

Franz
SCHUBERT

Messe in F
Mass in F major
D 105

Soli (SSATTB), Coro (SATB)
2 Oboi, 2 Clarinetti, 2 Fagotti
2 Corni, 2 Trombe, 3 Tromboni, Timpani
2 Violini, Viola, Violoncello, Contrabbasso ed Organo

herausgegeben von / edited by
Manuela Jahrmärker

Stuttgarter Schubert-Ausgaben
Urtext

Partitur / Full score



Carus 40.656

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (CV 40.656), Studienpartitur (CV 40.656/07),
Klavierauszug (CV 40.656/03), Chorpartitur (CV 40.656/05),
15 Harmoniestimmen (CV 40.656/09), Violino I (CV 40.656/11),
Violino II (CV 40.656/12), Viola (CV 40.656/13),
Violoncello (CV 40.656/14), Contrabbasso (CV 40.656/15),
Organo (CV 40.656/49).

Vorwort

Schuberts *Messe in F-Dur* D 105 gehört zu einem der ehrgeizigsten Kompositionsunternehmen des gerade 17-Jährigen und ist – vielleicht eben darum – eine Art *work in progress*. Ehrgeizig allein schon die Idee, als erste Messe eine *Missa solennis* zu schreiben, darüberhinaus von einer Dauer von ungefähr 40 Minuten, wobei dies allerdings dem Auftrag entsprochen haben dürfte; ehrgeizig auch, bereits hier kompositorische Eigenständigkeit unter Beweis stellen zu wollen.

Gleichzeitig gehört die *F-Dur-Messe* zu Schuberts bestdokumentierten kirchenmusikalischen Werken überhaupt: entstanden zur Feier des hundertsten Kirchweihfestes seiner heimatlichen Kirche in Lichtental, aufgeführt unter Schuberts eigenem Dirigat und unter Mitwirkung des dortigen *regens chori* Michael Holzer, dem Schubert 1816 seine *C-Dur-Messe* D 452 widmen sollte, weiter unter Beteiligung von Ferdinand Schubert, dem Bruder, als Organisten und sehr wahrscheinlich von Therese Grob, der geliebten Freundin, als Sopransolistin.¹ Nicht gesichert, aber immerhin von Heinrich Kreißle von Hellborn, dem ersten bedeutenden Schubert-Biographen, überliefert, ist die Teilnahme des Geigers Josef Mayseder unter den ersten Violinen und von Antonio Salieri als Zuhörer der Aufführung, der daraufhin geäußert haben soll: „Franz, du bist mein Schüler, der mir noch viel Ehre machen wird.“² Schubert, zunächst Sopranist in der Lichtentaler Kirche, wurde aufgrund seines auffallenden Talentes 1808 Hofsängerknabe. Als solcher an der kaiserlichen Hofmusik beteiligt und bereits hier den Verantwortlichen auffallend, kam er 1812 zu dem Hofkapellmeister Salieri als Schüler, der er bis 1816 blieb.³ Das wiederum macht verständlich, weshalb die *F-Dur-Messe* 10 Tage nach ihrer Erstaufführung auch in der Augustinerkirche, also der Hofpfarrkirche, aufgeführt werden konnte. Wobei das genaue Datum der Erstaufführung allerdings nicht eindeutig feststeht: Der 25. September und der 16. Oktober sind in den Quellen genannt, zwei Daten, für die und gegen die sich jeweils stichhaltige Argumente vorbringen lassen.⁴ Weitere Aufführungen sind nicht direkt bekannt: Die zweite Version des *Dona nobis pacem* aus dem Jahr 1815, für deren Zugehörigkeit zur *F-Dur-Messe* außer der Tonart und der Besetzung die Aufnahme in die Partiturabschrift für Ferdinand Schubert spricht, lässt immerhin darauf schließen, dass sie in Verbindung mit einer Aufführung – mindestens mit einer geplanten – entstanden ist. Dass die Messe insgesamt in mehreren Kirchen und um 1823 wiederum in der Augustinerkirche zu hören war, wissen wir durch einen Bericht von Joseph Hüttenbrenner aus dem Jahr 1823.⁵ Mit diesen späteren Aufführungen könnten auch die Streichungen größerer Passagen in den autographen Stimmen in Zusammenhang stehen.⁶

Mit der *F-Dur-Messe* hat Schubert offenbar selbst eine wesentliche Station seines Schaffens verbunden, hat er sie doch zumindest in geringfügigerem Umfang auch später Revisionen unterzogen. Zunächst lag ihm an einer Erstaufführung, die möglichst genau seinen Intentionen entsprach. Das lässt sich besonders den dynamischen Präzisierungen entnehmen, die die von ihm geschriebenen Stimmen im Unterschied zur Partitur enthalten (wo, wie üblich, oft nur die einzelnen Stimmgruppen mit einer dynamischen Angabe versehen sind). Außerdem gibt es viele kleinere Abweichungen im Notentext, die einer Überarbeitung gleichkommen. Darüberhinaus enthält die Partitur Korrekturen,

die wiederum nicht in Schuberts Stimmen Eingang gefunden haben und also nach deren Niederschrift in die Partitur eingetragen sein müssen. Die zweite Fassung des *Dona nobis pacem* gehört ebenso in diesen Bereich des Umarbeitens wie die Streichungen größerer Partien in den autographen Stimmen. Insgesamt also ergibt sich so ein recht kompliziertes Quellenverhältnis, zumal nicht alle Stimmen aus Schuberts Hand überliefert sind, sondern nur ein Teil. Das wirkt sich auch auf das editorische Vorgehen: Erste Quelle ist die Lesart, die die autographen Stimmen bieten; sie wird ergänzt einerseits durch die autographische Partitur, andererseits durch die Partiturabschrift für Ferdinand Schubert und die gedruckten Stimmen von 1856. Die Annahme, alle Abweichungen, die sich in den beiden letztgenannten Quellen finden, gingen auf die nicht mehr vorhandenen autographen Stimmen zurück, wäre jedoch trügerisch: Denn auch wenn die autographen Stimmen die Vorlage für den Druck darstellten, so sind Eingriffe von Ferdinand Schubert gerade in den Bläserstimmen und der Orgelstimme nicht auszuschließen, was sich immerhin bereits anhand der Abweichungen beweisen lässt, die sich zwischen der Partiturabschrift für Ferdinand und den autographen Stimmen ergeben. Jede einzelne Abweichung zwischen Schuberts Partitur und dem Druck der Stimmen muss also auf ihre mögliche Authentizität hin überprüft werden.

Auf die stets wiederkehrende und keineswegs auf Schubert begrenzte Frage, ob Parallelstellen auch gleich auszuführen seien, geben die von Schubert selbst kopierten Stimmen eine klar bejahende Antwort: So ist im *Kyrie* bemerkenswert, dass einige der agogischen Zeichen in der Wiederholung des *Kyrie*-abschnitts, die in der autographen Partitur von der Exposition abweichen, von Schubert in den von ihm selbst geschriebenen Stimmen aneinander angeglichen sind (vgl. T. 7–13 mit T. 67–73). Zwar gibt es in der Formulierung des Notentextes dieser Takte Abweichungen, doch, so zeigt sich, sollen gerade die Akzente, die Schubert so auffällig setzt, beide Male gleich sein. Mindestens ebenso bemerkenswert ist dabei, dass nicht die Exposition die ausschlaggebende Variante enthält, sondern im einen Fall die Exposition, im anderen die Wiederholung.⁷ Dabei gilt es in zweierlei Hinsicht zu warnen: vor einer allzu einfachen Auslegung des Begriffs Parallelstelle sowie einer unkritischen und unsachlichen Verallgemeinerung der Ansicht, Parallelstellen

¹ Vgl. dazu den Bericht von Ferdinand Schubert, in: *Schubert. Die Erinnerungen seiner Freunde*, hrsg. von Otto Erich Deutsch, Leipzig 21966, S. 46.

² Heinrich Kreißle von Hellborn, *Franz Schubert*, Wien 1865, S. 36.

³ Zu dem Komplex der frühen musikalischen Bildung Schuberts vgl. Walther Dürr, „Schubert in seiner Zeit“, in: *Schubert Handbuch*, hrsg. von Walther Dürr und Andreas Krause, Kassel etc. 1997, S. 9–12.

⁴ Vgl. dazu Talia Pecker Berio, *Vorwort*, in: *Messe in F D 105 (= Franz Schubert. Neue Ausgabe Sämtlicher Werke, I/1)*, hrsg. von Talia Pecker Berio, Kassel etc. 1990, S. X.

⁵ Gerrit Waidelich, „Joseph Hüttenbrenners Entwurf eines Aufsatzes mit der ersten biographischen Skizze Schuberts (1823) und zwei Fragmente seines ungedruckten Schubert-Nachrufs (1828)“, in: *Schubert: Perspektiven*, hrsg. von Hans-Joachim Hinrichsen und Gerrit Waidelich, Stuttgart 2001, S. 56f.

⁶ Vgl. dazu im Kritischen Bericht die Beschreibung der Quelle B.

⁷ Es handelt sich um die Akzente in Violine II, die in Takt 4 und 6 in der Partitur fehlen, in den Stimmen aber entsprechend der Version von T. 64 und 66 geändert sind, sowie um die Akzente in Violoncello/Contrabasso in Takt 7 und 8. In der autographen Partitur sind diese Takte bei ihrer Wiederkehr (T. 67 und 68) agogisch anders behandelt, in den Stimmen dagegen wie in der Exposition mit Akzenten versehen.

seien aneinander anzugleichen. So kann der Notentext mancher Passage zwar gleich lauten, der Gesamtzusammenhang, besonders an den Nahtstellen, aber so unterschiedlich sein, dass eine automatische Angleichung beider Stellen doch unrichtig wäre. Zudem – das gälte es in einer eigenen Studie zu prüfen – mag eine wiederholte Passage oder Taktgruppe in der Kirchenmusik eher dazu angetan gewesen sein, auch gleich ausgeführt zu werden, als in der Gattung Sinfonie oder gar Kammermusik.

Ein Sonderproblem, das zeigt, dass selbst zu Beginn des 19. Jahrhunderts der Notentext noch nicht in jeder Einzelheit festgelegt sein musste, stellen Colla-parte-Notierungen von Posaune und Fagott dar und weiter die Frage nach der Beteiligung der Orgel am Bass. In der autographen Partitur sind im *Gloria* die Posaunen allein im Passus „Domine Deus“ ausgeschrieben, in dem Fugensatz „Cum Sancto Spiritu“ geben Zusätze die Colla-parte-Führung an. In der Partiturabschrift für Ferdinand sind die Posaunen dagegen im gesamten *Gloria*-Satz enthalten: Was durch den veränderten Zeitusus – 20 Jahre nach Entstehen des Werkes – bedingt sein mag und vielleicht auch noch auf eine Zustimmung Schuberts aus Anlass einer Aufführung in den 1820er Jahren zurückgeht – das kann freilich nicht mehr sein als eine Spekulation, der insofern Rechnung getragen wird, als die Edition dem Notentext der Partiturabschrift folgt, ihn aber in Kleinstich wiedergibt.⁸ Was die Frage der Orgelbeteiligung betrifft, so hat Schubert die Bezeichnung des Basses in den einzelnen Sätzen zwar variiert – in *Kyrie*, *Gloria* und *Credo* gab er ihn mit „Organo“ an, in *Sanctus*, *Benedictus*, *Agnus Dei* und *Dona nobis* dagegen mit „Basso“ –, doch dürfte das nicht grundsätzlich den Ausschluss der Orgel dort bedeuten, wo die Bezeichnung „Basso“ lautet. Vielmehr lässt diese Funktionsbezeichnung die Besetzung an sich offen, während in den Sätzen, für die „Organo“ vorgeschrieben ist, die Orgel eigens gewünscht wird.⁹ In der *F-Dur*-Messe ist der Bass allein im *Sanctus* von solchen Motiven geprägt, die nicht orgelspezifisch sind, so dass die Beteiligung der Orgel zumindest fraglich erscheint. Gleichwohl enthält der Druck der Stimmen eine eigene Bass-Version auch für diesen Messesatz.

Schubert hat – mit einigem Stolz, wie man annehmen darf – jeden der Messesätze sowohl zu Beginn wie am Schluss datiert: Das *Kyrie* trägt zu Beginn das Datum 17. Mai, am Ende 18. Mai; das *Gloria* zu Beginn 21. Mai, am Ende 31. Mai; das *Credo* zu Beginn 30. Mai, am Ende 22. Juni; das *Sanctus* zu Beginn 2. Juli, am Ende 3. Juli; das *Benedictus* nur am Ende 3. Juli; das *Agnus Dei* zu Beginn 7. Juli, am Ende (überklebt) 22. Juli 1814. Dies ergibt eine erstaunlich kurze Entstehungszeit für die gesamte Messe wie für manchen einzelnen Satz, zumal wenn man bedenkt, dass Schubert bis dahin zwar einzelne Messensätze wie vier *Kyrie*-Sätze komponiert hatte (D 31, D 45, D 49, D 66), aber noch keine Kirchenmusik größerer Dimension. Sie erschloss sich ihm als Mitglied der Hofkapelle, und erst vor diesem Hintergrund lassen sich die Schnelligkeit und die ungemeine Sicherheit der Komposition ermessen, die bereits dieses erste große Werk auszeichnet, in dem sich Schubert zudem sogleich die Aufgabe charakterisierender Differenzierung bei gleichzeitiger motivischer Einheit stellte. Als Kernmotiv, das diesem Zweck dienen soll, lässt sich das Viertotonmotiv in den Bläseraktent 1 und 2 im *Kyrie* klassifizieren, das mottoartig dem Einsatz von Chor und Streichern vorangestellt ist und aus einem steigenden Halbton- und einem fallenden Ganztonschritt bei variabler Gestaltung des Schrittes zwischen beiden Motivteilen besteht. In solcher Offenheit ist es Ausgangspunkt nicht nur für die Melodik der folgenden Takte, sondern auch für die „Credo“-Rufe im *Credo* (T. 1ff., 7ff., 32ff., 154ff.) und für die Instrumentalmelodik im *Benedictus*. Das Streben nach komposi-

torischer Einheit, in der sofort auch eine Schubert ganz eigene Lösung hervortritt, zeichnet sich weiter in der Beziehung zwischen dem Passus „Tu solus sanctus“ im *Credo* und dem *Sanctus*-Satz ab. Die erste Stelle charakterisieren bebende Tonrepetitionen, die von einer Streicherstimme auf die anderen übergreifen und dynamisch anschwellen – ein Effekt, dessen dynamische Spannweite im *Sanctus* auf das Spektrum von *pp* bis *ff* ausgeweitet ist. Gedanklicher Hintergrund dieser Dynamisierung, wie sie in der *As-Dur*- und *Es-Dur*-Messe (D 678, D 950) noch pointierter wiederkehren wird, ist die Vorstellung des sündigen Ichs im Angesicht der Allmacht und Allgegenwart Gottes, wie ihn der alttestamentarische Jesaja-Text beschreibt. Schubert eigen ist dann auch die Eindringlichkeit der Bitte um Frieden im schließenden *Dona nobis pacem*, noch nicht in der ersten Version, in der sich das Wort „pacem“ stets in den Satzfluss einfügt, dann aber in der zweiten Version von 1815, in der es eigens wiederholt, durch Schlussfermaten gedehnt und durch die Tonhöhe (so in den Takten 70 und 77, 78) oder durch Forte-Piano-Kontraste, die mit einem Chor-Solo-Kontrast verbunden sind (so in den Takten 131–136), hervorgehoben ist. Immer wieder fällt in der *F-Dur*-Messe auch die dreiteilige Anlage auf – im *Kyrie*, in dessen zweitem *Kyrie*-Abschnitt der erste variiert wieder erscheint, und im *Gloria*, dessen erster Satz selbst bereits dreiteilig angelegt ist. Solches Formdenken ging auch in die Gesamtkonzeption ein, indem der Schluss der Messe auf den Anfang zurückverweist, im *Dona nobis pacem* also die Thematik des *Kyrie* zunächst wörtlich wiederkehrt und dann variiert weitergeführt wird.¹⁰

Eigenständigkeit im Denken und Urteilen manifestiert sich ebenso in den Abweichungen vom Ordinariumstext, die in dieser Messe – im Vergleich zu Schuberts folgenden Messen – allerdings noch nicht zahlreich sind. Inhaltlich weniger bedeutsam, fügt Schubert im *Gloria* lediglich Textwiederholungen hinzu. Im *Credo* fehlt das Bekenntnis zur Einheit der katholischen Kirche „Et unam sanctam catholicam et apostolicam Ecclesiam“, die berühmteste Auslassung Schuberts, die sich in all seinen Messen findet. Sie konnte aber kaum von ernsthafter Bedeutung sein in einer Zeit, in der, wie eine Untersuchung der damaligen Wiener Pastoral-Theologie zeigt, die katholische Theologie im Einflussbereich von Protestantismus und Aufklärung stand, die katholischen Dogmen schwierigstem Rechtfertigungszwang ausgesetzt waren und zum Teil sogar ganz aufgegeben wurden.¹¹

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München, August 2001

Manuela Jahrmärker

⁸ Zum Fagott vgl. die allgemeinen Bemerkungen, die dem Kritischen Bericht zum zweiten *Dona nobis pacem*, wiedergegeben im Anhang, vorangestellt sind.

⁹ Zu dieser Frage vgl. Manuela Jahrmärker, Vorwort, in: *Messen-Sätze und Messen-Fragmente* (= Franz Schubert. Neue Ausgabe Sämtlicher Werke, I/5), hrsg. von Manuela Jahrmärker und Volkmar von Pechstaedt, Kassel etc. 1998, S. XIII–XVI.

¹⁰ Zu Schuberts früher Entwicklung in der Gattung Kirchenmusik vgl. Jahrmärker, Vorwort (wie Anm. 9), S. XI–XIII; und Manuela Jahrmärker, „Von der liturgischen Funktion zum persönlichen Bekenntnis. Die Kirchenmusik“, in: *Schubert Handbuch* (wie Anm. 3), S. 354–358.

¹¹ Dazu ausführlich 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*, hrsg. von Dietrich Berke, Walther Dürr, Walburga Litschauer und Christiane Schumann, Duisburg 1999, S. 127–153.

Foreword

Schubert's *Mass in F major* is one of the most ambitious undertakings by its composer, who was just 17 at the time. Perhaps because of this it has the character of a work in progress. Just the idea of writing a *Missa solemnis* as a first mass was ambitious; it is a substantial work of about 40 minutes long, although this may have been a consequence of the purpose for which it was commissioned. Equally ambitious was Schubert's desire to demonstrate his independence as a composer.

The *Mass in F major* is one of the best documented pieces in all of Schubert's church music: written for the centenary of the dedication of his local church in the Viennese suburb of Lichtental, it was conducted there by Schubert himself, with the participation of the regens chori, Michael Holzer, to whom Schubert was to dedicate his *Mass in C major* D 452 in 1816. Also taking part in the performance were Schubert's brother Ferdinand, playing the organ, and, most likely, as the soprano soloist, Therese Grob, who is believed to have been Schubert's sweetheart.¹ It is not entirely certain, but nonetheless it has been reported by Heinrich Kreißle von Hellborn, the first important biographer of Schubert, that the violinist Josef Mayseder was present among the first violins and that Antonio Salieri heard the *Mass* among the congregation. Afterward he is reported to have remarked: "Franz, you are my pupil who will do me much honour."² Schubert, originally a treble in the Lichtental choir, showed such remarkable talent that in 1808 he became a Court choirboy. As such, he took part in the music making of the Imperial court, and, having been noticed by those in authority, he became a pupil of the Court Kapellmeister Salieri in 1812, with whom he studied until 1816.³ This may account for the fact that 10 days after its first performance the *Mass in F major* received a second performance at the Augustinerkirche, which was the Court Church. The exact date of the first performance is unknown: the 25th September and the 16th October 1814 are both mentioned in the sources – two dates for which apparently strong arguments exist, both pro and con.⁴ We have no direct evidence of any further performances soon afterwards, but the second version of the *Dona nobis pacem*, written in 1815, seems to have been intended for the *Mass in F major* on account of its key and its scoring, and due to the fact that it was included in the copy of the score made for Ferdinand Schubert. This suggests that it was written for a performance – or at least one that was planned. This *Mass* was later heard in several churches and again in the Augustinerkirche about 1823, as we know from an account written by Joseph Hüttenbrenner in 1823.⁵ The crossing out of lengthy passages in the autograph parts may have been connected with those later performances.⁶

Schubert himself evidently considered the *Mass in F major* as an important landmark in his career, because to a limited extent he also later made revisions to it. It gave him the opportunity for a first performance which corresponded as closely as possible to his intentions. This is evident from the care which he took with dynamic marking in the copied parts, in contrast to the score (where, as was customary, often only one part in a group was given a dynamic sign). In addition, there are also many slight differences in the music, which almost amount to a revision. There are corrections in the score which are not in Schubert's parts and which must therefore have been made in the score

after the parts had been copied. The second version of the *Dona nobis pacem* belongs in the category of a revision, as does the deletion of lengthy passages in the autograph parts. Therefore, the source situation is extremely complex, since, moreover, not all of the parts are in Schubert's hand. This complicates the task of an editor: the primary source is the music as given in the autograph parts; other sources are the autograph score, the score copied for Ferdinand Schubert, and the printed parts of 1856. The assumption that all the differences to be found in the last two mentioned sources derived from autograph parts which have been lost proves to be untenable, because even if those autograph parts were used as the basis of the printed parts, alterations by Ferdinand Schubert, especially in the wind and organ parts, cannot be ruled out. Such alterations are indicated by the differences between the score copied for Ferdinand and the autograph parts. Every discrepancy between Schubert's score and the printed parts must therefore be examined carefully to ascertain which is the more authentic version.

The parts copied by Schubert himself give a clearly affirmative answer to the often recurring question, by no means restricted to Schubert, as to whether parallel passages must be performed identically. In the *Kyrie*, for example, it is noticeable that certain agogic signs in the recapitulation of the *Kyrie* section, which in the autograph score differ from the marking in the exposition, are altered in the parts copied by Schubert himself to agree with the earlier signs (compare bars 7–3 with bars 67–73). It is true that there are differences in the notation of these bars, but the accents which Schubert noticeably added in the parts are the same in both instances. At least equally noteworthy is the fact that it is not in both cases the exposition which contains the definitive version, but in one case the exposition and in the other case the recapitulation.⁷ Two errors are to be avoided: accepting an over-simple definition of what constitutes parallel passages, and unconsidered acceptance of the view that all parallel passages are to be made uniform. The music of two passages can look the same, but in their context, especially at transitional points, their meaning can be so different that action to make the two passages uniform in detail can be misguided. Moreover – this should be examined in a separate study – a

¹ See the account by Ferdinand Schubert, in: *Schubert. Die Erinnerungen seiner Freunde*, ed. by Otto Erich Deutsch, Leipzig, 1966, p. 46.

² Heinrich Kreißle von Hellborn, *Franz Schubert*, Vienna, 1865, p. 36.

³ Concerning the details of Schubert's early musical training, see Walther Dürr, "Schubert in seiner Zeit", in: *Schubert Handbuch*, ed. by Walther Dürr and Andreas Krause, Kassel etc., 1997, p. 9–12.

⁴ See also Talia Pecker Berio, *Vorwort*, in: *Messe in F D 105 (= Franz Schubert. Neue Ausgabe Sämtlicher Werke, I/1)*, ed. by Talia Pecker Berio, Kassel, etc., 1990, p. X.

⁵ Gerrit Waidelich, "Joseph Hüttenbrenners Entwurf eines Aufsatzes mit der ersten biographischen Skizze Schuberts (1823) und zwei Fragmente seines ungedruckten Schubert-Nachrufs (1828)", in: *Schubert. Perspektiven*, ed. by Hans-Joachim Hinrichsen and Gerrit Waidelich, Stuttgart, 2001, p. 56f.

⁶ See the description of Source B in the Critical Report.

⁷ This concerns the accents in violin II, which are missing in bars 4 and 6 in the score, but which were altered in the parts to correspond with the version in bars 64 and 66, and the accents in the violoncello/contrabasso in bars 7 and 8. Agogically, the recurrence of these bars in the autograph score (bars 67 and 68) is treated differently; on the other hand, the parts include accents, as in the exposition.

repeated passage or group of bars is more likely to be identical with the original passage in church music than in symphonic or chamber music.

A special problem is posed by the fact that even as late as the beginning of the 19th century the musical text did not yet have to be laid out in every detail. Trombone and bassoon parts were often indicated only as "colla parte" and the participation of the organ as a bass instrument was often questionable. In the autograph score the trombone parts in the *Gloria* are written out only in the passage "Domine Deus," while in the fugal movement "Cum Sancto Spiritu" there are added colla parte indications. However, in the score copied for Ferdinand the trombones have a part of their own throughout the entire *Gloria*. This may have resulted from a changed custom of the time – 20 years after the work was composed – and it may go back to Schubert's agreement to a change in connection with a performance in the 1820s. Admittedly this is no more than speculation, but it has been taken into account in the present edition; the version in the copied score has been included, but in small print.⁸ As for the question of the participation of the organ, Schubert varied the designation of the bass line in the individual movements – in the *Kyrie*, *Gloria* and *Credo* he wrote "Organo," whereas in the *Sanctus*, *Benedictus*, *Agnus* and *Dona nobis* he wrote "Basso". This does not, however, fundamentally exclude the use of the organ in movements with the marking "Basso." This marking leaves open the question of which instruments are to be used, while in movements marked "Organo" the organ is specifically required.⁹ In the *Mass in F major* it is only in the *Sanctus* where the bass line is characterized by motives which are unsuitable for the organ, so that here the use of the organ appears to be at least questionable. Nevertheless, the printed parts include an organ part for the movement of the Mass.

Schubert – with, one may assume, a certain pride – dated each movement of the Mass both at the beginning and at the end. The *Kyrie* bears the date 17th May at the beginning and 18th May at the end; the *Gloria* 21st May at the beginning and 31st May at the end; the *Credo* 30th May at the beginning and 22nd June at the end; the *Sanctus* 2nd July at the beginning and 3rd July at the end; the *Benedictus* is dated only at the end, with 3rd July; the *Agnus Dei* 7th July at the beginning and at the end with the date 22nd July 1814 (pasted over). The work as a whole and some of the individual movements were thus composed in an astonishingly short space of time, especially since Schubert had previously composed only separate movements for the Mass, including the four settings of the *Kyrie* (D 31, D 45, D 49, D 66), but had composed no large-scale church work. He had become familiar with a great deal of sacred music as a member of the Court Choir, and it was that background, above all, which enabled him to produce this first large-scale work so quickly and with such remarkable assurance. Schubert was also able to differentiate between the contrasting potential of the same motivic material. The basic element of which he made use in this score is the four-note figure of the wind instrument in bars 1 and 2 of the *Kyrie*, employed as a motto before the entry of the choir and strings, with a rising semitone and falling a whole tone being varied between the two parts of the motive. This simple gesture is the starting point not only for the melody of the following bars, but also for the declarations of faith in the *Credo* (bars 1ff., 7ff., 32ff., 154ff.), and for the instrumental melody in the *Benedictus*. Schubert sought, in this early work, by entirely personal means, to achieve compositional unity in a large-scale structure, as can be seen again in the relationship between the passage "Tu solus sanctus" in the *Credo* and the *Sanctus* movement. The first passage is characterized by

repeated pulsating notes, passing from one string part to the other with a swelling in the volume of sound – an effect which is intensified in the *Sanctus* to the dynamic range from *pp* to *ff*. The thinking behind this formulation, which was to reappear in the *Masses in A flat* and *E flat* (D 678 and D 950, resp.), is the concept of the sinful individual standing before the all-powerful and ever-present God, as described by the Old Testament prophet Isaiah. Also unique to Schubert is the impressiveness of the plea for peace in the concluding *Dona nobis pacem*. In the first version the word "pacem" merely takes its place in the setting of the words, but in the second version of 1815 this word is emphasized by being repeated, lengthened by the use of concluding fermatas, by altered notes (as in bars 70 and 77, 78), or forte-piano contrasts, combined with a choir-solo contrast (as in bars 131–36). Repeatedly, the *Mass in F major* is characterized by three-part structures – in the *Kyrie*, where the second *Kyrie* is a variant of the first, and in the *Gloria*, the first section of which is already organized in a three-part structure. Such formal thinking also affected the overall conception, with the conclusion of the Mass harkening back to its opening, since the themes of the *Kyrie* appear in the *Dona nobis pacem*, first rendered note for note and then in a varied form.¹⁰

Individuality in thinking and judgement is manifested in departures from the text of the Ordinary, although in this work – in comparison to Schubert's later masses – these alterations are few. It is of little significance that in the *Gloria* he merely added some repetitions of words. In the *Credo* he omitted the acknowledgment of the unity of the Catholic Church "Et unam sanctam catholicam et apostolicam Ecclesiam." This is the most prominent passage of text from the Ordinary omitted by Schubert; it occurs in all of his masses. However, this omission can scarcely have been of great importance, since an examination of Viennese pastoral theology of the period shows that Catholic theology was influenced by Protestantism and the ideas of the Enlightenment. Catholic dogmas were not strongly defended and in some cases they were even entirely abandoned.¹¹

Munich, August 2001
Translation: John Coombs

Manuela Jahrmärker

⁸ Concerning the bassoon, see the general remarks in the Critical Report on the second *Dona nobis pacem*, which appears in the Appendix.

⁹ Concerning this question see Manuela Jahrmärker, *Vorwort*, in: *Messen-Sätze und Messen-Fragmente* (= Franz Schubert. Neue Ausgabe Sämtlicher Werke, I/5), ed. by Manuela Jahrmärker and Volkmar von Pechstaedt, Kassel, etc. 1998, p. XIII–XVI.

¹⁰ Concerning Schubert's earlier development in the genre of church music see Jahrmärker, *Vorwort* (as in note 9), p. XI–XIII; and Manuela Jahrmärker, "Von der liturgischen Funktion zum persönlichen Bekenntnis. Die Kirchenmusik," in: *Schubert Handbuch* (as in note 3), p. 354–358.

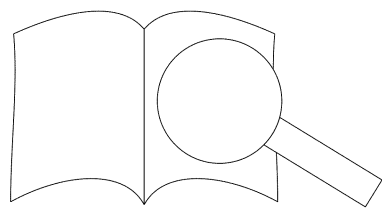
¹¹ For more detailed information see Manuela Jahrmärker, "Schubert – ein Anhänger der katholischen Aufklärung? Zu den Textauslassungen in Schuberts Messen," in: *Schubert-Jahrbuch 1997. Bericht über den Internationalen Schubert-Kongress Duisburg 1997: Franz Schubert – Werk und Rezeption*, ed. by Dietrich Berke, Walther Dürr, Walburga Litschauer and Christiane Schumann, Duisburg, 1999, p. 127–153.

Musical notation for the first system, including treble and bass staves. Dynamics include *p* and fingering *1*.

Musical notation for the second system, including piano accompaniment. Dynamics include *cresc.* and *pp*.

Vocal lines with German lyrics: Ky - ri - e e - lei - son, e - lei - son!

Fingerings for the vocal lines: 3, 6/4, 4, 3, 6, 3b, 4|b|3, 1, 1, 6, 4, 6, 3, 6, 4, 7b, 3, 6, 5, 4, 3, 3b, 4|b|3, 4b, 3, 4b, 3.



First system of musical notation. It consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). The vocal line starts with a half note G4, followed by quarter notes A4 and B4, then a half note C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Dynamics include *fz* and *p*.

Second system of musical notation. The vocal line continues with quarter notes D5, E5, and F5, followed by a half note G5. The piano accompaniment continues with eighth-note patterns. Dynamics include *p* and *fz*.

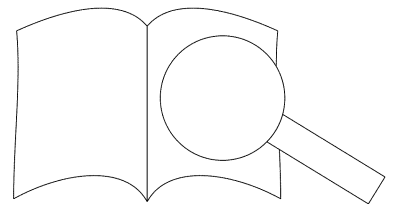
Third system of musical notation. This system contains only piano accompaniment for the right and left hands. The right hand plays a melodic line with slurs and accents, while the left hand provides harmonic support. Dynamics include *pp* and *cresc.*

Fourth system of musical notation. The vocal line has lyrics: "Ky - ri - e - lei - son, Ky - ri - e e - lei - son, e -". The notes correspond to the syllables: Ky (G4), ri (A4), e (B4), lei (C5), son (D5), Ky (G4), ri (A4), e (B4), e (B4), lei (C5), son (D5), e (B4).

Fifth system of musical notation. The vocal line has lyrics: "lei - son!". The notes correspond to the syllables: lei (C5), son (D5).

Sixth system of musical notation. The vocal line has lyrics: "son!". The note corresponds to the syllable: son (D5).

Seventh system of musical notation. This system contains only piano accompaniment for the right and left hands. Below the staves is a line of figured bass notation: 6/4, 5/3, 4/2, 7/4b, 8/3, -, 4/2, 7/4b, 8/3, cresc. 4/2#, 4b/2b, 3/1, 3, 4/2#, 2b/1, 3, 6.



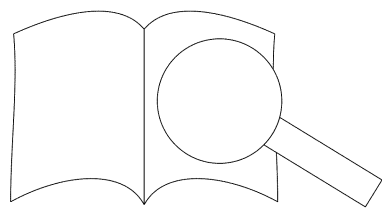
Musical score for three staves (I, II, III). Dynamics include *pp* and accents. The score is in a key with one sharp (F#) and a 4/4 time signature.

Musical staff with dynamics *pp* and a marking *a 2*.

Musical score for three staves with dynamics *pp*.

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

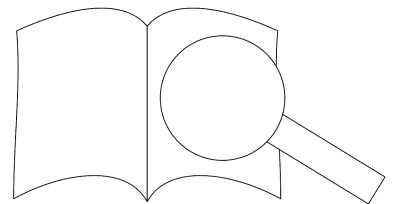
6 8b 7 - - 3
 4 4 4 3 -



*) Takt 21f., Cor I, II: In der autographen Partitur Ganztaktpausen. / Bar 21f., Cor I, II: In the autograph score two whole-note rests.
 **) Takt 23f., Fg II: In der autographen Partitur A. / Bar 23f., Fg II: In the autograph score always A.

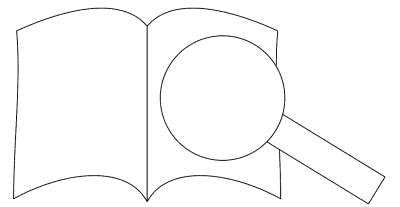
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3 6 7# 8 6 3 6 8 7 6 #
 4 5 4 5 3 3 6 6 5 4
 3 3 2 3



*) Takt 24f., Va: In der autographen Partitur a. / Bar 24, Va: In the autograph score a.

6 5 6 6 6 6 7
4 4



*) Takt 35f., Clt II, VI I: Zur Version in der autographen Partitur siehe den Kritischen Bericht.
Bar 35f., Clt II, VI I: Concerning the version in the autograph score, see the Critical Report.

Chri - ste

Chri-ste e - lei - son!

lei - son,

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

lei

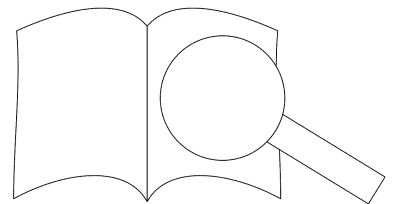
- lei - son, Chri-ste, Chri-ste e - lei - son!

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

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

6 7 4 3 6 7 5 5 6 #

4 2 4 2



*) Takt 42, Ob I: Siehe dazu den Kritischen Bericht. / Bar 42, Ob I: See the Critical Report.

mf

mf

mf

pp

pp

pp

pp

pp

arco

arco

arco

pizz.

pp

e - lei - son,

Solo

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

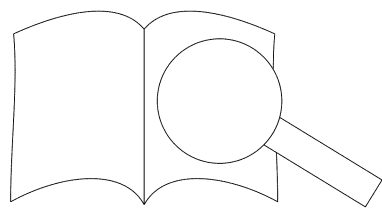
Solo

Chri - ste e - lei - son,

piz

pp

10 9 8 8 7 7 - 5 6 6 5 4 7 6 5 7
6 5 3 - - 4 4 4 # 7 6 4 5 7



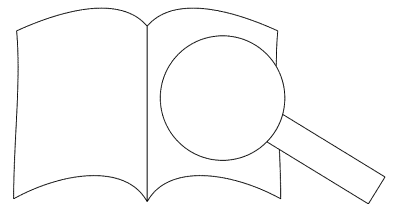
Chri - ste e - lei - son, Chri - ste e -

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

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

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

*) Takt 50, S: Zur Version in der autographen Partitur siehe den Kritischen Bericht.
 Bar 50, S: Concerning the version in the autograph score, see the Critical Report.



Musical score for three staves (treble, alto, and bass clefs). The first staff has dynamic markings *fp* and *pp*. The second staff has *fp* and *pp*. The third staff has *fp* and *pp*. The music consists of chords and melodic lines with accents.

Musical score for a single staff with dynamic marking *fp*. The music consists of a few notes with an accent.

Musical score for three staves. The top staff has dynamic markings *fp* and *pp*. The middle staff has *l.z.* (lento). The bottom staff has *pizz.* (pizzicato). The music features rhythmic patterns and melodic lines.

Musical score for three staves. The word "lei" is written below the first staff. The music consists of sustained notes on the staves.

Musical score for a single staff with performance instructions *pizz.* and fingering numbers 6, 4, and #. The music consists of a rhythmic pattern.

Diagram of a book with a magnifying glass. Below it is a list of numbers: 6, 4, 7, 4, 2.

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Empty musical staves for piano accompaniment, consisting of three systems of two staves each (treble and bass clef).

Empty musical staves for piano accompaniment, consisting of two systems of two staves each (treble and bass clef).

arco
pp

arco
pp

arco
pp

pp

pp

Ky - ri - e

pp

Ky - ri - e e - lei - son,

pp

Ky - ri - e e - lei - son,

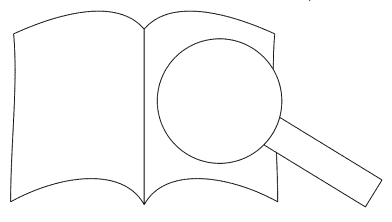
pp

Ky - ri - e e - lei - son,

pp

Ky - ri - e e - lei - son,

5/3 6/4 7/2 4 3 5/3 6/4 5/2 4 3



fp pp mf >

mf >

mf >

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

mf >

lei - - - - son! Ky - ri - e e - lei -

mf >

e - lei - - - - son! Ky - ri - e e - lei -

mf >

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

mf

4[b] 3 6 6 3 6 6 7 9 9b 6 9 9b

4[b] 4b 3 4 7b - - 4 7b -

pp

pp

pp

pp

p

pp >

decresc.

p

pp >

decr

p

pp

pp >

v

p

son, e - lei -

Solo

Ky - ri - e e - lei -

p

son, -

son! -

p

son, e - lei - son! -

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

p

pp

decresc.

pp >

6 7 8 7 8

4 2 3 2 3

4/2	7/4b	8	4/2	7/4b
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First system of musical notation. It consists of three staves: two treble clefs and one bass clef. The first two staves have dynamic markings *fz* and *p*. The third staff has dynamic markings *fz* and *p*. The music features eighth and sixteenth notes with various articulations.

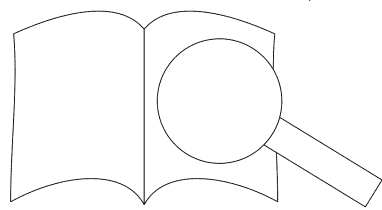
Second system of musical notation, consisting of a single treble clef staff with dynamic markings *fz*.

Third system of musical notation, consisting of three staves: two treble clefs and one bass clef. The first two staves have dynamic markings *cresc.* and *pp*. The third staff has dynamic markings *cresc.* and *pp*.

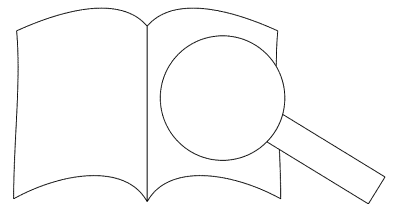
Fourth system of musical notation, consisting of three staves: two treble clefs and one bass clef. It includes lyrics: "son, Ky - ri - e e - lei - son, e -". Dynamic markings include *fp*, *Tutti pp*, and *cresc.*.

Fifth system of musical notation, consisting of two staves: one treble clef and one bass clef. It includes dynamic markings *cresc.* and *pp*.

Fingering numbers for the piano and bass staves: 8, 4# 2#, 4b 2b, 3 1, 5 3, 4# 2#, 4b 2b, 3, 6 3, 8 4, 8b 6b, 7 4, 7 3, 3, 6 3, b.



88



*) Takt 88, B: Zur Version in der autographen Partitur siehe den Kritischen Bericht.
 Bar 88, B: Concerning the version in the autograph score, see the Critical Report.

Gloria

Allegro vivace moderato *)

Oboe I, II

Clarinetto I, II
in Do / C

Fagotto I, II

Tromba I, II
in Do / C

Trombone I, II
**)

Trombone III
**)

Timpani
in Do-Sol / c-G

Violino I

Violino II

Viola

Soprano

Alto

Ter

lon

glo - - ri - a in ex -

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

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

Glo - - ri - a, glo - -

*) *Moderato* ein späterer Zusatz; siehe den Kritischen Bericht. / *Moderato a later addition; see the Critical Report.*

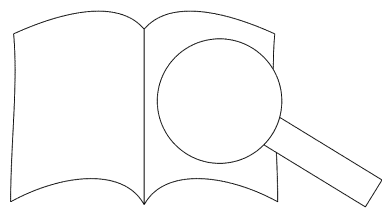
***) Takt 1–106, Trb I, II, III: In der autographen Partitur nicht enthalten, zu den Quellen siehe den Kritischen Bericht.

Bars 1–106, Trb I, II, III are not contained in the autograph score; concerning the sources, see the Critical Report.

****) Takt 1–2, 63–64, Coro (T): Siehe dazu den Kritischen Bericht. / *Bars 1–2, 63–64, Coro (T): See the Critical Report.*

Musical score for a choir and orchestra. The score includes staves for Soprano, Alto, Tenor, Bass, and various instruments like strings, woodwinds, and brass. It features dynamic markings such as 'fz', 'p', and 'decesc.', along with musical notations like slurs and accents. The lyrics are in Latin: "De - o. Et in ter - ra".

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Musical score for the first system, featuring a vocal line with a long note and a piano accompaniment.

Musical score for the second system, showing piano accompaniment for the right and left hands.

Musical score for the third system, including a section marked "arco" for the violin.

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

Musical score for the fourth system with lyrics and a magnifying glass icon.

Musical score for the fifth system, featuring a bass line with a forte (fz) marking.

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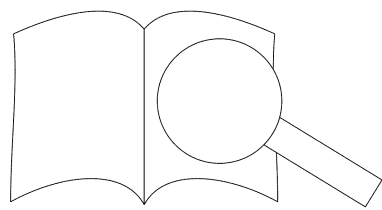
ta - Lau - da - mus te, be - ne -

Lau - da - mus te, be - ne -

tis. Lau -

- - tis. Lau

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Musical score for three staves (flute, oboe, and bassoon). The first two staves have a fermata over the first two measures. Dynamic markings 'fz' are present at the end of each staff.

Musical score for piano, consisting of two staves (treble and bass clefs) with various notes and rests.

Musical score for a single bass clef staff with notes and rests.

Musical score for piano, consisting of two staves (treble and bass clefs) with a complex rhythmic pattern.

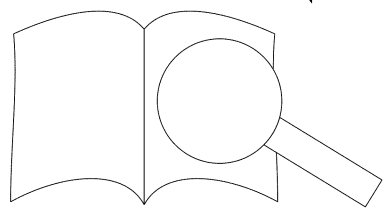
Vocal line with lyrics: di - ci ra - mus te,

Vocal line with lyrics: di i ad - o - ra - mus te,

Vocal line with lyrics: di - ci - mus te, ad - o - ra - mus te,

Vocal line with lyrics: te je - ne - di - ci - mus te, ad - o - ra - mus

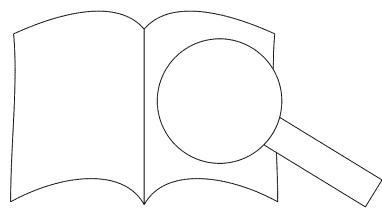
Piano accompaniment for the vocal lines, consisting of two staves (treble and bass clefs).



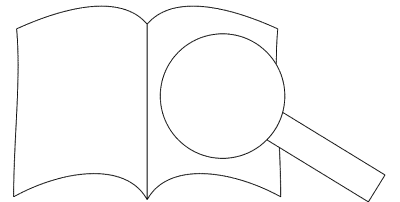
*) Takt 27, Ob II: In der autographen Stimme f^2 . / Bar 27, Ob II: f^2 in the autograph part.

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



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PROBEPAPIER
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First system of musical notation, featuring a vocal line and piano accompaniment.

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

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

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

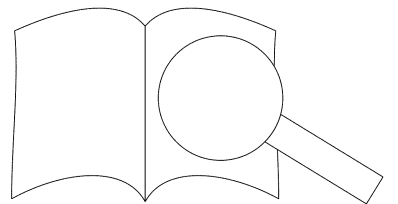
te,

glo - ri - fi - ca - mus

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

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

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



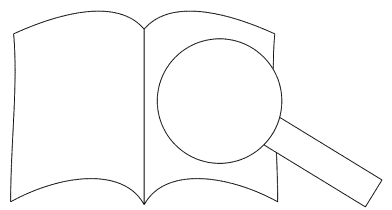
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te, ad - o - ra - mus te, be - ne - di - ci - mus te, ad - o - ra - mus

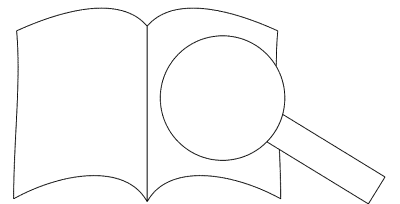
te, i - mus te, be - ne - di - ci - mus te, ad - o - ra - mus

- mus te, be - ne - di - ci - mus te, ad - o - ra - mus

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



*) Takt 45-46, 49-50, VI I: Zur Version in der autographen Partitur siehe den Kritischen Bericht.
 Bars 45-46, 49-50, VI I: Concerning the version in the autograph score see the Critical Report.



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1

p

cresc.

p

vll

vll

vll

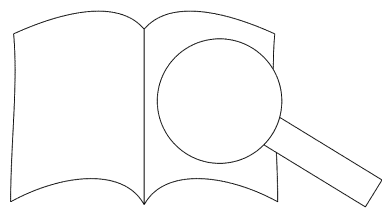
cresc.

cresc.

cresc.

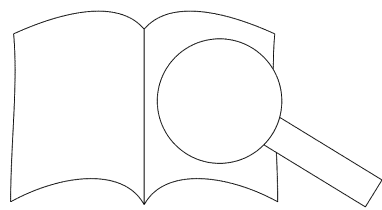
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mf cresc. f >

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First system of musical notation, including vocal lines and piano accompaniment. It features dynamic markings such as *fz* and *fz >*, and includes a rehearsal mark *a 2*.

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

Third system of musical notation, primarily piano accompaniment.

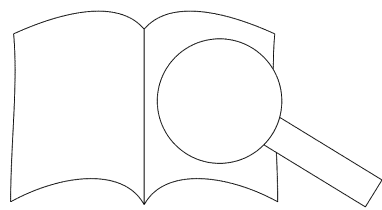
Fourth system of musical notation, featuring vocal lines with lyrics and piano accompaniment.

Fifth system of musical notation, including vocal lines with lyrics and piano accompaniment.

Sixth system of musical notation, including vocal lines with lyrics and piano accompaniment.

Seventh system of musical notation, including vocal lines with lyrics and piano accompaniment.

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The image shows a musical score for measures 72 and 73. It includes vocal parts and piano accompaniment. The vocal parts have lyrics: "sis", "Glo - - ri - a,", "De - o.", "Glo - - ri - a,", "Glo - - ri - a,", "Glo - - ri -". The piano part features dynamic markings like *fz* and *pp*, and includes a section with a magnifying glass icon.

*) Takt 72, VI I: In der autographen Partitur $g + g^1 + f^2$ / Bar 72, VI I: $g + g^1 + f^2$ in the autograph score.
 **) Takt 73, VI I: In der autographen Partitur $c^1 + g^1 + e^2$ / Bar 73, VI I: $c^1 + g^1 + e^2$ in the autograph score.

Musical score for voice and piano, measures 77-82. The score includes vocal lines and piano accompaniment with dynamic markings like "fz" and "t.". A large watermark "PROBEKOPPIERT" is overlaid diagonally across the page.

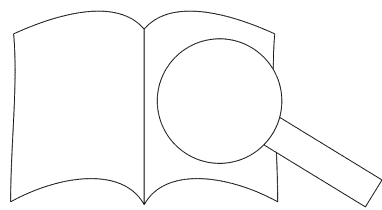
glo

in ex - cel - sis De - -

in ex - cel - sis De - -

g. ri - a in ex - cel - sis

- - ri - a in ex - cel - sis

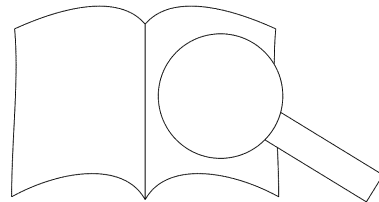


glo - - ri - a,

glo - - ri - a,

o, glo - - ri

o, glo - - ri



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Violin I: *fz fz fz fz*

Violin II: *fz fz fz fz*

Cello/Bass: *fz fz fz fz*

Violin: *fz fz fz fz*

Cello/Bass: *fz fz fz fz*

Bass: *fz i.*

Violin I: *fz fz fz*

Violin II: *fz fz fz*

Cello/Bass: *fz fz fz*

Violin: *in ex - cel - sis De - -*

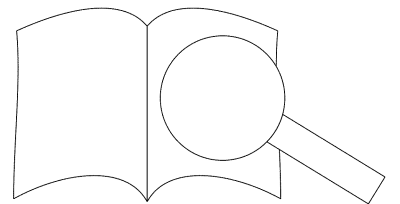
Cello/Bass: *in ex - cel - sis De - -*

Violin: *ri - a in ex - cel - sis*

Cello/Bass: *ri - a in ex - cel - sis*

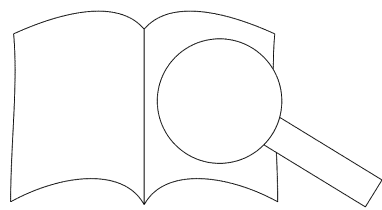
Bass: *fz fz fz fz*

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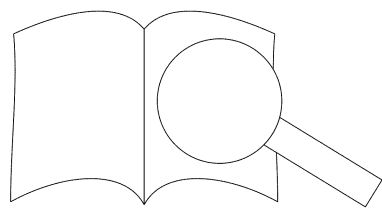
The image shows a musical score for Cb, Org. It consists of several systems of staves. The first system has three staves. The second system has two staves. The third system has two staves. The fourth system has three staves. The fifth system has three staves. The sixth system has three staves. The seventh system has three staves. The eighth system has three staves. The ninth system has three staves. The tenth system has three staves. The eleventh system has three staves. The twelfth system has three staves. The thirteenth system has three staves. The fourteenth system has three staves. The fifteenth system has three staves. The sixteenth system has three staves. The seventeenth system has three staves. The eighteenth system has three staves. The nineteenth system has three staves. The twentieth system has three staves. The twenty-first system has three staves. The twenty-second system has three staves. The twenty-third system has three staves. The twenty-fourth system has three staves. The twenty-fifth system has three staves. The twenty-sixth system has three staves. The twenty-seventh system has three staves. The twenty-eighth system has three staves. The twenty-ninth system has three staves. The thirtieth system has three staves. The thirty-first system has three staves. The thirty-second system has three staves. The thirty-third system has three staves. The thirty-fourth system has three staves. The thirty-fifth system has three staves. The thirty-sixth system has three staves. The thirty-seventh system has three staves. The thirty-eighth system has three staves. The thirty-ninth system has three staves. The fortieth system has three staves. The forty-first system has three staves. The forty-second system has three staves. The forty-third system has three staves. The forty-fourth system has three staves. The forty-fifth system has three staves. The forty-sixth system has three staves. The forty-seventh system has three staves. The forty-eighth system has three staves. The forty-ninth system has three staves. The fiftieth system has three staves. The fifty-first system has three staves. The fifty-second system has three staves. The fifty-third system has three staves. The fifty-fourth system has three staves. The fifty-fifth system has three staves. The fifty-sixth system has three staves. The fifty-seventh system has three staves. The fifty-eighth system has three staves. The fifty-ninth system has three staves. The sixtieth system has three staves. The sixty-first system has three staves. The sixty-second system has three staves. The sixty-third system has three staves. The sixty-fourth system has three staves. The sixty-fifth system has three staves. The sixty-sixth system has three staves. The sixty-seventh system has three staves. The sixty-eighth system has three staves. The sixty-ninth system has three staves. The seventieth system has three staves. The seventy-first system has three staves. The seventy-second system has three staves. The seventy-third system has three staves. The seventy-fourth system has three staves. The seventy-fifth system has three staves. The seventy-sixth system has three staves. The seventy-seventh system has three staves. The seventy-eighth system has three staves. The seventy-ninth system has three staves. The eightieth system has three staves. The eighty-first system has three staves. The eighty-second system has three staves. The eighty-third system has three staves. The eighty-fourth system has three staves. The eighty-fifth system has three staves. The eighty-sixth system has three staves. The eighty-seventh system has three staves. The eighty-eighth system has three staves. The eighty-ninth system has three staves. The ninetieth system has three staves. The ninety-first system has three staves. The ninety-second system has three staves. The ninety-third system has three staves. The ninety-fourth system has three staves. The ninety-fifth system has three staves. The ninety-sixth system has three staves. The ninety-seventh system has three staves. The ninety-eighth system has three staves. The ninety-ninth system has three staves. The hundredth system has three staves.

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glo - ri - a ir - - - sis De - - - -
 glo - ri - - - - sis De - - - -
 - - - - cel - - - - sis De - - - -
 ex - cel - - - - sis De - - - -

*) Takt 97-100, Vc, Cb: Zur Version in einer der autographen Stimmen siehe den Kritischen Bericht.
 Bars 97-100, Vc, Cb: Concerning the version in one of the autograph parts, see the Critical Report.



Musical score system 1, measures 1-4. It consists of three staves: a treble clef staff, an alto clef staff, and a bass clef staff. The music features quarter notes and rests.

Musical score system 2, measures 5-8. It consists of two staves: a treble clef staff and a bass clef staff. The music features quarter notes and rests.

Musical score system 3, measures 9-12. It consists of a single bass clef staff with quarter notes and rests.

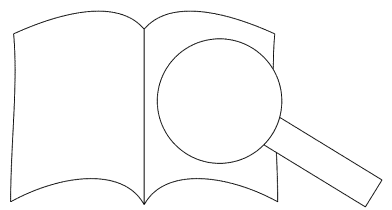
Musical score system 4, measures 13-16. It consists of two staves: a treble clef staff and a bass clef staff. The music features quarter notes and rests.

Musical score system 5, measures 17-20. It consists of two staves: a treble clef staff and a bass clef staff. The music features quarter notes and rests.

Musical score system 6, measures 21-24. It consists of two staves: a treble clef staff and a bass clef staff. The music features quarter notes and rests.

Musical score system 7, measures 25-28. It consists of two staves: a treble clef staff and a bass clef staff. The music features quarter notes and rests.

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107 **Andante con moto**

Oboe I, II

Clarinetto I, II
in Do / C

Fagotto I, II

Corno I, II
in Fa / F

Trombone I, II

Trombone III

Violino I

Violino II

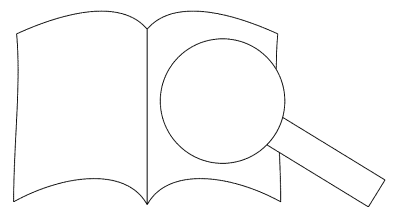
Viola

Soprano

Alto

Violoncello,
Contrabbasso
e Organo

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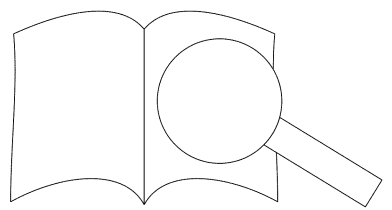
1. *p* *tr*

tr

Solo
Gra - - - - ti - as

Vc *pp*

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Musical notation for the first system, including vocal line and piano accompaniment. The vocal line begins with a rest followed by a melodic phrase starting on a half note G4. The piano accompaniment consists of rests in the treble and bass staves.

Musical notation for the second system, including vocal line and piano accompaniment. The vocal line continues with a melodic phrase. The piano accompaniment remains mostly rests.

Musical notation for the third system, including vocal line and piano accompaniment. The vocal line continues with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the bass staff.

Musical notation for the fourth system, including vocal line and piano accompaniment. The vocal line continues with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the bass staff.

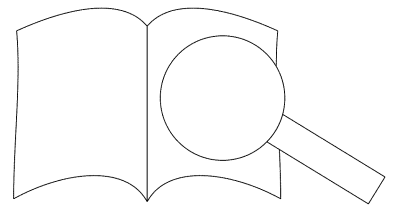
a - gi

pro - pter ma - gnam glo - ri - am

Musical notation for the fifth system, including vocal line and piano accompaniment. The vocal line continues with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the bass staff.

Musical notation for the sixth system, including vocal line and piano accompaniment. The vocal line continues with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the bass staff.

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tr
p >

tr
p >

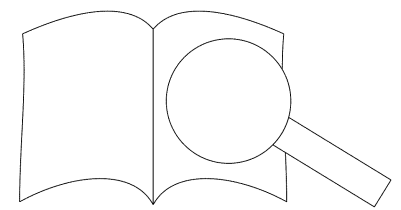
tu - - - gra - - - ti - as - a - gi - mus, a -

Solo
Gra - ti - as

Solo
Gra - ti -

Tutti
p >

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First system of musical notation. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line includes a trill (tr) at the end of the phrase. The piano accompaniment consists of chords and moving lines in both hands.

Second system of musical notation, primarily consisting of piano accompaniment for the left and right hands. The vocal line is mostly blank, indicating rests.

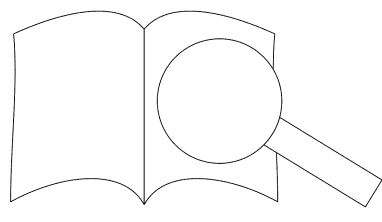
Third system of musical notation. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line includes a trill (tr) at the end of the phrase.

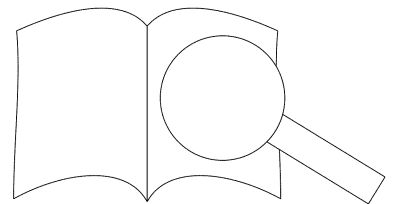
Fourth system of musical notation. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line includes a trill (tr) at the end of the phrase.

Fifth system of musical notation. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line includes a trill (tr) at the end of the phrase.

Sixth system of musical notation, primarily consisting of piano accompaniment for the left and right hands. The vocal line is mostly blank, indicating rests.

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*) Takt 133, VI II: In der autographen Partitur am Taktbeginn punktiertes Viertel *f*¹.
 Bar 133, VI II: In the autograph score a dotted quarter *f*¹.

Musical notation for the first system, including treble and bass clefs with dynamic markings *f*, *p*.

Musical notation for the second system, including treble and bass clefs with dynamic marking *pp*.

Musical notation for the third system, including treble and bass clefs with dynamic markings *f*, *p*.

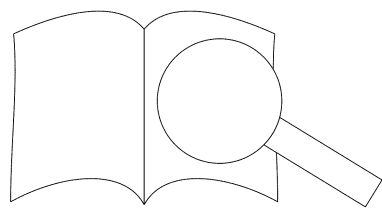
a - pro - pter ma - gnam glo - ri - am tu - -

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

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

Musical notation for the fourth system, including bass clef with dynamic markings *f*, *p*.

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

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

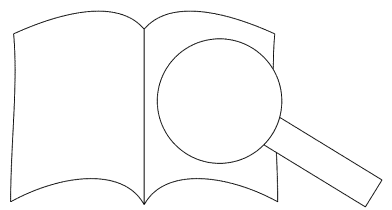
Musical notation for the third system, featuring a vocal line and piano accompaniment with 'pp' dynamics.

Musical notation for the fourth system, featuring a vocal line and piano accompaniment.

Musical notation for the fifth system, featuring a vocal line with lyrics and piano accompaniment.

Musical notation for the sixth system, featuring a vocal line with lyrics and piano accompaniment.

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1. *p* *cresc.* *f*

a 2 *f*

pp *tr*

tr *cresc.* *f*

cresc. *f*

cresc. *f*

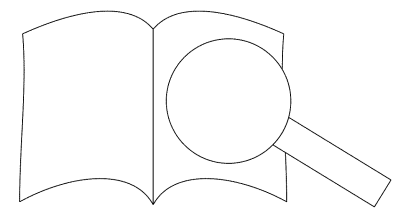
gra - ti - as a - gi - mus ti - bi

10 ri - am tu - - am, gra - ti - as a - gi - mus ti - bi

gra - ti - as a - gi -

Tutti *cresc.* *f*

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I *)

pp

pp

p

p

p

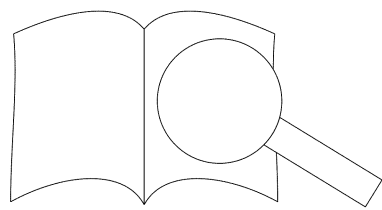
pro - pter r

am.

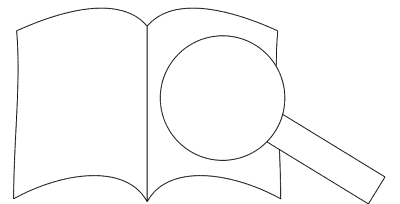
am glo - ri - am tu - am.

ma - gnam glo - ri - am tu - am.

p



*) Takt 160-167: In den autographen Stimmen nachträglich gestrichen (Str, Ob II).
 Bars 160-167: Later crossed out in the autograph parts (Strings, Ob II).



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ffz

ffz

a 2

ffz

ffz

ffz

ffz

ffz

ffz

ffz

fz

fz

fz

ffz

p

ffz

ffz

p

ffz

ffz

p

ffz

le

De - us Pa - ter o - mni - pot - ens,

De - us Pa - ter o - mni - pot - ens,

De - us Pa - ter o - mni - pot - ens,

- stis, De - us Pa - ter o - mni - pot - ens,

ffz

p

ffz

ffz

f

p

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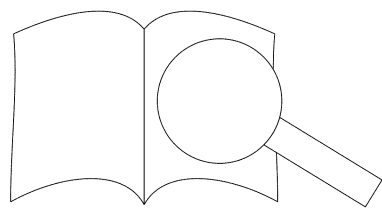
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Do - mi - no ni - ge - ni - te, Je - su Chri - - ste!

u - ni - ge - ni - te, Je - su Chri - - ste!

li u - ni - ge - ni - te, Je - su Chri - - ste!

mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri



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188 Adagio

pp

pp

pp

pp

pp

pp

pp

pp

Solo

Qui tol-lis pec-ca-ta

Solo

Fi-li-us Pa-tris. Qui tol-lis pec-ca-ta

Solo

A-gnus De-i.

Do-mi-ne De-us.

pp

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

Musical notation for the second system, including vocal line and piano accompaniment. Dynamics include *pp*.

Musical notation for the third system, including piano accompaniment.

Vocal line with lyrics: mun - di, mi - se - re re no - - bis. Solo

Vocal line with lyrics: mun - di, mi - se - re re no - - bis. Do - mi - ne

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

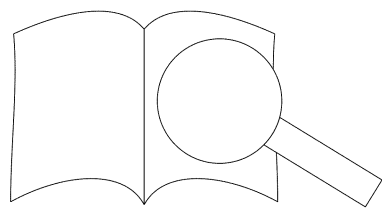
Vocal line with lyrics: - re no - - bis.

Vocal line with lyrics: mi - se - re - re no - - bis. Tutti *p*

Vocal line with lyrics: mi - se - re - re no - - bis. Tutti *p*

Piano accompaniment for the final system. Dynamics include *pp*.

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pp

pp

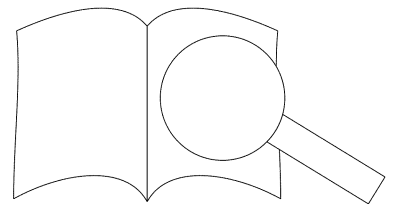
De - us. Qui tol - lis pec-ca - ta

De - i. Qui tol - lis pec-ca - ta

Solo
Fi - li - us Pa - tris. Qui tol - lis pec-ca - ta

Se'

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

Second system of musical notation, including piano accompaniment.

Third system of musical notation, including piano accompaniment.

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

Vocal line with lyrics: ci - pe de - pre - ca - ti - o - nem no - - - bis.

Vocal line with lyrics: sus - ci - pe de - pre - ca - ti - o - nem no - - - bis.

Vocal line with lyrics: re no - - - bis.

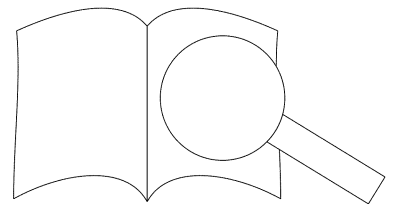
Vocal line with lyrics: Tutti pp sus - ci - pe de - pre - ca - ti - o - nem no - - - bis.

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

Vocal line with lyrics: Tutti pp sus - ci - pe de - pre - ca - ti - o - nem no - - - bis.

Piano accompaniment line for the final system.

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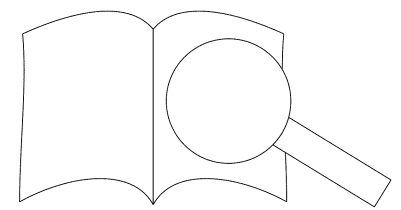
First system of musical notation, consisting of three staves (treble, middle, and bass clefs). Dynamics include *f*, *fp*, and *p*. The music features chords and melodic lines with slurs.

Second system of musical notation, consisting of three staves. The top staff has a dynamic of *f* and a marking *a2*. The middle and bottom staves have dynamics of *fz*. The music consists of rhythmic patterns of eighth notes.

Third system of musical notation, consisting of three staves. Dynamics include *f*, *fz*, and *p*. The music continues with rhythmic patterns and some melodic movement.

Fourth system of musical notation, consisting of three staves. The top staff has a dynamic of *f* and a marking *stam*. The middle and bottom staves have dynamics of *fz*. The music is primarily rhythmic.

Fifth system of musical notation, consisting of three staves. The top staff has a dynamic of *f* and a marking *Solo*. The middle staff contains the lyrics "Qui se - des". The bottom staff has dynamics of *fz* and *p*. The music includes a melodic line and rhythmic accompaniment.



Musical score for three staves (treble, alto, bass clefs). Dynamics include *sf* and *pp*.

Musical score for piano (grand staff). Dynamics include *p* and *pp*.

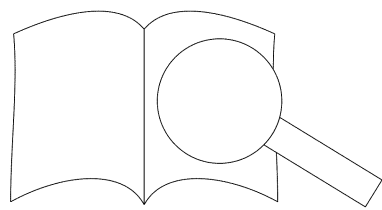
Musical score for piano (grand staff). Dynamics include *pp*.

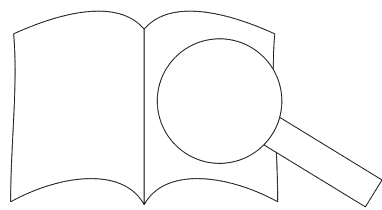
Musical score for vocal line with lyrics: *Tutti p*
Mi - se - re - re no-bis, mi - se - re - re

Musical score for vocal line with lyrics: *Tutti p*
Mi - se - re - re no-bis, mi - se - re - re no - tris, Mi -

Musical score for piano (bass clef). Dynamics include *pp*.

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Allegro maestoso
212

Oboe I, II *p*

Fagotto I, II *p* *cresc.*

Tromba in Do / C

Trombone I, II^{*)}

Trombone III^{*)}

Timpani in Do-Sol / c-G

Violino I *p*

Violino II *cresc.*

Viola *p* *cresc.*

Soprano *f*
so - - - - lus San - - - -

Alto *f*
Quo - ni - am tu so - lus

f
Quo - ni - am tu so - - - - lus

so

Violoncello,
Kontrabaß
und Organo



*) Takt 212-231, Tromboni: In der autographen Partitur nicht vorgesehen; siehe dazu den Kritischen Bericht.
Bars 212-231, Tromboni: They do not appear in the autograph score; see the Critical Report.

Musical notation for the first system, featuring a treble and bass clef with dynamic markings *sf* and *f*.

Musical notation for the second system, featuring a treble and bass clef with dynamic markings *sf* and *f*.

Musical notation for the third system, featuring a bass clef with dynamic markings *sf* and *f*.

Musical notation for the fourth system, featuring a grand staff with dynamic markings *sf* and *f*.

Musical notation for the fifth system, featuring a treble clef with lyrics: *quo - ni - am tu so - - lus San - ctus,*

Musical notation for the sixth system, featuring a treble clef with lyrics: *- ctus, quo - ni - am tu so - - lus San - ctus,*

Musical notation for the seventh system, featuring a treble clef with lyrics: *- - ctus, quo - ni - am tu so - - lus San - ctus*

Musical notation for the eighth system, featuring a treble clef with lyrics: *ni - am tu so - lus San - ctus,*

Musical notation for the ninth system, featuring a treble clef with lyrics: *quo - ni - am tu so - lus*

Musical notation for the tenth system, featuring a treble clef with lyrics: *quo - ni - am tu so - lus*

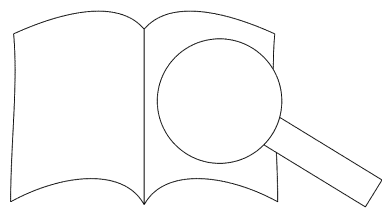
Musical notation for the eleventh system, featuring a treble clef with lyrics: *quo - ni - am tu so - lus*

Musical notation for the twelfth system, featuring a treble clef with lyrics: *quo - ni - am tu so - lus*

Musical notation for the thirteenth system, featuring a bass clef with dynamic marking *f*.

Musical notation for the fourteenth system, featuring a bass clef with dynamic marking *f*.

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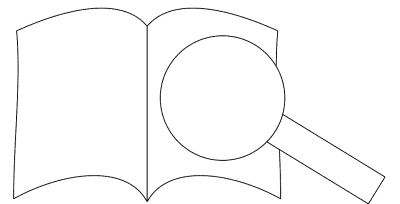


quo-ni-am tu so-lus Al-tis-si-mus,

quo-ni-am tu so-lus Al-tis-si-mus,

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

quo-ni-am tu so-lus San



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fz
a 2
fz

fz
a 2
f
f

fz

o-ni-am tu so - - - - lus Do - mi-nus,

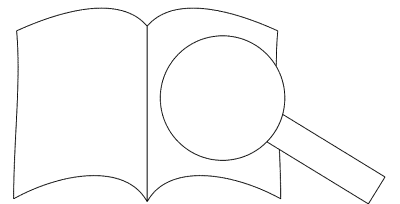
quo-ni-am tu so - - - - lus Do - mi-nus,

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

quo - ni-am tu so - lus

fz

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

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

Third system of musical notation, including a bass staff with dynamic marking *fz*.

Fourth system of musical notation, including treble and bass staves with dynamic marking *fz*.

Fifth system of musical notation, including a vocal line with lyrics: Je, tu so - lus Al - tis - si - mus!

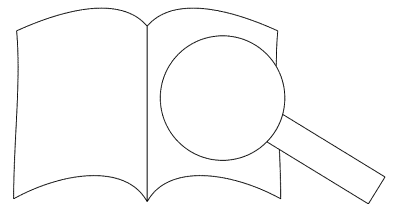
Sixth system of musical notation, including a vocal line with lyrics: Chri - ste, tu so - lus Al - tis - si - mus!

Seventh system of musical notation, including a vocal line with lyrics: - su Chri - ste, tu so - lus Al - tis - si - mus!

Eighth system of musical notation, including a vocal line with lyrics: - - - su Chri - ste, tu so - lus Al - tis - si - mus!

Ninth system of musical notation, including a bass staff with dynamic marking *fz*.

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232 Allegro vivace

Oboe I, II

Clarinetto I, II
in Do / C

Fagotto I, II

Tromba
in Do / C

Trombone I, II

Trombone III

Timpani in
Do-Sol / c-G

Violino I

Violino II

Viola

Soprano

A

Violoncello,
Contrabbasso
e Organo

The score consists of ten staves for various instruments. The top three staves are for Oboe I, II; Clarinetto I, II in Do / C; and Fagotto I, II. The next three staves are for Tromba in Do / C; Trombone I, II; and Trombone III. The fifth staff is for Timpani in Do-Sol / c-G. The next three staves are for Violino I, Violino II, and Viola. The final staff in this section is for Soprano. The Violino I staff has a dynamic marking 'f' and contains a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, 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E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356

De - i Pa - tris. A - men, a - - me an - cto -

Cum San - cto

Vc

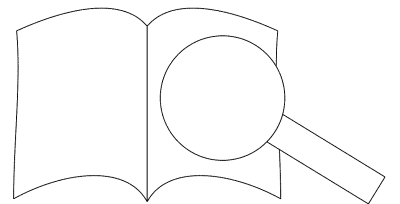
De - i, in glo - ri - a De - i Pa - tris. A - men,

in glo - ri - a De - i, in glo - r.

tr

C#

*) Takt 239-247: Zu den Violoncelli siehe den Kritischen Bericht. / Bars 239-247: Concerning the Violoncelli see the Critical Report.



The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a fermata and then enters with a melody. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics markings include *f* (forte).

The second system continues the piano accompaniment from the first system, showing the right and left hand parts across two staves.

The third system continues the piano accompaniment, showing the right and left hand parts across two staves.

The fourth system features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has a more active melody with eighth notes. The piano accompaniment continues with its rhythmic pattern.

The fifth system continues the piano accompaniment, showing the right and left hand parts across two staves.

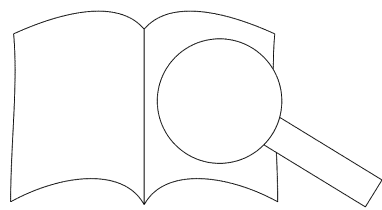
ri-tu, in glo-ri-a De-i, in glo-ri-a

men. Cum San-cto Spi-ri-tu, in glo-ri-a

cum San-cto Spi-ri-tu, in glo-ri

Tutti

Cb



Musical notation for the first system, including vocal line and piano accompaniment. The vocal line starts with a treble clef and contains notes with a dynamic marking 'a 2'. The piano accompaniment is in bass clef.

Musical notation for the second system, including piano accompaniment. It consists of three staves: two for the right hand and one for the left hand.

Musical notation for the third system, including piano accompaniment. It consists of three staves: two for the right hand and one for the left hand.

Musical notation for the fourth system, including vocal line and piano accompaniment. The vocal line has a dynamic marking 'f' and the lyrics: *Cum San-cto Spi-ri-tu, in glo-ri-a*

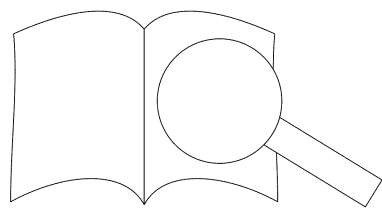
Musical notation for the fifth system, including vocal line and piano accompaniment. The vocal line has the lyrics: *A-men, a-men, cum San-cto Spi-ri-tu,*

Musical notation for the sixth system, including vocal line and piano accompaniment. The vocal line has the lyrics: *-ri-a De-i Pa-tris, cum San-cto*

Musical notation for the seventh system, including vocal line and piano accompaniment. The vocal line has the lyrics: *in glo-ri-a De-i Pa-tris,*

Musical notation for the eighth system, including piano accompaniment. It consists of three staves: two for the right hand and one for the left hand.

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First system of musical notation, featuring a vocal line in treble clef and piano accompaniment in bass clef. The key signature has one sharp (F#).

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

Third system of musical notation, primarily piano accompaniment.

Fourth system of musical notation, primarily piano accompaniment.

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

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

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

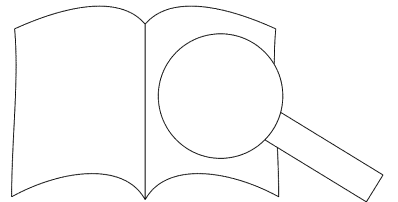
- i, in_ glo - ri - a De - i Pa - tris.

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

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

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

ri - tu, in_ glo - ri - a De - i Pa - tris. — A



men.

an

u,

in_ glo - ri - a De - i

in_ glo - ri - a

pi - ri - tu,

in glo - ri - a De - i

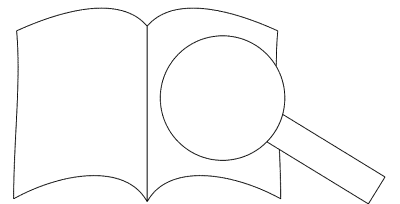
in glo - ri - a

Sp.

in glo - ri - a De - i,

in glo - ri

*) Takt 262, VI I: In der autographen Partitur letztes Achtel g². / Bar 262, Violino I: In the autograph score the last eighth note is g².



Musical notation for the first system, featuring a vocal line in the upper staff and piano accompaniment in the lower staves.

Musical notation for the second system, featuring a vocal line in the upper staff and piano accompaniment in the lower staves.

Musical notation for the third system, featuring a vocal line in the upper staff and piano accompaniment in the lower staves.

Musical notation for the fourth system, featuring a vocal line in the upper staff and piano accompaniment in the lower staves.

Musical notation for the fifth system, featuring a vocal line in the upper staff and piano accompaniment in the lower staves.

Musical notation for the sixth system, featuring a vocal line in the upper staff and piano accompaniment in the lower staves.

Musical notation for the seventh system, featuring a vocal line in the upper staff and piano accompaniment in the lower staves.

Musical notation for the eighth system, featuring a vocal line in the upper staff and piano accompaniment in the lower staves.

Musical notation for the ninth system, featuring a vocal line in the upper staff and piano accompaniment in the lower staves.

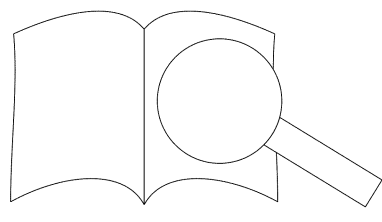
Musical notation for the tenth system, featuring a vocal line in the upper staff and piano accompaniment in the lower staves.

Musical notation for the eleventh system, featuring a vocal line in the upper staff and piano accompaniment in the lower staves.

Musical notation for the twelfth system, featuring a vocal line in the upper staff and piano accompaniment in the lower staves.

Musical notation for the thirteenth system, featuring a vocal line in the upper staff and piano accompaniment in the lower staves.

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

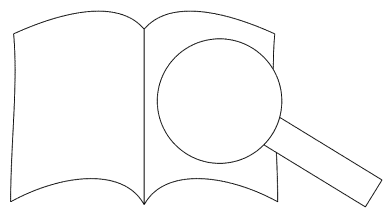
Second system of musical notation, including piano accompaniment.

Third system of musical notation, including piano accompaniment.

Fourth system of musical notation, including piano accompaniment with asterisk markings (*).

Vocal line with lyrics: cum Sa. in glo-ri-a De-i. A - -
 a san-cto Spi-ri-tu, in glo-ri-a De-i
 in glo-ri-a De-i, in glo-ri-a De-i Pa-tris.

Fifth system of musical notation, including piano accompaniment.



*) Takt 271-342: In den autographen Streicherstimmen nachträglich gestrichen. / Bars 271-342: Later crossed out in the autograph string parts.

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men.

Cum San - cto

a - - - men,

a - - - men. Cum San - cto

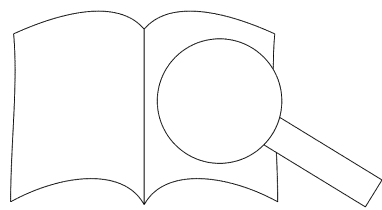
- - - men,

a - - - - -

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

Tutti

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First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The piano part includes a dynamic marking 'a 2' and a key signature change to one flat.

Second system of musical notation, primarily piano accompaniment. It features a grand staff with treble and bass clefs, showing chordal textures and melodic fragments.

Third system of musical notation, primarily piano accompaniment, continuing the harmonic and melodic development from the previous systems.

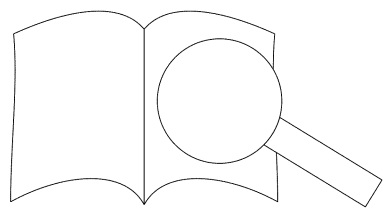
Fourth system of musical notation, including a vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment.

Vocal line with lyrics: Spi - ri - a De - i, in glo - ri - a De - i Pa -
 in glo - ri - a De - i, in glo - ri - a De - i Pa -
 - - men, a - - - men,

Fifth system of musical notation, primarily piano accompaniment, providing harmonic support for the vocal line.

Sixth system of musical notation, including a 'Vc' (Violoncello) line and piano accompaniment. The Vc part has a dynamic marking 'Vc'.

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First system of musical notation, including vocal staves and piano accompaniment.

Second system of musical notation, primarily piano accompaniment.

Third system of musical notation, primarily piano accompaniment.

Fourth system of musical notation, primarily piano accompaniment.

Fifth system of musical notation, including vocal lines with lyrics: tris. So Spi - ri-tu, in glo - ri-a De - i,

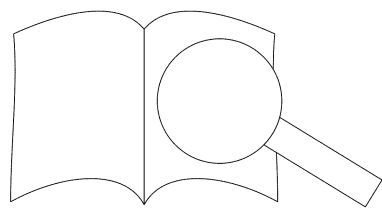
Sixth system of musical notation, including vocal lines with lyrics: a - - - men, a - -

Seventh system of musical notation, including vocal lines with lyrics: - men, a - - - men,

Eighth system of musical notation, including vocal lines with lyrics: Cum San - cto Spi - ri-tu, in glo - r

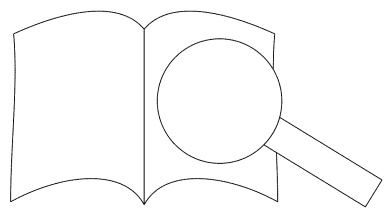
Ninth system of musical notation, primarily piano accompaniment, starting with the instruction 'Tutti'.

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cum in glo - ri - a De - i Pa - - - - -
 a - - - - men, a - -
 a - - - - men,
 um San - cto Spi - ri - tu, in glo - ri - a De - i.

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

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

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

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

tris.

men,

a -

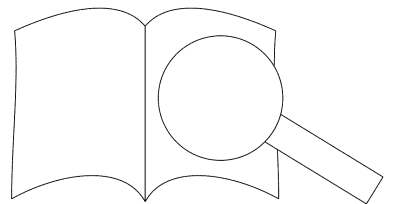
p,

a - - - - men,

a - - - - men,

A - - - - men,

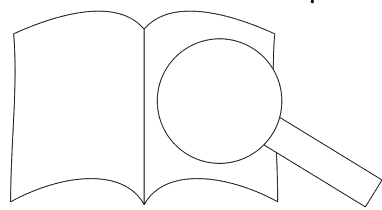
a -



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*) Takt 305, Trb I, Coro (A): In der autographen Partitur 2.-4. Viertel a-a-a.
 Bar 305, Trb I, Coro (A): In the autograph score the 2nd-4th quarter notes are a-a-a.

First system of musical notation. It consists of a vocal line in the upper staff and piano accompaniment in the lower staves. The piano part includes a bass line with a dynamic marking 'a 2' and a grand staff with treble and bass clefs.

Second system of musical notation, continuing the vocal and piano parts from the first system.

Third system of musical notation, continuing the vocal and piano parts.

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

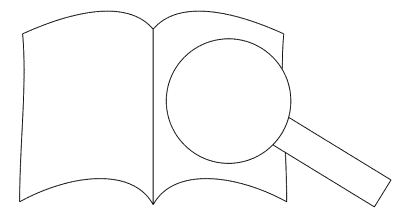
Fifth system of musical notation, including the vocal line and piano accompaniment.

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

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

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

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Musical score for three staves (treble, alto, bass). The first two staves are in treble clef, and the third is in bass clef. The music consists of sustained chords with dynamic markings 'sf' (sforzando) placed below the notes in each measure.

Musical score for three staves (treble, alto, bass). The first two staves are in treble clef, and the third is in bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

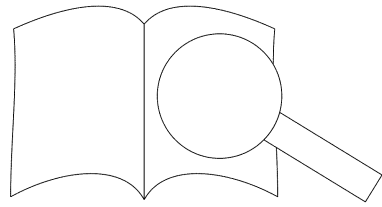
Musical score for a single bass staff, continuing the rhythmic patterns from the previous system.

Musical score for three staves (treble, alto, bass). The first two staves are in treble clef, and the third is in bass clef. The music features melodic lines with eighth and sixteenth notes.

Musical score for two staves (treble and bass). The treble staff contains the vocal line with lyrics: "men, a - - men, a - - men, a - -". The bass staff provides accompaniment.

Musical score for two staves (treble and bass). The treble staff contains the vocal line with lyrics: "ri - a Pa - tris. A - - men, a - - men, a -". The bass staff provides accompaniment.

Musical score for two staves (treble and bass). The treble staff contains the vocal line with lyrics: "en. Cum San - cto Spi - ri - tu, in glo - ri - a De - i". The bass staff provides accompaniment.



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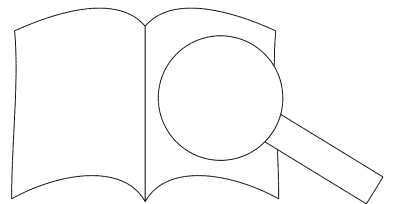
sf a 2

fz fz

men, a

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

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



First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings such as *fz* and *f*.

Second system of musical notation, primarily piano accompaniment. It includes dynamic markings like *fz* and *f*.

Third system of musical notation, primarily piano accompaniment.

Fourth system of musical notation, primarily piano accompaniment.

Fifth system of musical notation, featuring a vocal line with lyrics: "men, - men, a - - - men,"

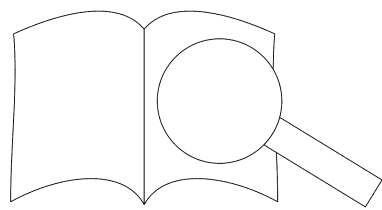
Sixth system of musical notation, featuring a vocal line with lyrics: "a - - - men. Cum San - cto Spi - ri - tu,"

Seventh system of musical notation, featuring a vocal line with lyrics: "ie. - men, a - - - men. Cum San - cto Spi - ri - tu,"

Eighth system of musical notation, featuring a vocal line with lyrics: "a - men, a - - - men, a - - - men,"

Ninth system of musical notation, primarily piano accompaniment.

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

Second system of musical notation, featuring piano accompaniment with 'fz' markings.

Third system of musical notation, featuring piano accompaniment.

Fourth system of musical notation, featuring piano accompaniment.

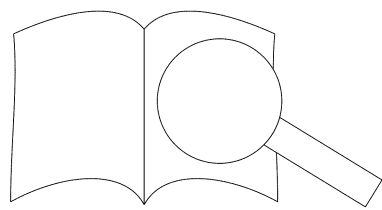
Fifth system of musical notation, including a vocal line with lyrics: "a - - - men, a - - - - i, cum San - cto Spi - ri - tu, in glo - ri - a"

Sixth system of musical notation, including a vocal line with lyrics: "cum San - cto Spi - ri - tu, cum San - cto"

Seventh system of musical notation, including a vocal line with lyrics: "en, a - - - men, a - - -"

Eighth system of musical notation, featuring piano accompaniment.

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

Second system of musical notation, primarily piano accompaniment with dynamic markings like *sf*.

Third system of musical notation, primarily piano accompaniment with dynamic markings like *sf*.

Fourth system of musical notation, primarily piano accompaniment.

Fifth system of musical notation, including vocal line with lyrics: *pi - ri - tu, in glo - ri - a De - i, cum San - cto*

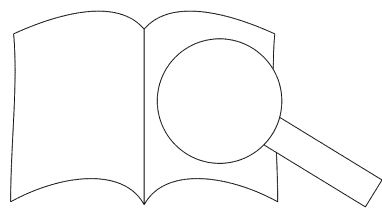
Sixth system of musical notation, including vocal line with lyrics: *- tris. A - - - men, a - - - - - men, a - -*

Seventh system of musical notation, including vocal line with lyrics: *Pa - tris. A - - - - men, a - -*

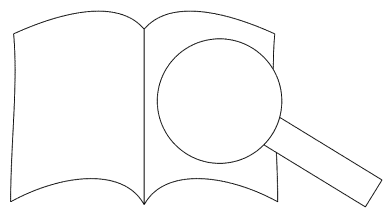
Eighth system of musical notation, including vocal line with lyrics: *- - - men, a - - - - -*

Ninth system of musical notation, primarily piano accompaniment with dynamic markings like *sf* and *Vc*.

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Spi - ri - tu, Je - i Pa - - - tris!
 - - - men, a - - - - - men!
 - men, a - - - - - men!



*) Takt 339, Ob II: In der autographen Partitur 2. Halbe g¹. / Bar 339, Ob II: In the autograph score the 2nd half note is g¹.

First system of musical notation. It consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). The vocal line has a fermata in the first measure and then begins with a melodic line. The piano accompaniment provides harmonic support.

Second system of musical notation. The vocal line continues with a melodic line, marked with 'fz' (forzando) in the first, second, and fourth measures. The piano accompaniment continues with harmonic support.

Third system of musical notation. The vocal line continues with a melodic line. The piano accompaniment continues with harmonic support.

Fourth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment continues with harmonic support.

Fifth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment continues with harmonic support.

Sixth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment continues with harmonic support.

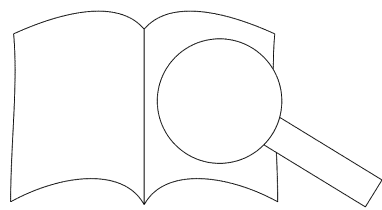
Seventh system of musical notation. The vocal line continues with a melodic line. The piano accompaniment continues with harmonic support.

Eighth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment continues with harmonic support.

Ninth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment continues with harmonic support.

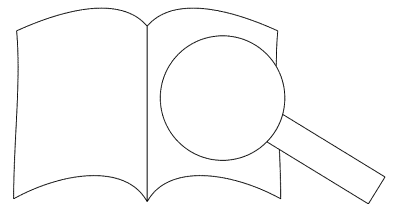
Cum San - cto Spi - ri - tu, in
 - cto Spi - ri - tu, in glo - ri - a De - i, cum
 Cum San - cto Spi - ri - tu,
 um San - cto Spi - ri - tu, in glo - ri - a De - i,

tutti



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



fz ff
 fz ff
 a 2
 fz ff
 fz ff
 fz ff
 fz
 ff
 ff
 ff
 i, - tris, cum San-cto Spi-ri-tu, in glo-ri-a
 - ri-a Pa - tris, cum San-cto Spi - ri - tu, in glo - ri - a
 ri-a De - i Pa - tris, cum San-cto Spi - ri -
 in glo - ri-a De - i Pa - tris, cum San-cto Spi - ri
 fz ff

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