-

ri - a vir - gi - ne,

cresc. molto

124

fac - tu -

dim. *p* et ho - *p* et

ti - am pro no - - - bis, *dim.* *p* **K**

ti - am pro no - - - bis, *dim.* *p*

ti - am pro no - - - bis, *dim.* *p*

am pro no - - - bis, *f* *dim.* *p* **Chor** *p* cru - ci -

C H O R

cru - ci - fi - - - xus, *p* *cresc.* cru - ci - fi - *cresc.*

cru - ci - fi - - - xus, *p* *cresc.* cru - ci - fi *cresc.*

cru - ci - fi - - - xus, *p* *cresc.* cru - ci - fi *cresc.*

fi - - - xus, cru - ci - *cr* xus, cru - ci - *cr*

Br. Cor.

cru - ci - fi *mf* *dim.* *p* sub Pon - ti - o Pi - la - to

cru - ci - fi *mf* *dim.* *p* xus, sub Pon - ti - o Pi - la - to

cru - ci - fi *mf* *dim.* *p* - xus, sub Pon - ti - o Pi - la - to

- xus, sub Po *f*



150L

Solo *p dim.* pas - sus, Chor *p dim.* pas - sus Solo *pp* et se-

Solo *p dim.* pas - sus, Chor *p dim.* pas - sus Solo *pp* et se-

Solo *p dim.* pas - sus, Chor *p dim.* pas - sus Solo *pp* et se-

Solo *p dim.* pas - sus, Chor *p dim.* pas - sus Solo *pp* et se-

pas - sus, pas - sus et se-

155

Chor *ppp* pul - tus est, — Chor *ppp* se - pul - tus

Chor *ppp* pul - tus est, — Chor *ppp* se - pul - tus

Chor *ppp* pul - tus est, — Chor *ppp* se - pul - tus

Chor *ppp* pul - tus est, — Chor *ppp* se - pul - tus

pul - tus est, se - pul - tus est, — pul - tus est, —

dim.

Cb. Cfg.

161

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166 Più mosso

Et re-sur-re - xit, et re-sur-re - - - xit ter-ti-a

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

Et re-sur-re - - - xit ter-ti-a

est. Et re-sur-re - re - xit ter-ti-a

Più mosso

170 M

di - e se - cun - dur . a

di - e se - cun - dum scrip -

di - e se - cun - dum scrip - tu -

di - e se - cun - dum scrip - tu -

Tr. Cor. Pos.

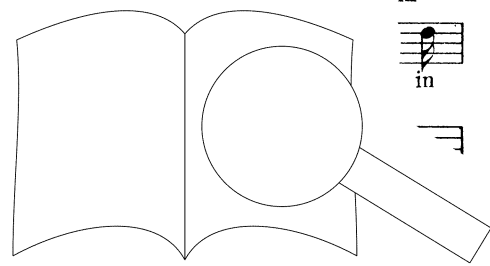
173

ras, et a -

et a - scen - dit in coe -

- dit in coe - - lum in

in



176

scen - dit in coe - - lum, a - scen - dit in coe - lum, *N ff*

- - lum, et a - scen dit, a - scen - dit in coe - lum, *ff*

coe - - lum, et a - scen - dit in coe - lum, *ff*

coe - - lum, et a - scen - dit, a - scen - dit in coe - lum, *ff*

179

a - scen - dit in coe - - lu. *ff*

et in *ff*

et a - scen - dit in lu. et *ff*

181

scen - dit in *ff*

scen - di am, in coe - - lum, se - det *ff*

in coe - - lum, se - det *ff*

en - dit in coe - - lum, se - det *ff*

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184

ad dex-te-ram pa - - - tris, et
 ad dex-te-ram pa - - - tris, et
 ad dex-te-ram pa - - - tris, et
 ad dex-te-ram pa - - - tris, et

ff v.o.

187

i - te-rum ven - tu - rus est cum
 i - te-rum ven - tu - rus est
 i - te-rum ven - tu - rus es
 i - te-rum ven - tu -

ri -
 ri -
 - ri -

190

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

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vi - vos et mor - tu-os, — ju - di - ca - re vi - -
 vi - vos et mor - tu-os, — ju - di - ca - re vi - -
 vi - vos et mor - tu-os, — ju - di - ca - re vi - -
 vi - vos et mor - tu-os, — ju - di - ca - re vi - -

- vos — et mor - tu - os,
 - vos — et mor - tu - os,
 - vos — et mor - tu - os,
 - vos — et mor - tu - os,

reg - ni. — ni non e - rit fi - nis. — *lunga*
 ai non, non e - rit fi - nis. — *lunga*
 reg - ni non e - rit — *lunga*
 cu - jus reg - ni non



205 **Andante**

Cre - - - do, cre - do in spi-ri-tum sanc - tum do - mi -

Andante

s. mf

210

num et vi-vi - fi - can-tem, qui ex pa - tre fi

Cre - - - do, cre - do in spi-ri - tur - mi -

215

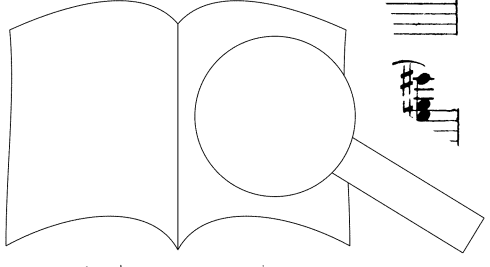
ce - dit. ex pa - tre fi - li - o - que pro -

nun, vi - vi - fi - can-tem, qui ex pa - tre fi - li -

- - - do, cre - do in spi-ri-tum sanc -

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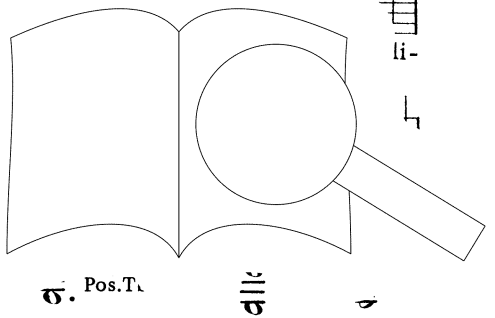
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ce - dit, cre - do in spi - ri - tum sanc - tum do - mi -
o - que pro - ce - dit, ex
- tum do - mi - num et vi - vi - fi - can - tem, qui ex
Cre - do, cre - do in
cresc.

cresc.
num vi - vi - fi - can - tem, qui ex pa - tre fi
pa - tre fi - li - o - que pro - ce - dit,
pa - tre fi - li - o - que pro - ce
cresc.
spi - ri - tum sanc - tum do - mi - vi - vi - fi -
cresc.

ce - dit, qui cum pa - tre
- li - qui cum pa - tre
et fi - li -
pa - tre fi - li - o - que p
ff



Pos. 1.

all.

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232

si - mul a - do - ra - tur et
 si - mul a - do - ra - tur et

- o a - do - ra -

236

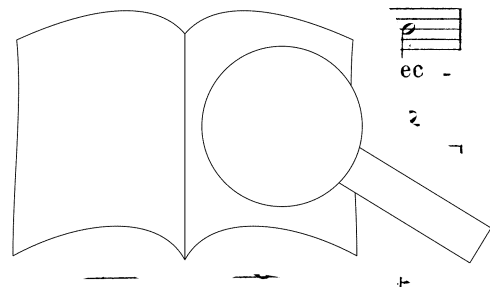
con - glo - ri - fi - ca - tur.
 con - glo - ri - fi - ca - tur.
 tur, qui lo - cu - tur, phe - tas.
 tur, qui lo - cu est pro - phe - tas.

240 **Più lento**

Et
 ca - tho - li - cam et a - po - sto - li - cam ec -
 tam ca - tho - li - cam et a - po - sto - li - cam ec -
 - tam ca - tho - li - cam ec -
 - tam sanc - tam ca - the
 ec -

Fl. Tr. Pos.

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cle - si - am, con - fi - te - or u - num bap - tis - ma

cle - si - am, con - fi - te - or u - num bap - tis - ma

cle - si - am, con - fi - te - or u - num bap - tis - ma

cle - si - am, con - fi - te - or u - num bap - tis - ma

Cl. Cor. Fg.

p dim.

rit. ppp Adagio

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

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

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

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

rit. pp

pp *ppk.*

pp

SOLI

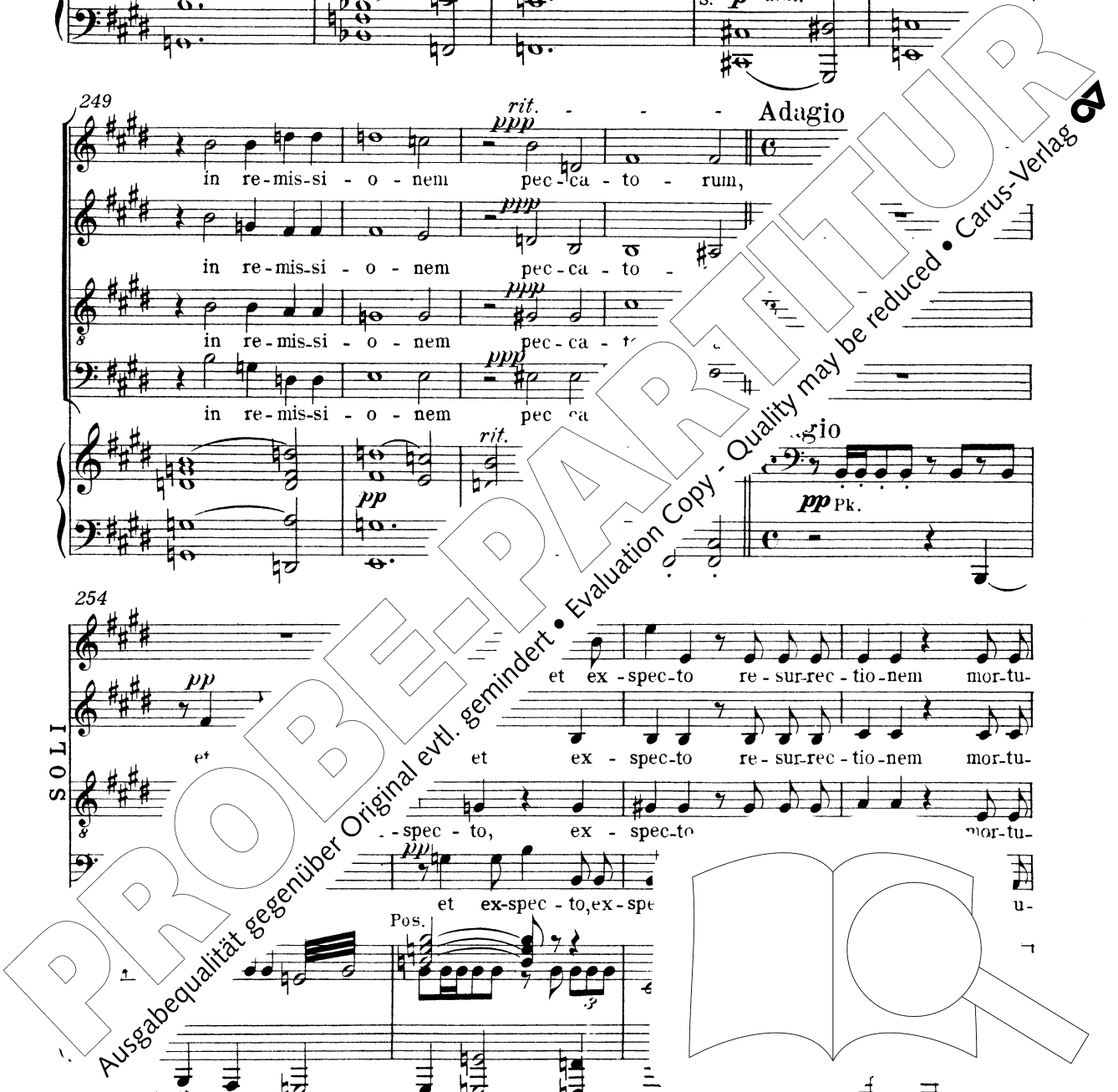
et ex - spec - to re - sur - rec - tio - nem mor - tu -

et ex - spec - to re - sur - rec - tio - nem mor - tu -

- - spec - to, ex - spec - to mor - tu -

et ex - spec - to, ex - spe

Pos.



S

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

Cor.

The musical score for the Soprano part (S) and Cor Anglais (Cor.) spans measures 258 to 261. The Soprano part is written in a soprano clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are: "o - rum et vi - tam ven - tu - ri", "o - rum et vi - tam ven - tu - ri sae - cu - li, a -", "o - rum et vi - tam ven - tu - ri", and "o - rum et vi - tam ven - tu - ri sae - cu - li, a - men,". The Cor Anglais part is written in a bass clef with the same key signature and time signature. Dynamics include *p* (piano) and *pp* (pianissimo). The Cor Anglais part includes a section labeled "Cor." starting in measure 260.

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

et vi - tam ven -
 a - - - - -

CHOR

The musical score for the Chorus (CHOR) spans measures 262 to 265. The lyrics are: "sae - cu - li, a - men, a -", "- men, a - men, a -", "tu - ri sae - cu - li,", "a - - - - - men,", "et vi - tam ven -", and "a - - - - -". The Chorus part is written in a soprano clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. Dynamics include *dim.* (diminuendo) and *pp* (pianissimo). The Chorus part is labeled "CHOR" on the left side.

dim. Cl. Fg. pp

The musical score for the Clarinet in F major (Cl. Fg.) spans measures 262 to 265. The lyrics are: "sae - cu - li, a - men, a -", "- men, a - men, a -", "tu - ri sae - cu - li,", "a - - - - - men,", "et vi - tam ven -", and "a - - - - -". The Cl. Fg. part is written in a soprano clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. Dynamics include *dim.* (diminuendo) and *pp* (pianissimo). The Cl. Fg. part is labeled "Cl. Fg." on the left side.



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

- men, a - men, a - - - - - men, a - - - - -
 a - - - - - men, a - - - - -
 et ta - - - - - ri
 men, a - - - - - men,

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

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276

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

cresc.

cresc.

279

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

cresc.

mf

mf

Pos.
mf

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282

Musical score for measures 282-283. It features four vocal staves and a piano accompaniment. The vocal parts have lyrics: "tu - ri sae - cu - li, a - - men, a - -", "vi - tam sae - cu - li, a - - men, a - -", "et vi - tam, a - - men, a - -", and "tu - ri sae - cu - li, a - -". The piano part includes dynamic markings such as *f* and *mf*.

284

SOLI

Musical score for measures 284-285. It features four vocal staves and a piano accompaniment. The vocal parts have lyrics: "et - tu - ri", "et - tu - ri sae - cu - li,", "men, a -", "men", "men,", "men,", "men,", and "men,". The piano part includes dynamic markings such as *p*, *dim.*, and *f*.

pp
tam ven-tu-ri sae-cu-li, a - men, a - - men, a - men.

pp
sae - cu-li, a - - men, a - men, a - - men, a - men.

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

pp
— a - men, a - - men, a -

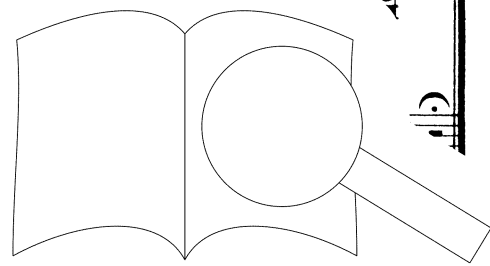
pp
a - m - - a - men.

- men, a - men.

a - - men, a - men.

pp
a - men, a - - men, a - men.

dim. *pp*



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IV. Sanctus

Allegro maestoso

Sanc - - - tus, sanc - - - tus, sanc - - - tus

R

C H

ff

Sanc - - - tus, sanc - - - tus, sanc - - - tus

Allegro maestoso

ff v.o.

6

do-mi-nus de-us Sa-baoth!

Sanc - tu - - - tus, sanc - - - tus, sanc - - - tus, sanc - - - tus, sanc - - - tus, sanc - - - tus

do-mi-nus de-us

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11

A

f

ple - - ni,

- tus do-mi-nus de-us Sa-ba-oth!

ple -

ple - - ni,

- tus do-mi-nus de-us Sa-ba-oth!

ple -

15

ple - - ni, ple - ni, *p*

- ni, ple - - ni,

ple - - ni, ple - - ni

- ni, ple - i li, ple -

ff

19

ff

sunt coe -

coe -

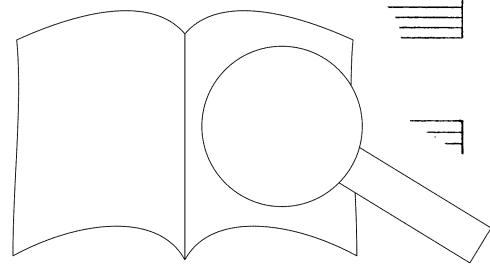
sr

- ni sunt coe - l

- li et ter - ra

- li et ter - ra

- li et ter - ra



22

B

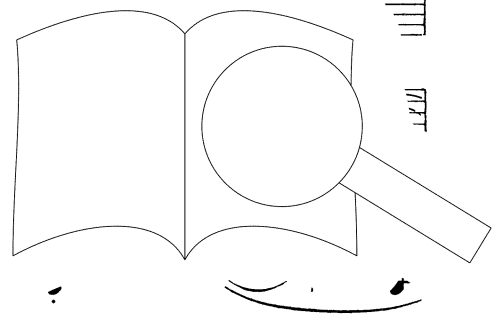
glo - ri - a tu - a, ple - ni glo - ri - a tu -
 glo - ri - a tu - a, glo - ri - a tu -
 glo - ri - a, ple - ni glo - ri - a tu -
 glo - ri - a tu - a, glo - ri - a tu -

26

a.
 a.
 a.
 a. Sanc - - tus, sanc - sanc -

30

Sanc - - tus, sanc -
 do - mi - nus de - us Sa - bac



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34

- tus, sanc - tus do-mi-nus de - us

sanc - tus, sanc -

38

Sanc - tus, sanc - tus

Sa - ba-oth, sanc - tus, sanc -

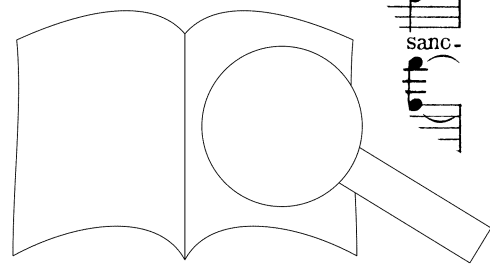
- tus, sanc - tus,

42

Sanc - tus, sanc -

- tus de - us Sa - ba-oth, sanc - tus, sanc - tus, sanc -

- tus, sanc - tus,



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46

- tus, sanc - - tus, sanc -

- tus, sanc - - tus, sanc -

- tus, sanc - - tus, sanc -

Bl. *sf* *sf* *s*

50

- tus do - mi - nus de - us Sa

- tus do - mi - nus ple -

- tus do - mi - nus ba - oth,

Bl. *sf* *sf*

54

ple -

ple - - ni, ple -

- ni, ple - ni,

ple - - ni, - - ni,

- ni,

sf *sf*

58

- ni sunt coe - li et ter - ra
 ple - ni, ple - ni sunt coe - li et ter - ra
 ple - ni sunt coe - li et ter - ra
 coe - li ple - ni sunt coe - li et ter - ra

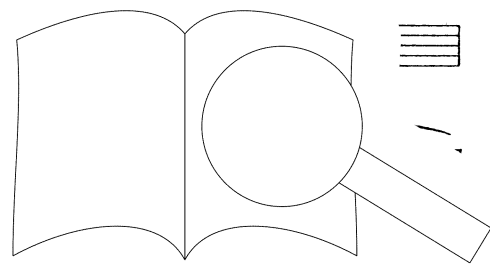
sf
 Pos.

62

glo - ri - a tu - a, glo - ri - a
 glo - ri - a tu - a, ple - ni glo - ri - a
 glo - ri - a tu
 glo - ri - a tu - a tu -

66 Allegro

a! O - sar - na in ex - cel -
 a!
 O - san -



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71

- sis, o - san - na, o - san - na, o -

- na in ex - cel - sis,

O - san - na in ex -

O - san -

E

76

san - na, o - san -

o - san - na, o - san - na, o - san -

cel - sis,

sa.

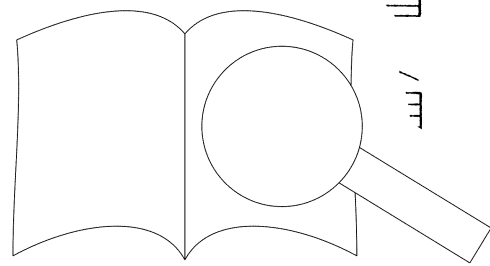
- na in

81

san -

o - san - na, o - san -

- si

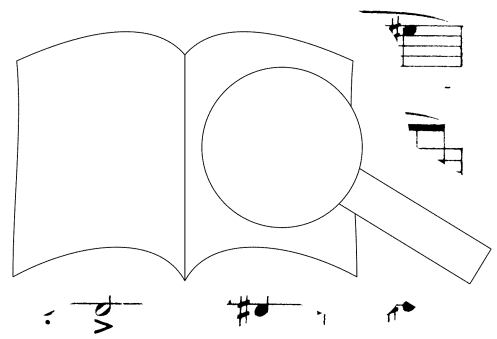


na in ex-cel - sis, F
 - na in ex-cel - sis, o - san -
 - na in ex - cel - sis, o - san -
 in ex - cel - sis,

mf *S.*

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

cresc.
cresc.
 ex
 ce
 - sis, in ex - cel - sis, o
cresc.



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100

rit. -

na,
na,
na,
na,

sf sf *f cresc.* *rit. -* *ff* v.o.

Bl.

105

Maestoso

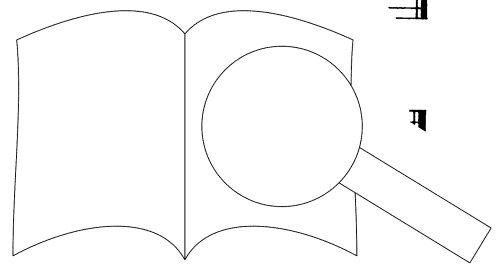
san - na, o san - na, o san -
san - na, o san - na, o san -
san - na, o san - na, o san -
san - na, o san - na, o -

Maestoso

112

in ex - cel - sis!
in ex - cel - sis!
in ex - cel - sis!
in ex

Tr. Cor.



attacca

V. Benedictus

Andante

G dolce

Be - ne -
dolce

Be - ne -
dolce

Be - ne -
dolce

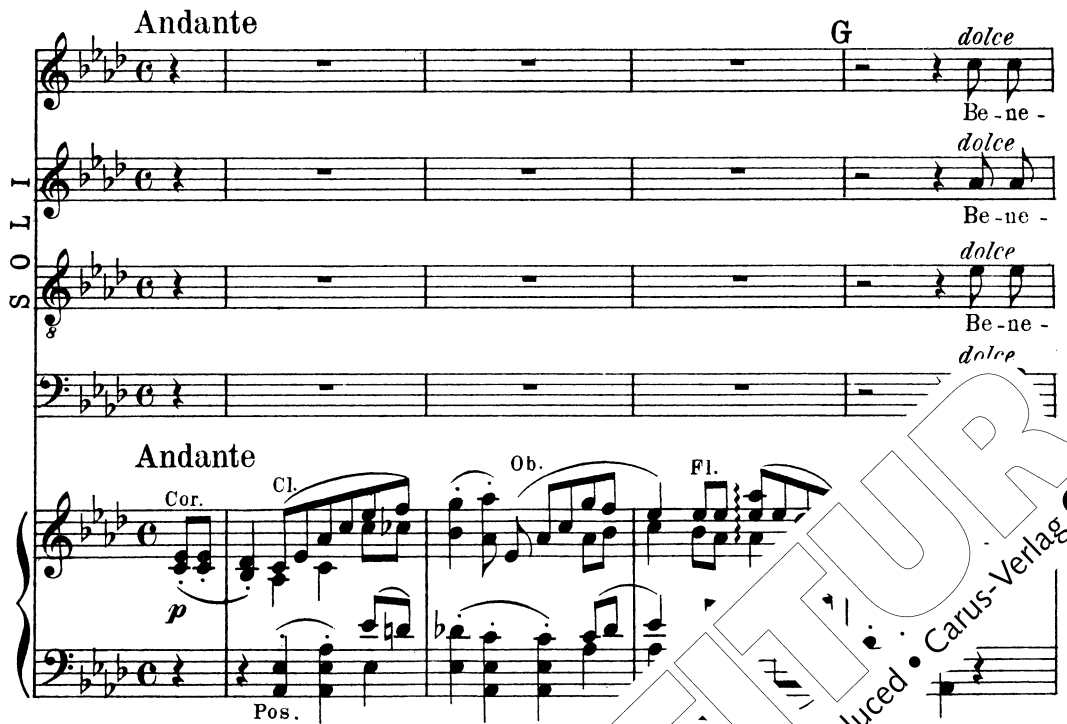
Be - ne -
dolce

Andante

Cor. Cl. Ob. Fl.

p

Pos.



5

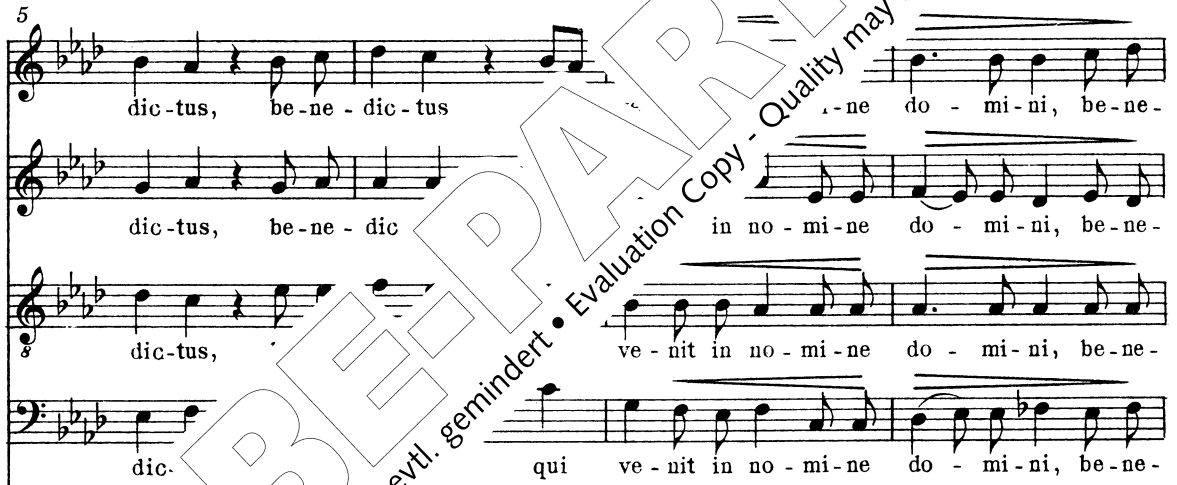
dic - tus, be - ne - dic - tus

dic - tus, be - ne - dic

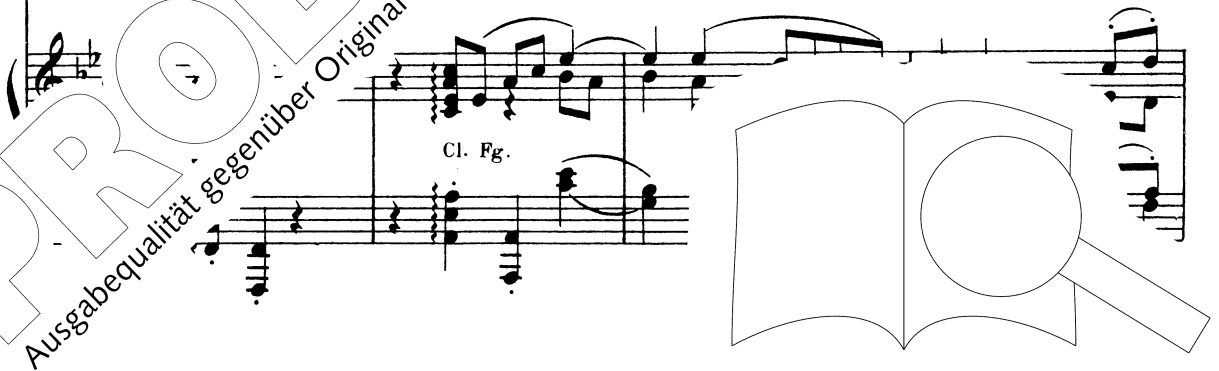
dic - tus,

dic.

Be - ne - do - mi - ni, be - ne -
in no - mi - ne do - mi - ni, be - ne -
ve - nit in no - mi - ne do - mi - ni, be - ne -
qui ve - nit in no - mi - ne do - mi - ni, be - ne -



Cl. Fg.



dic - tus, be - ne - dic - tus qui ve - nit in no - mi - ne
 dic - tus, be - ne - dic - tus qui ve - nit in no - mi - ne
 dic - tus, be - ne - dic - tus qui ve - nit in no - mi - ne
 dic - tus, be - ne - dic - tus qui ve - nit in no - mi - ne do - mi -

H

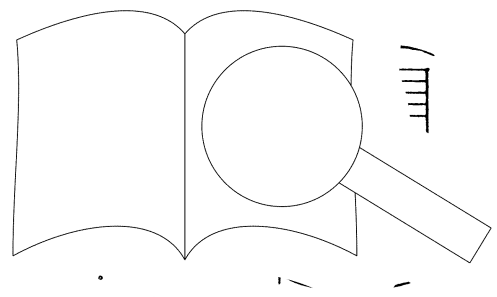
do - mi - ni,
 do - mi - ni,
 do - mi - ni,
 ni,

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

poco cresc.
poco cresc.
poco cresc.

C
H
O
R

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15

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

poco cresc. *p*

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

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

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

p

Pos.

19

p cresc.

p *cresc.*

be-ne - dic-tus qui ve - nit in no - mi - ne

cresc.

be - - ne -

p cresc.

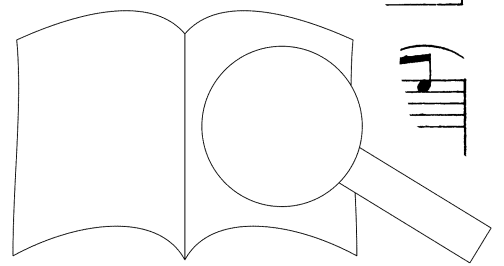
be-ne-dic - tus qui

sis,

sis,

Ob.

p espr. *cresc.*



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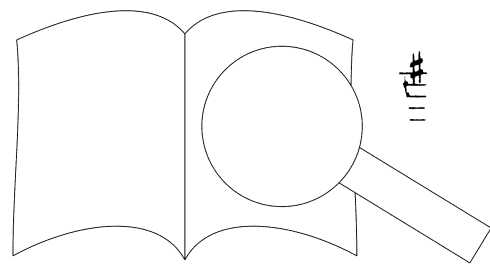
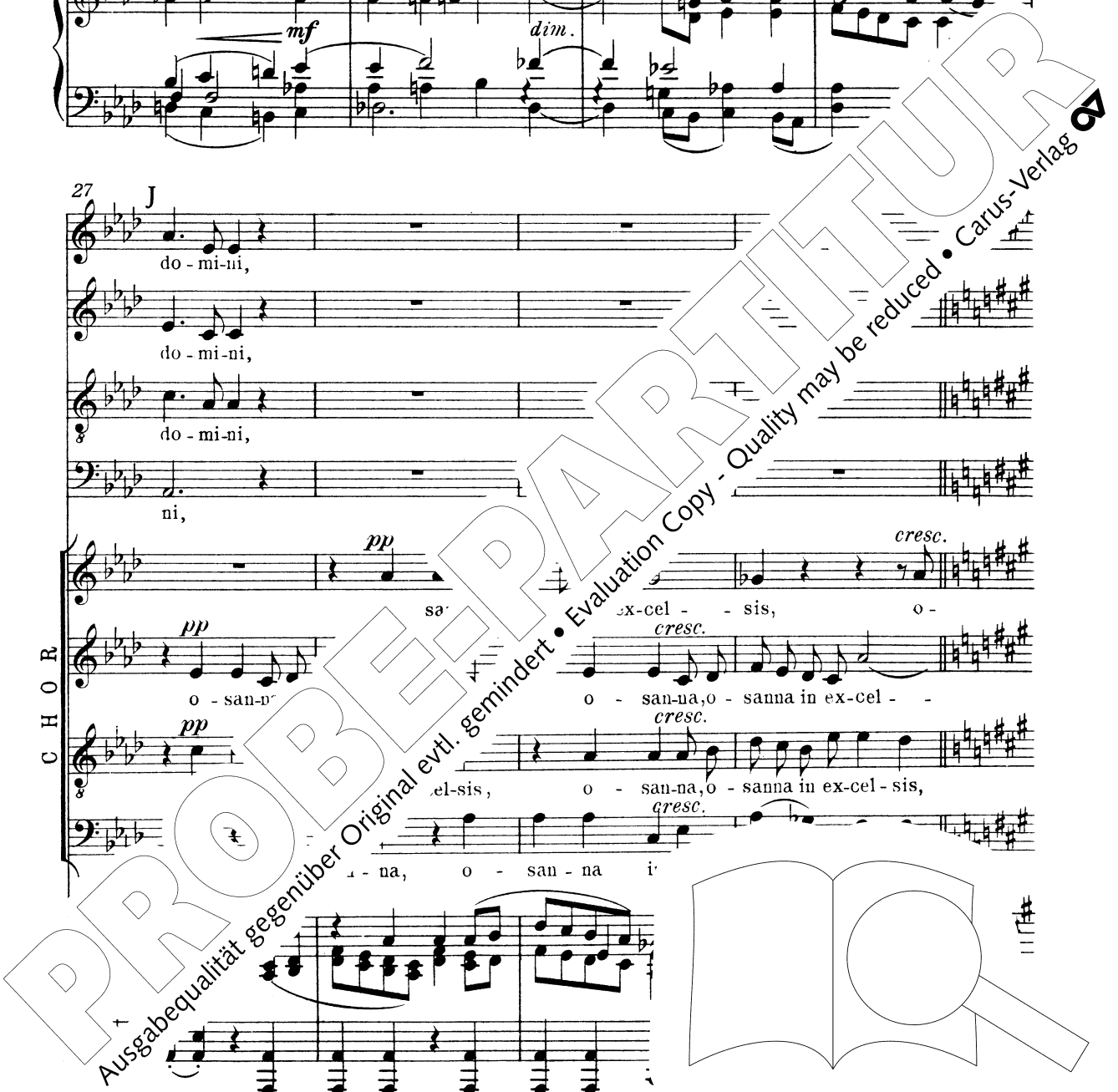
ve - - - nit, ve - - nit, qui ve - - nit in no-mi-ne
 do - mi-ni, in no - mi-ne, in no - mi-ne, qui ve - nit in no-mi-ne
 dic-tus qui ve-nit in no - mi-ne, in no - mi-ne, qui ve - nit in no-mi-ne
 ve - - nit in no - - mi-ne do - mi-ni, in no - mi-ne do - mi-

dim. *mf* *dim.*

do - mi-ni,
 do - mi-ni,
 do - mi-ni,
 ni,
 o - san-na, o - sanna in ex-cel - - sis, o -
 o - san-na, o - sanna in ex-cel - - sis,
 o - san-na, o - sanna in ex-cel - sis,
 - na, o - san - na i'

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

C H O R



31

p cresc. *f*

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

p cresc. *f*

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

p cresc. *f*

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

p cresc. *f*

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

35

dolce

be - ne -
 dolce
dolce
be - ne -

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

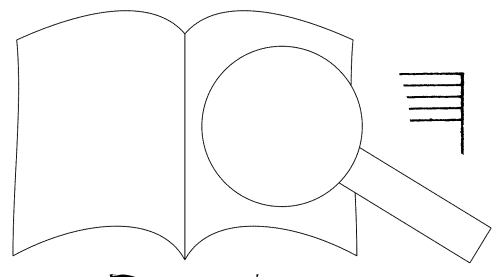
o - san - na in ex - cel - sis,

san - na in ex - cel - sis,

na, o - san -

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K

dic - tus, be - ne - dic - tus qui ve - - - nit in no - mi - ne

dic - tus, be - ne - dic - tus qui ve - - - nit in no - mi - ne

dolce
be - ne - dic - tus,

dolce
be - ne - dic - tus qui ve - - - nit

p Pos. Cl. Fg.

do - mi - ni, qui ve - - - nit in do - mi - ni,

do - mi - ni, nit in do - mi - ni,

be - ne - dic - tus qui be - ne - dic - tus qui

no - nit in no - mi - ne do - mi - ni,

be - ne - dic - - tus,
 in no - mi - ne do - - mi - ni,
 ve - nit in no - mi - ne do - - mi - ni,
 in no - mi - ne do - - mi - ni,

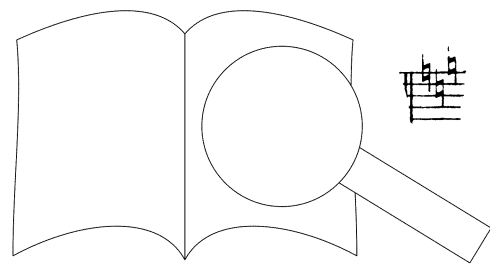
C
H
O
R

o - san - na, . n.

Cl. *f* *f* *dim.*

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

cresc.



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50

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

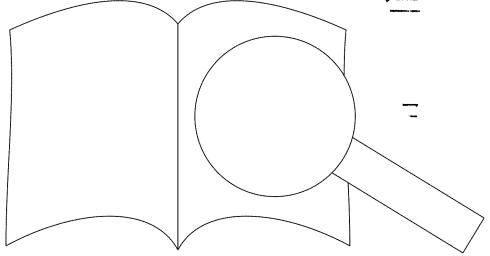
mf cresc. *f Pos.* *ff*

53

san - na, o - san - na, o - san - - na, san - -
 san - na, o - san - na, o - sar o - san - -
 san - na, o - san - na, - - na, o - san - -
 san - na, - - na, o - san - -

ffz *ffz* *ffz*

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mf *p*

na, o - san - - na, o - san -

mf *dim.*

na, o - san - - na,

mf *dim.*

na, o - san - - na,

Cor. Fl.

mf Pk. *dim.* l.h. r.h. *p*

M *dol.*

oe - ne -
be - ne -
dic - tus, be - ne -
dic - tus, be - ne -

na, o - san - - - na,
na, o -
o - san - - - na,
o - san - - - - na, o -

Cl. l.h. *pp* Vi.

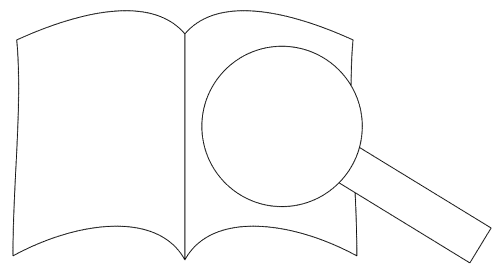
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dic-tus qui ve-nit in no-mi-ne do-mi-ni, be-ne-dic-tus, be-ne-
 dic-tus qui ve-nit in no-mi-ne do-mi-ni, be-ne-dic-tus, be-ne-
 dic-tus qui ve-nit in no-mi-ne do-mi-ni, be-ne-dic-tus, be-ne-
 dic-tus qui ve-nit in no-mi-ne do-mi-ni, be-ne-dic-tus, be-

o - san - na,
 san - na, o - s - na,
 o - san - - na, o -
 san - na, a - na, o - san - na

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dim. N

dic-tus qui ve - nit in no-mi-ne do-mi-ni,
 dic-tus qui ve - nit in no - - mi-ne do-mi-ni,
 dic - tus qui ve - nit in no-mi-ne do-mi-ni,
 dic-tus qui ve - nit in no - mi-ne do - mi - ni, *dim.* *p* *cresc.* be-ne-dic-tus qui

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

dim.

SOLI

be-ne-dic-tus, be-ne-dic-tus qui
 be-ne-dic-tus, be-ne-dic-tus qui ve-nit in
 qui ve - nit, qui ve-nit in nomine, qui ve - nit in nomine, qui
 de-us qui ve - nit, qui ve in

mf *dim.* *mf* *dim.*

esc.

dim. **0** *p*

ve-nit in no-mi-ne do-mi-ni, be-ne-

dim.

no - - - mi-ne do-mi-ni,

ve-nit in no-mi-ne do-mi-ni,

no-mi-ne do - mi - ni,

CHOR

pp

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

pp

o - san - na, o - san-na i -

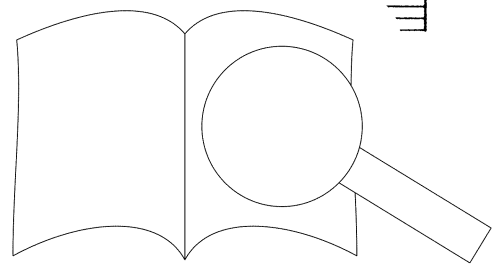
o - san-na in ex-cel - -

ja, o - san - na in ex -

p espr.

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cresc. *dim.* **P**

dic-tus, be-ne-dic-tus qui ve-nit in no - - mi-ne do-mi-ni.

p *cresc.* *dim.*

be-ne-dic-tus qui ve-nit in nomi-ne do - - mi-ni.

p *cresc.* *dim.*

be-ne-dic-tus qui ve-nit in no - - mi-ne do-mi-ni.

p *cresc.* *dim.*

be-ne-dic-tus qui ve-nit in nomi-ne do - - mi-ni.

cresc. *dim.* **pp**

o - san - - na in ex-cel

cresc. *dim.*

in ex-cel-sis, i

cresc. *dim.*

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

cresc.

cel - sis, o - san - na, o - san - - sis.

cresc. *pp* **espr.**

Vi.

cresc.

Cor. 3

Tr. 3

resc. **sf**

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94 Allegro

CHOR

0 - san - - - - - na in ex - cel - - - - -
 O - san - - - - -
 O - san - - - - -

Allegro

sf *f*

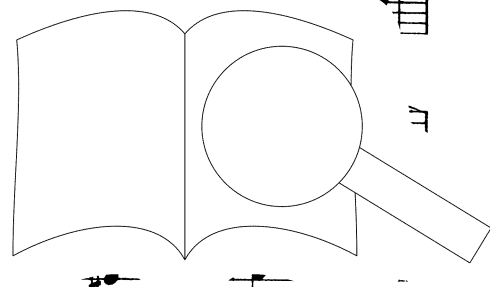
100

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

105

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

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111

na in ex-cel - sis, R

na in ex-cel - sis,

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

sis, in ex-cel - sis,

117

o-san - na

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

na in ex-

123 *cresc.*

sis, o - san -

sis, o - san -

sis, in ex-cel-sis, o

cresc.

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rit. - - - *ff*

na,
na,
na,
na,

sf sf f cresc.
Bl.

rit. - - - *ff* v.o.

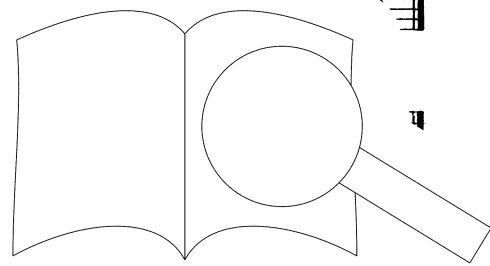
Maestoso

san - - - na, o - san - - - na, o - san -
san - - - na, o - san - - - na, o - s
san - - - na, o - san - - - na,
san - - - na, o - san - - - s.

Maestoso

in ex - cel - - - sis!
in ex - cel - - - sis!
na in ex - cel - - - sis!
na in

Tr. Cor.



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VI. Agnus Dei

Andante sostenuto

Sopran

Tenor

Vi.

Pk.

pp

s.v.

dim.

dim.

SOLI

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

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10 A

mun - di,

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

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

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

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

S. Hbl.

p *er*

14

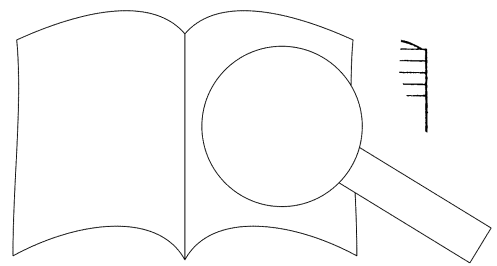
- - re no - bis, re no - bis, mi-se - re - -

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

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

re *dim.* re, mi - se - re - re mi-se -

p *er*



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18 *p* *dim.*

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

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

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

re re no

22 **B** Alt Solo

s.v. Ag - nus i us pec-ca - ta

Bass Solo

s.v. Ag - nus De - ta mun - di, qui

bis,

bis,

bis,

Pk. Fg.

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

dim.

di,
 mi - se - re - - re - - - re
 mi - se - re - - re no - bi - - e - re - - - re no - -
 mi - se - re - - re, mi - se - -
 - re - re no - bis, mi - se - re - -

p
p
p
resc.
cresc.

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34

dim.

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

dim.

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

dim.

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

dim.

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

38

p

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

p

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

p

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

p

re - - - re no - - -

dim.

dim.

dim.

dim.

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SOLI

42 *mf* **D**

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

Ag - nus De - i, qui tol - - lis pecca - ta

Ag - - nus De - i, qui tollis pec-ca - ta mun - di, qui

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

CHOR

pp bis, mi-se - re - re, mi-se - re - re

pp bis, mi-se - re - re, e - re,

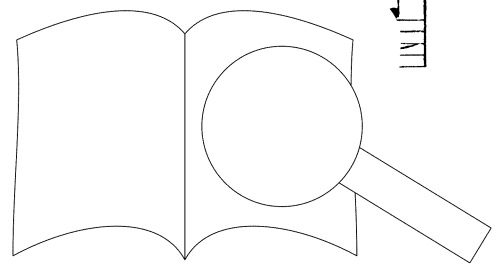
pp bis, mi-se - re - re, mi-se -

pp bis, mi. mi-se - re - re,

pp

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47

cresc. ca - ta, pec - ca - - ta mun - - di, Ag - -
cresc. mun - di, Ag - nus De - i, Ag - - nus De - i, qui
cresc. tol - lis pec - ca - ta, pec - ca - - ta mun - di, Ag - - nus
cresc. Ag - nus De - i, Ag - - nus De - -

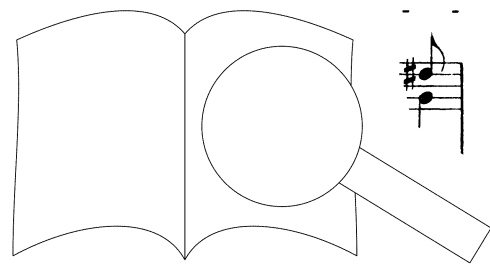
re - - re,
 mi-se re - - re,
 re - - re,
 mi-se re - - re,

cresc.

52

- nus De - - i, ca - ta mun - di, qui
cresc. tol - lis pec - ca - ta mun - di,
 De - i, pec - ca - ta mun - di, qui tol - lis pec -
 - lis pec - ca - ta r

cresc.



56 *dim.* *rit.* *mf dim.* *a tempo* **F** *p*

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

mf dim.

Ag - - nus De - i,

mf dim. *p*

ca - ta mun - di, Ag - - nus De - i, Ag-nus De-i, qui

dim. *p*

di, — pec - ca-ta mun - - di, Ag-nus De - i,

sf dim. *rit.* *a tempo* *p*

61 *ossia Sopr. Solo:*

[ca - - ta, pecca - - ta mun -]

ca - - ta mun -

p *rit.*

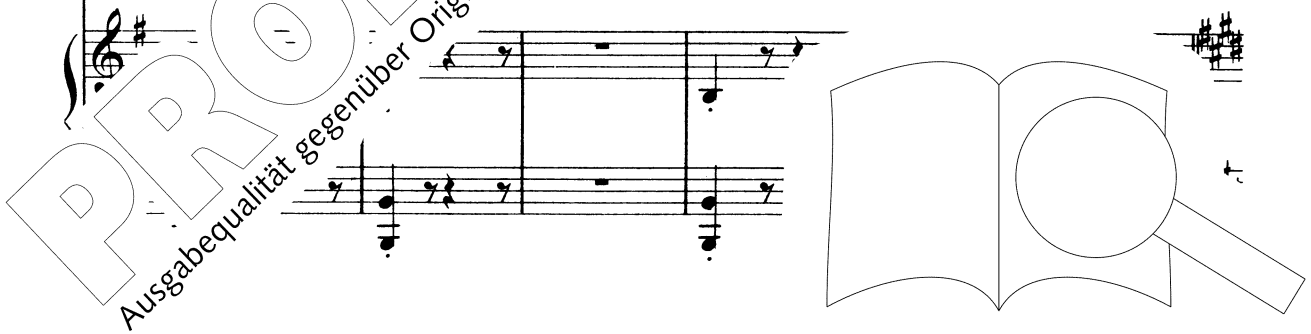
qui tollis pec - ca - - ta mun -

p *rit.*

tollis pecca - - ta mun -

p *rit.*

qui , pecca - - ta, pecca - ta mun -



67 **Un poco più largo**

dolce

di, do - na

dolce

di, do - na no -

dolce

di, do - na

dolce

di, do - na

dolce

do - b. in,

dolce

do - bis pa - cem,

dolce

do - na pa - cem,

Un poco p.

Tr. Cor. Pos.

Fl. Cor.

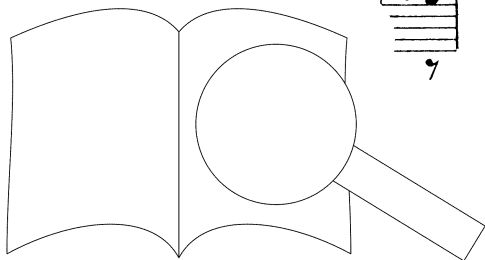
S.

p

dim.

pp

p

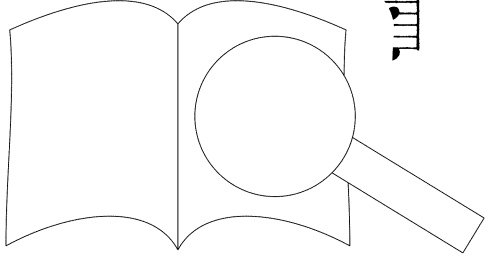


no - bis pa - cem,
 - bis pa - cem,
 no - bis pa - cem,
 no - bis pa - cem,

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

dim.

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rit. - - - - *a tempo*
pp espr.
 do - - - na no - bis pa - cem,

pp espr.
 do - -

pp espr.
 do - na no - bis pa - cem,

pp espr.
 do -

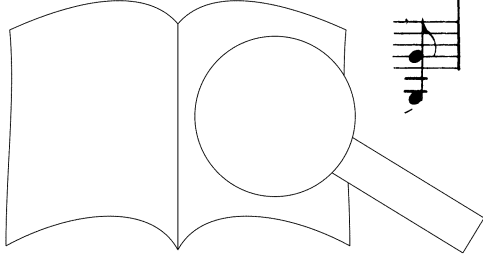
rit. - - *dim.* - - *a tempo*
 no - bis pa - - cem,

dim.
 no-bis pa - - cem,

dim.
 no - bis pa - - cem,

dim.
 no - bis pa - - ci

pp dolce
 Cm.



80

cresc.

do - - - -

cresc.

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

cresc.

do - - - - na no - - bis

cresc.

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

espr.

p cresc.

83

dim.

H p

na no bis, do - na no bis pa -

dim.

do - na no bis, do - na no bi-

dim.

pa - cem, do -

dim.

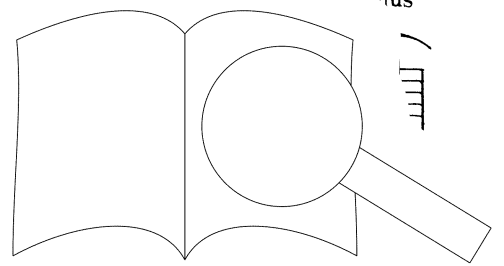
na no -

C H O R

pp

Ag - nus De - i,

dim.



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na no - bis pa - cem,

do - na pa cem,

do - na no - bis pa - cem,

do - na

Ag - nus De - i, do -

Ag - nus

De - i, do

91 *dim.*

no-bis, no-bis pa

no

no

cem,

cem,

p

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95 *dolce*

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

dolce

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

dolce

do - na pa - cem,

dolce

do - na no - bis pa - cem,

Cl.

pp *fg.* *p* *f*

99 **K**

na no - bis

pespr.

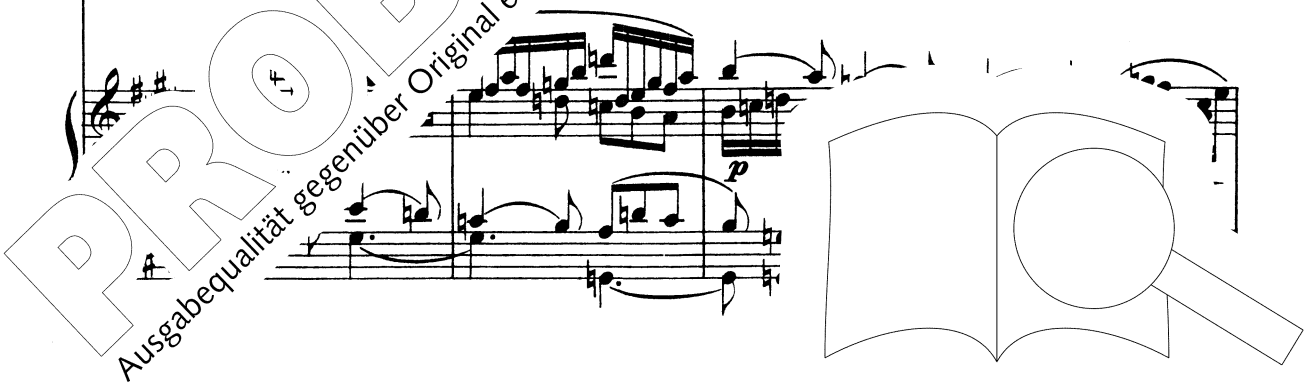
do - cem,

spr.

do - - na no - bis

pespr.

do - bis pa - cem,



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

p cresc.

f do - na no - bis - - - cem,
f do - na no - - - cem,
f pa - ce - - - cem,
p pa - - - - - cem,

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109

L p

Ag - - nus De - i,

pdim.
Ag - - nus

p
Ag - - nus De - i, Ag - - nus De - i,

p
do - - na no - bis

pa - cem,

do - na pa - cem,

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Vi.

Br.

114

pp

dim. **M**

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

I

pp

dim.

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

S

pp

dim.

do - - na no - bis pa - cem,

pp

dim.

do - na no - bis pa - cem,

pp *p* *mf*

119

p

do - na no - bis pa -

R

p

pa -

C

p

dc

cem,

H

p

pa - cem,

O

p

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123

p espr. N
do - na, do - na no - bis pa - - - cem,
p espr.
do - na no - bis pa - cem,
p espr.
do - na pa - cem,
p espr.
do - - na pa - cem,

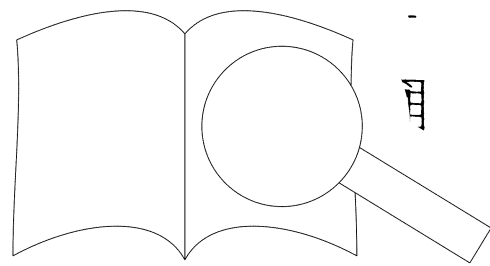
dim. p *cresc.*

127

ff
do - - na, do - na, do - na, do - na
ff
do - na, do - na.
ff
do - - bis pa - -
ff
a - cem, no - bis pa - *dim.*
ff
do - na no - bis pa - *dim.*
ff
na, do - na, do - na no - bis, no - bis pa - *dim.*
ff
do - na, do - na, do - na no - bis pa - *dim.*
ff
do - na no - *dim.*

C H O R

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p cem, *pp* do - na no - bis pa - cem,

I *p* cem, *pp* do -

O *p* cem,

S *p* cem,

p cem,

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

R *p* cem, do - na no - bis pa - cem,

H *p* cem, Ag - nus

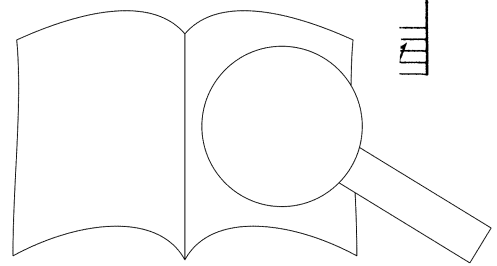
p cem, Ag - nus

dim.

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ppp
do - na nobis pa - cem, pa - - - cem.

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

ppp
- na no - bis pa - cem, pa - - - cem.

ppp
no - bis pa - - - cem, pa - - - cem.

ppp
pa - cem, pa - - -

ppp
pa - - -

ppp
- cem.

ppp
em, pa - cem.

Cor. *pp*

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