

Luigi

# CHERUBINI

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## Krönungsmesse in G

Messe solennelle en sol

pour chœur SATB  
2 flûtes, 2 hautbois, 2 clarinettes, 2 bassons  
2 cors, 2 trompettes, 3 trombones, timbales  
2 violons, 2 altos, violoncelles et contrebasse

herausgegeben von / editée par  
Oliver Schwarz-Roosmaier

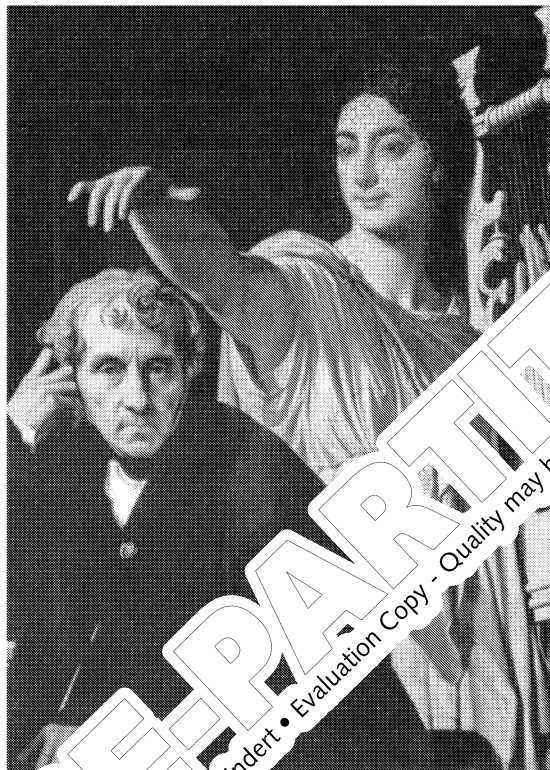
Partitur / Partition d'étude



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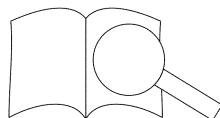


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Luigi Cherubini, Jacques-Louis David (1788)  
Musée du Louvre, Paris

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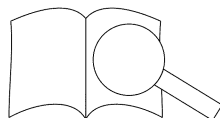
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# Vorwort

## Leben

Luigi Cherubini ist bereits 1773 im Alter von 12 oder 13 Jahren in seiner Geburtsstadt Florenz mit einer ersten Messe an die Öffentlichkeit getreten. Ihr folgten in den beiden darauf folgenden Jahren je eine weitere Messkomposition. Man prophezeite damals dem jungen Komponisten eine glänzende Laufbahn: „Sowohl der renommierte Sig. Giovanni Manzuoli [...] als auch der berühmte Sig. Pietro Nardini [...] bewundern die Lebhaftigkeit und den guten modernen Schreibstil dieses jungen Mannes [...] so sehr, dass man hoffen darf, dass er bald einer der perfektesten Meister dieses Jahrhunderts sein wird.“<sup>1</sup>

Während seiner Studienjahre bei Giuseppe Sarti in den Jahren 1778–1780 richtete Cherubini sein Augenmerk sowohl auf strenge Kontrapunkt-Studien im Palestrina-Stil – er hat in dieser Zeit ca. 20 Motetten „à la Palestrina“ geschrieben – als auch auf seine Vervollkommnung als Opernkompunist. Die Oper wurde dann für ein Vierteljahrhundert sein bevorzugtes Metier. Ende 1784 verließ er seine italienische Heimat in der Hoffnung, in London als Opernkompunist Fuß fassen zu können. 1788 ließ er sich jedoch in Paris nieder, wo er sogleich in den Strudel der französischen Revolution hineingezogen wurde. Im Sog der historischen Ereignisse gelang es ihm, aufgrund des musikalischen und dramaturgischen Reichtums seiner Partituren mit den Opern *Lodoïska* (1791), *Eliza* (1794), *Médée* (1797) und *Les deux journées* (1800) zum führenden Vertreter der Revolutionsoper zu avancieren.

Während der napoleonischen Ära wurde es ruhiger um ihn. Misserfolge stellten sich ein und zunehmend auch Depressionen – die 1805/06 vorübergehend zurückgedrängt wurden, als er eine Reise nach Wien unternahm, wo er mit allen herkömmlichen musikalischen Persönlichkeiten zusammentraf – darunter und Joseph Haydn. Insbesondere mit letzterem verbundene tiefe Freundschaft, die ihren Ausdruck darin fand, dass Cherubini das Autograph seiner 103. Symphonie an Haydn widmen ließ, wurde in der Autobiographie von Giuseppe Haydn – padre del celebre Cher.

Nach der Rückkehr nach Paris folgte er einer Einladung der Regierung zu einem Erholungsurlaub auf dessen Schloss in Belgien gelegen). Dort schrieb er eine Messe für das Cäcilienfest, die er 1806 in F. die er widmete. Der Erfolg dieses Erfolgs ersuchte Nikolo' in der Nachfolge von Johann Baptist Cramer, Kapellmeister in Eisenstadt zu gehen. Er schrieb Cherubini eine Marienmesse in d (1811), seine größte

den geistlichen Werken hat Cherubini seinen Komponisten begründet, was letztendlich nach

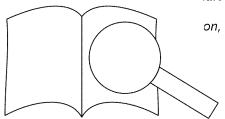
der Wiedereinsetzung der Monarchie zu seiner Ernennung zum Surintendant de la musique du Roi am 10. Februar 1816 führte – eine Stellung, die er sich mit Jean-François Le Sueur teilte, der als Hofkapellmeister Napoleons bereits die kirchenmusikalischen Angelegenheiten des Kaisers organisiert hatte. Für die königliche Kapelle komponierte Cherubini 6 Messen, das Requiem in c (sein berühmtestes Werk) sowie knapp 70 kleinere geistliche Werke, darunter ebenso Ordinariums- wie Propriumssätze.

1822 übernahm Cherubini das Direktorium des Pariser Conservatoire – ein Amt, das er äußerst gewissenhaft und mit großem organisatorischem Geschick, aber auch mit unerbittlicher Strenge ausübte. Dieses Amt füllte ihn derart aus, dass seine Produktivität merklich zurückging. Nach der Auflösung der königlichen Kapelle infolge der Juli-Revolution des Jahres 1830 brach Cherubini sein kirchenmusikalisches Schaffen mit einer Ausnahme ab. 1836 komponierte er ein zweites Requiem in d für M<sup>z</sup>, das er für die eigenen Trauerfeierlichkeiten bestimmt. Ein Lebensjahr widmete Cherubini vorrangig der Leitung des Conservatoire. Anfang 1837, im Lebensjahr die Leitung des Conservatoire nach, am 14. März, verstarb er im Alter von 63 Jahren. Über 3.000 Menschen nahmen an seiner Beerdigung teil.

Die Musikgeschichtsschreiber haben Cherubini als einen der bedeutendsten Komponisten der ersten Hälfte des 19. Jahrhunderts angesehen. Er wurde im ersten Drittel des 19. Jahrhunderts zum wichtigsten Komponisten der Kirchenmusik des 19. Jahrhunderts. Er wurde im ersten Drittel des 19. Jahrhunderts zum wichtigsten Komponisten der Kirchenmusik des 19. Jahrhunderts.

Zur Krönung des Königs Ludwig XVIII. im Jahr 1814 kehrten die napoleonischen Reiche mit dem Königsthron in Frankreich zurück. Die Monarchie lag viel daran, ihre repräsentativen Gottesdiensten zur Schau zu stellen. Cherubini wurde hierfür eine aufwändige Kirchenmusik bestellt. Am 3. Mai 1814 den Thron bestieg er. In dieser Zeit keine Krönungszeremonie stattgefunden. Cherubini wurde im Jahr 1819 nachzuholen und beauftragt, die Komposition der vorliegenden Messe für die Krönung des Königs Ludwig XVIII. zu übernehmen.<sup>2</sup> Aufgrund der angespannten politischen Situation und der Schwierigkeiten wegen eines schweren Gichtleidens des Königs<sup>3</sup> nahm die Staatsführung jedoch wieder Abstand von den Krönungsplänen. Cherubini's Messe verschwand zunächst in der Schublade. Aufführungsmaterial mit Eintragungen<sup>4</sup> und die Tatsa-

<sup>1</sup> Gazzetta Toscana, 1775, S. 134 in: Mario Fabbri, *La Giovinezza di Luigi Cherubini*, S. 23f. („Tanto il rinomato Sig. Giovanni Manzuoli [...] quanto il celebre Sig. Pietro Nardini [...] ammirarono la vivacità ed il buon gusto moderno nello scrivere di questo giovinetto [...] talché fa sperare di poter esser presto uno die più perfetti maestri questo secolo.“)  
<sup>2</sup> Dass die vorliegende Messe für die Krönung von Ludwig XVIII. bestimmt war, ist im Autograph übrigens nicht vermerkt. Der Hinweis darauf findet sich in Cherubini selbst verfasstem Werkverzeichnis, wo die Messe unter der Nr. 202 wie folgt beiläufig vermerkt wird: „MESSE SOLENNELLE, en sol, à 4 parties, en chœur, composée pour le sacre de Louis XVIII.“. Siehe Cherubini, *Verzeichnis der Werke Luigi Cherubini*, Staatsbibliothek erhaltenen Handschriften, S. 3, 1961, S. 48.  
<sup>3</sup> David Schildkret, *Luigi Cherubini* Dissertation, University of Indiana  
<sup>4</sup> Schildkret, op. cit., S. 32ff.







## Foreword (abridged)

Luigi Cherubini first came to public attention in 1773 at the age of 12 or 13 in Florence, his city of birth, when his first mass was performed. These were followed by one composition in each of the following two years. During his years of study with Giuseppe Sarti, from 1778 to 1780, he also turned his attention to the strict study of counterpoint in the style of Palestrina. Thereafter opera was to be his chosen métier for the next quarter of a century. In 1788 he settled in Paris where he was immediately pulled into the turbulences of the French Revolution. In the maelstrom of the historical events, he was able – due to the musical and dramaturgical richness of his scores – to become, with works such as *Lodoiska* (1791), *Eliza* (1794), *Médée* (1797) and *Les deux journées* (1800), the leading representative of the revolutionary opera.

During 1805/06 Cherubini undertook a journey to Vienna where he met all of the outstanding musical personalities, including Beethoven and Joseph Haydn. Especially with the latter did he develop a close friendship. In 1808 he composed his *Cäcilienmesse* (Saint Cecilia Mass) in F major. It was partially due to its great success that Prince Nicholas II Esterházy tried to obtain Cherubini's services as *Hofkapellmeister* in Eisenstadt. Cherubini composed a Marian litany (1810) as well as the *Missa solennis* in D minor (1811), his greatest sacred work of all, as commissions for the prince.

Cherubini's reputation as a composer of church music was founded upon these important sacred works. This led, after the restoration of the monarchy, to his appointment as *Surintendant de musique du Roi* on February 10, 1816. Cherubini composed masses, the Requiem in C minor (his most famous work) as well as almost 70 smaller sacred works – including movement ordinary and the Proper – for the royal chapel. In 1827 he became directorship of the Paris Conservatoire, a position he held conscientiously, with great organizational skill, but with a lenient strictness. Cherubini devoted the last years of his life to chamber music and running the Paris Conservatoire. He died on March 14, 1842, in advanced years.

After the Napoleonic empire had returned to France's royal throne, although Louis XVIII had abdicated in 1814, no coronation ceremony was planned to be rectified in 1816. Cherubini was commissioned to compose the present mass in 1816. The tense political situation and pogroms, the state of anarchy, the suffering from severe drought, the state of anarchy, the disappearance from sight for a while of the royal family, the entries<sup>3</sup> and the fact that the coronation ceremony had disappeared from sight for a while, all these factors led to the coronation of Louis XVIII in G major for the coronation of Louis XVIII in G major in 1816 and 1825.

Cherubini's *Coronation Mass* in G major is approximately 45 minutes long. It corresponds to the famous high masses of the *Herzogenmesse*, *Paukenmesse*, *Nelsonmesse*, etc.)

Yet Cherubini's mass has much more in common with Haydn's compositions than merely its duration. Since he had first heard Haydn's symphonies in 1785 or 1786, Cherubini had developed a deep admiration for his Austrian colleague. Using Haydn as his example, he trained himself in the art of motivic development, instrumentation and shaping large forms and transferred these to his operas.

Even if the youthful masses that were composed under the tutelage of Alessandro Felici still display the small structural units of the late Baroque cantata masses, his late works were deeply influenced by the totally different symphonic structure and formal cohesiveness of Haydn's late masses. Cherubini, like Haydn (e.g., in the *Nelsonmesse*), chose the closed form of the Ordinary (through composed and in a simple reprise or a sonata form) and even made this more compact. Whereas with Haydn the *Benedictus* is always an independent movement that sometimes precedes the "Hosanna" from the *Sanctus*, Cherubini's *Benedictus* and *Benedictus* – and in the *Coronation Mass* – are included in a single movement, including "O Salutaris,"<sup>4</sup> a hymn that is included in the Elevation – into one through composed. In the *Coronation Mass* is more, the *Agnus Dei* that Haydn divided into two ("Agnus Dei" through composed).

However, it would be a mistake to think of Cherubini's masses as mere copies of the French Revolution. Cherubini, like his French colleagues, composed acts of state during those revolutionary years, celebrating the revolution, the fallen heroes, that had been the subject of the masses of people. An interesting feature is the slow harmonic rhythm, the harmonies for long durations that are used to sing them. The *Coronation Mass* is characterized by these characteristics, especially the *Adagio* and, even more so, the *Gloria*.

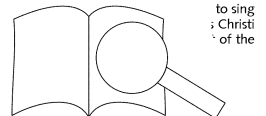
Essential difference to Haydn is that already in his *Coronation Mass* (1808/09) Cherubini had broken with the tradition of the basso continuo. The instrumental bass is no longer just the foundation but also, wholly in the Romantic style, timbre, and thus the double bass, violoncello and bassoon are, by and large, independent orchestral voices. This aspect, as well as the design of the formal structures, makes it clear that Cherubini can be considered a pioneer of the Romantic era and not just as one who transcended Baroque traditions.

<sup>1</sup> There is, incidentally, no comment in the autograph that the present mass was composed for the coronation of Louis XVIII. The clue to this is to be found in Cherubini's own work catalog, where the mass, bearing the number 202, is titled as "MESSE SOLENNELLE, en sol, à 4 parties, en chœur, composée pour le sacre de Louis XVIII." Vide Cornelia Schröder, "Chronologisches Verzeichnis der Werke Luigi Cherubini unter Kennzeichnung der in der Berliner Staatsbibliothek erhaltenen Handschriften," in: *Beiträge zur Musikwissenschaft* 3, 1961, p. 48.

<sup>2</sup> David Schildkret, *Luigi Cherubini's Masses*, doctoral dissertation, University of California, 1967.

<sup>3</sup> Schildkret, op. cit., p. 32f.

<sup>4</sup> In France it was usual, from the last two verses "O salutaris hymn" "Verbum supernum pro Elevation.





Moreover, what is conspicuous about the *Coronation Mass* in G major is that after the Requiem in C minor it is Cherubini's second large sacred work which dispenses entirely with soloists, and thus it is also a purely choral work. This confers upon the mass its distinctly monumental character and by so doing, demonstrates Cherubini's competent and pioneering handling of the choral timbres which can be shimmeringly bright, almost gleaming, and then again totally dark. Also of note is Cherubini's free handling of the liturgical text. In the *Gloria*, the "Gloria in excelsis Deo" is repeated four times whereby Cherubini creates a framework that simultaneously subdivides the movement as well as binding it together. The most unusual occurrence is surely the "Sanctus et O salutaris," in which Cherubini combines two liturgical sentences that actually do not belong together, and concludes after the Eucharistic motet "O salutaris" with a third "Osanna in excelsis."

Even though Cherubini still remained within Haydn's tradition as far as the formal design is concerned, he also autonomously developed it further. The form of the *Coronation Mass* in G major is more cohesive than that Haydn's examples, its contrasts more defined, its timbres richer and by far more expressive in its dynamic shading.

Lünen, January 2010  
 Translation: David Kosviner

Oliver Schwarz-Roosmann

### Performance Practice Suggestions

The choir of the royal chapel consisted of 47 singers. Both the soprano voices (a proper contralto did not exist) consisted remarkably of women (unusual enough at the beginning of the 19th century), men (falsettos) and boys. This means that, according to present circumstances, that the work could, where possible, be performed by a traditional four voice mixed choir together with a boys' choir. The composition of the sopranos in the royal chapel suggests that the manner of singing produced a slender sound rich with overtones. The orchestra, in comparison with the strong in numbers – 44 to 48 instrumentalists who were increased further. This too suggests a slender solo practice.

However, this ensemble was considerably on occasions. The *Coronation Mass* in A major composed in 1825 for the extravagantly sized choir of 100 singers and instrumentalists. This work, which was also composed for a large orchestra, has been thinking of similarly large-scale performances with large ensembles. Both are equally justified.

One further note (especially the violas) were present. As can be seen, for example, in the *Coronation Mass* in A major, at the beginning of the first movement, the participation of the violas is rather unusual. In the *Coronation Mass* in G major both the first and second violas participate. On the other hand, Cherubini often uses two voices, which usually means playing the part with double stems that are to be found in the autograph of the *Kyrie*. In the *Credo*

Cherubini notated repeatedly "1." and "2." in the viola part, thereby clearly indicating divided violas. For this reason it may be worth considering reinforcing the violas, following the example of the royal chapel, rather than following today's usual practice. Unless otherwise noted, all of the movements begin forte, as was the common practice of the 18th and 19th centuries.

### O salutaris hostia

O salutaris hostia,  
 quae coeli pandis ostium,  
 bella praemunt hostilia,  
 da robur, fer auxilium.

O redeeming victim,  
 who opened the gates to heaven,  
 hostile wars threaten:  
 grant us strength, bring aid.



## Avant-propos (abrégé)

Dès 1773, à l'âge de 12 ou 13 ans, Luigi Cherubini est présent dans la vie musicale de sa ville natale de Florence avec une première messe. Il la fait suivre de deux autres compositions de messe au cours des deux années suivantes. Pendant ses études auprès de Giuseppe Sarti en 1778–1780, Cherubini se concentre aussi avec rigueur sur le contrepoint dans le style de Palestrina. L'opéra devait enfin devenir sa tâche de prédilection pour un quart de siècle. En 1788, il s'installe à Paris où il est aussitôt pris dans le tourbillon de la Révolution française. Au fil des événements historiques, il réussit à devenir le représentant dominant de l'opéra révolutionnaire en raison de la richesse musicale et dramaturgique de ses partitions avec les opéras *Lodoïska* (1791), *Eliza* (1794), *Médée* (1797) et *Les deux journées* (1800).

En 1805/06, Cherubini entreprend un voyage à Vienne où il rencontre toutes les personnalités musicales éminentes – dont Beethoven et Joseph Haydn. Une profonde amitié le lie notamment à ce dernier. En 1808, il écrit sa *Messe de sainte Cécile* en fa. C'est notamment en raison de son grand succès que Nicolas II prince Esterházy cherche à engager Cherubini comme maître de chapelle de cour à Eisenstadt. Sur ordre du prince, Cherubini écrit une Litanie mariale (1810) ainsi que la *Missa solemnis* en ré (1811), sa plus grande composition sacrée.

C'est avec ces trois œuvres sacrées importantes que Cherubini assoit sa réputation de compositeur d'église, ce qui devait entraîner finalement sa nomination au poste de Surintendant de la musique du Roi le 10 février 1816 après la restauration de la monarchie. Cherubini a composé pour la Chapelle royale 6 messes, le Requiem (son œuvre la plus célèbre) ainsi que quelques 70 pièces créées de plus petites dimensions, dont des parties de l'œuvre propre. En 1822, Cherubini prend la direction de la Chapelle de Paris – une fonction qu'il remplit avec une grande compétence professionnelle et un véritable talent d'organisateur, avec une rigueur impitoyable. Cherubini contribue essentiellement à la musique de chambre au Conservatoire. Le 14 mars 1842, Cherubini est nommé chevalier et avancé et couvert d'honneurs.

Après le démantèlement de la Chapelle de Paris, Louis XVIII était déjà monté sur le trône en 1793, aucune cérémonie de couronnement n'avait été prévue d'y remédier en 1819. La messe présente une composition de la situation politique tendue, qui souffrait gravement le roi, et du couronnement. La Messe est écrite pour un premier temps. La présence de notes<sup>3</sup> et le fait que Cherubini (en la) pour le couronnement de Louis XVIII, favoré du fait que la *Messe du couronnement* représentée entre 1819 et 1825.

La durée de la *Messe du couronnement* en sol de ré mineur dure environ 45 minutes. Cela correspond aux célèbres

grand-messes de Joseph Haydn (*Theresienmesse*, *Paukenmesse*, *Nelsonmesse* etc.). Mais la relation temporelle n'est pas le seul lien entre la Messe de Cherubini et Haydn, loin de là. Cherubini vénérat Haydn depuis qu'il avait entendu des symphonies de lui pour la première fois en 1785 ou 1786. Sur le modèle de Haydn, Cherubini s'exerça à l'art de traiter les motifs, à l'instrumentation et à l'agencement de grandes formes pour les transférer sur l'opéra.

Alors que les messes de la jeunesse, écrites sous la direction de son professeur Alessandro Felici, accusent encore les petites unités structurelles de la messe cantate de la fin du baroque, la structure symphonique totalement différente et l'homogénéité formelle des messes de Haydn ont profondément marqué la suite de son œuvre créatrice. Comme Haydn (p. ex. dans la *Nelsonmesse*), Cherubini choisit la forme concise des parties de l'ordinaire (forme ouverte, simple avec reprises ou en mouvement rondo) et la densité même : là où chez Haydn, le *Sanctus* est toujours un mouvement autonome qui peut seul se suffire, dans la *Missa solemnis* du *Sanctus*, Cherubini réunit Sa position de forme ouverte l'hymne à Dieu en France pour l'élévation. Et l'Agneau de Dieu en deux au moins dans les *Graves* et « *Dona nobis* » est irrévocablement de

Il serait pourtant facile de penser que Cherubini sont de simples copistes de Haydn. L'expérience de la Révolution française a laissé des traces profondes : comme chez Haydn, Cherubini avait dû composer des œuvres pour les fêtes nationales des hymnes pour les différences des célébrations de la Révolution, il possédait des connaissances sur les masses populaires. Une caractéristique de ces chants est le rythme lent et harmonieux prolongés sur les harmonies respectives des gens de chanter eux aussi ces hymnes. Cherubini a écrit des masses populaires, notamment en sol en porte l'empreinte, notamment des extrêmes du *Credo* et encore plus du *Gloria*.

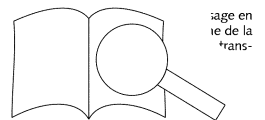
La différence essentielle par rapport à Haydn est que Cherubini a déjà rompu dans la *Messe de sainte Cécile* (1808/09) avec l'addition baroque de la basse chiffrée. La basse instrumentale est plus un fondement mais au contraire tout en couleurs sonores dans le sens romantique, et la contrebasse, le violoncelle et le basson sont largement des parties d'orchestre autonomes. Il devient évident ici, et aussi dans l'agencement des structures formelles, que Cherubini a non seulement dépassé les traditions baroques mais qu'il contribue largement à ouvrir la voie au romantisme.

<sup>1</sup> Le fait que cette messe était destinée au sacre de Louis XVIII n'est du reste pas mentionné dans l'autographe. On en trouve l'indice dans le répertoire d'œuvres que Cherubini avait lui-même rédigé, où la messe est intitulée comme suit au n° 202 : « MESSE SOLENNELLE, en sol, à 4 parties, en chœur, composée pour le sacre de Louis XVIII. ». Voir Cornelia Schröder, « Chronologisches Verzeichnis der Werke Luigi Cherubinis unter Kennzeichnung der in der Berliner Staatsbibliothek erhaltenen Handschriften », dans : *Beiträge zur Musikwissenschaft* 3, 1961, p. 48.

<sup>2</sup> David Schildkret, *Luigi Cherubini's Mass*, critical Edition, these, University of Indiana, 1987.

<sup>3</sup> Schildkret, op. cit., p. 32 sqq.

<sup>4</sup> Depuis la Renaissance et en France de chanter les deux de la Fête-Dieu de Thomas d'Aquin substantiation lors de l'élévation.



On est frappé en outre par le fait que la *Messe du couronnement* en sol soit, après le Requiem en ut, la deuxième grande œuvre sacrée de Cherubini à renoncer totalement aux solistes, donc une pure composition chorale. Cela confère à l'œuvre un caractère très monumental, d'où il ressort que Cherubini sait magistralement manier dans un souffle visionnaire les couleurs sonores du chœur, tantôt scintillantes tantôt d'un éclat aveuglant pour s'assombrir à nouveau. Il est important de mentionner en outre la liberté avec laquelle Cherubini traite les textes liturgiques. Dans le *Gloria*, le « Gloria in excelsis Deo » est répété quatre fois, par quoi Cherubini crée un cadre qui structure et maintient la composition. Le plus inhabituel est sans doute le « Sanctus et O salutaris » où Cherubini réunit deux phrases liturgiques distinctes en fait l'une de l'autre et après le motet de la transsubstantiation « O salutaris » conclut sur un troisième « Osanna in excelsis ».

Même si Cherubini s'inscrit dans la tradition de Haydn, notamment en ce qui concerne l'agencement formel, il poursuit en toute autonomie cette tradition : sur le plan formel, la *Messe du couronnement* en sol est plus homogène que les modèles de Haydn, plus aiguë dans ses contrastes, plus riche en couleurs sonores et beaucoup plus expressive dans les nuances dynamiques.

Lünen, janvier 2010

Oliver Schwarz-Roosmann

Traduction : Sylvie Coquillat

#### Remarques sur la pratique d'exécution

Le chœur de la Chapelle royale se composait de 47 chanteurs. Il est intéressant de noter que les deux voix de soprano (il n'y avait pas d'alto proprement dit) se composaient de femmes (fait certainement encore assez inusité au début du 19<sup>ème</sup> siècle), d'hommes (voix de fausset) et de garçons. Transposé sur des conditions actuelles, cela signifie que là où les conditions le permettent, on pourrait donner l'œuvre en réunissant un chœur mixte traditionnel quatre voix et un chœur de jeunes garçons. La composition du soprano à la Chapelle royale est plutôt l'indice d'une pratique chant mince et riche en tons aigus. Par rapport au chœur, il s'agit d'une distribution importante en nombre : 4 sopranos, 4 ténors, 4 basses et 4 choristes. Sur cet arrière-plan, il est intéressant de noter que les choristes étaient parfois même renforcés à l'occasion. C'est aussi le signe d'une pratique musicale traditionnelle.

Toutefois, cet ensemble n'était agrandi que sur des occasions : la *Messe du couronnement* avait composée en 1825 pour le couronnement de Charles X à la cathédrale de Reims, elle comptait à l'époque quelques 200 chanteurs et instrumentistes. Dans la version actuelle de notre messe, elle est dirigée par Cherubini lui-même. Dans cet arrière-plan, il est intéressant de noter que les choristes étaient parfois même renforcés à l'occasion. C'est aussi le signe d'une pratique musicale traditionnelle.

Une dernière remarque concerne les cordes : là où cela était nécessaire, par exemple dans le Requiem, Cherubini utilise des cordes. Dans la *Messe du couronnement* en la, qui est écrite pour un orchestre à cordes, la création à Reims. On note l'importance des altos. Dans la version en sol, les deux violons jouent très souvent en duo. Cherubini prévoit souvent deux violons en sol, les deux violons jouent très souvent en duo. Cherubini prévoit souvent deux violons en sol, les deux violons jouent très souvent en duo. Cherubini prévoit souvent deux violons en sol, les deux violons jouent très souvent en duo.

à la mesure 27. Dans le *Credo*, Cherubini note plusieurs fois à la partie d'alto « 1. » et « 2. » et prévoit donc clairement un alto divisé. Pour cette raison, il pourrait être intéressant de distribuer l'alto plus fortement que ce n'est l'habitude aujourd'hui sur le modèle de la Chapelle royale. Si rien d'autre n'est indiqué, les mouvements commencent forte selon la tradition des 18<sup>ème</sup> et 19<sup>ème</sup> siècles.

#### O salutaris hostia

O salutaris hostia,  
quae coeli pandis ostium,  
bella praemunt hostilia,  
da robur, fer auxilium.

O salutaire hostie  
qui ouvre la porte du ciel :  
L'ennemi nous presse par ses attaques,  
donne-nous la force, secours-nous.



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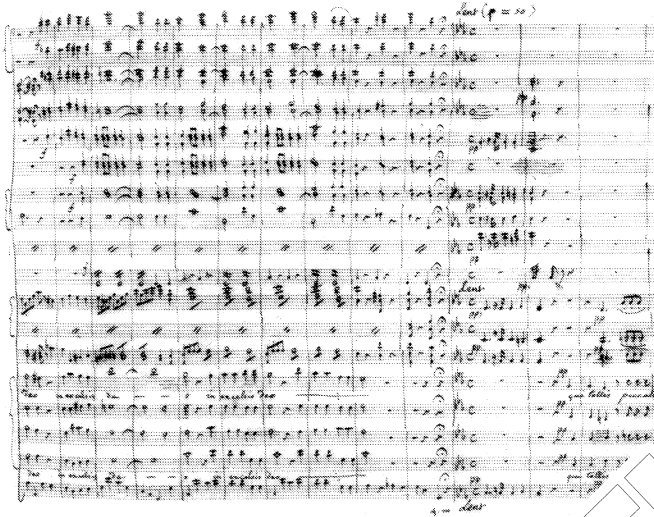
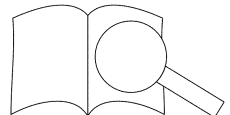


Abb. 1: Luigi Cherubini, *Krönungsmesse* in G. Ende des „Gloria in excelsis Deo“ und Beginn Partitur (*Gloria*, T. 246–258). Cherubini trennt beide Satzteile nur durch einen einfachen Taktstrich („4. m“) des zu Ende gehenden „Gloria in excelsis Deo“ notiert. Im Unterschied zur Partitur mit zwei getrennten Systemen für die Flöten, gefolgt von den Oboen und Clarinetten, sind hier nicht ausgeschrieben, sondern verdoppeln den Instrumenten die Flöten, gefolgt von den Oboen und Clarinetten. Die Flöten und Clarinetten sind als entsprechende Devisen zu lesen).  
 Quelle: Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung, *Cherubini-Nachl.* Nr. 202



Abb. 2: Luigi Cherubini, *Krönungsmesse* in G. Beginn der „Gloria in excelsis Deo“ (T. 1–6). Hingewiesen sei hier auf die Notation des Flöten- und Clarinetten-Systems, das in der Partitur mit zwei getrennten Systemen für die Flöten, gefolgt von den Oboen und Clarinetten, sind hier nicht ausgeschrieben, sondern verdoppeln den Instrumenten die Flöten, gefolgt von den Oboen und Clarinetten. Die Flöten und Clarinetten sind als entsprechende Devisen zu lesen).  
 Quelle: Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung, *Cherubini-Nachl.* Nr. 202



# Krönungsmesse in G

Messe solennelle en sol

## Kyrie

Luigi Cherubini

1760–1842

Paris 1819

### 1. Kyrie eleison

Moderato (♩ = 80)

Flûtes I, II

Hautbois I, II

Bassons I, II

Cors I, II  
en Ut / C

Violons  
I  
II

Altos

Sopranos

Altos

Ténors

Basses

Violoncelle

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

Aufführungsdauer / Duration: ca. 45 min.

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6

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

*p* *f* *p* *f*

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

*p* *f* *p* *f* *p* *f* *p* *f*

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

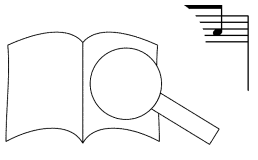
Ky - rie e - le - e - - - - -

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

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

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

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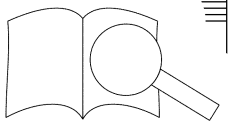
10 *p* *a 2* *f*

*p* *a 2* *f*

*p* *a 2* *f*

*p* le - - - i - son, - son.  
*p* le - - - i - son. e - le - i - son.  
*p* le - - Ky - rie e - le - i - son.  
*p* le Ky - rie e - le - i - son.

*f* *p*



15

Musical score for three staves (treble, alto, bass clefs). The music features piano dynamics (*p*) and markings for a second ending (*a 2*). The notation includes slurs and accents.

Musical score for three staves (treble, alto, bass clefs). The music features piano dynamics (*p*) and markings for a second ending (*a 2*). The notation includes slurs and accents.

Musical score for three staves (treble, alto, bass clefs) with lyrics. The lyrics are: "ari - Chri-ste e-le-i-son, Chri - ste e-". The music features piano dynamics (*p*) and markings for a second ending (*a 2*). The notation includes slurs and accents.

Musical score for two staves (treble, bass clefs) with lyrics. The lyrics are: "ari - Chri-ste e-le-i-son, Chri - ste e-". The notation includes slurs and accents.



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Musical score for three staves (treble, alto, bass clefs). The music is in G major and 4/4 time. It features piano dynamics (*p*) and includes accents and slurs over the notes.

Musical score for piano accompaniment, consisting of three staves (treble, middle, bass clefs). The music is in G major and 4/4 time. It features piano dynamics (*p*) and includes slurs and triplets.

Vocal score with lyrics in German. The lyrics are: "Chri - ste e - le - - - i - son, - - - i - son, Chri - ste, - - - Chri-ste e-le - i - - son, e - le - i - son, - - -". The score includes dynamics like *p* and *dolce*.

Musical score for three staves (treble, alto, bass clefs). The music is in G major and 4/4 time. It features piano dynamics (*p*) and includes slurs and accents.



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25

*dolce*

*p*

*p*

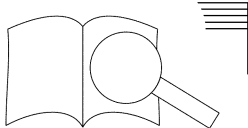
*p*

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

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

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

*p*



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30

*p* *p* *p* *f* *f* *f*

a 2 a 2 a 2

*p* *p*

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

Chri - ste e - le - i - son,

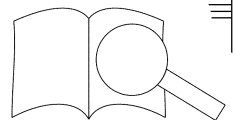
Chri - ste e - le - i - son, e -

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

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

*p* *f* *f* *f*

*p* *cresc.* *cresc.*



3.4

*p* *f* *ff* a 2

*f* *ff*

*p* *f*

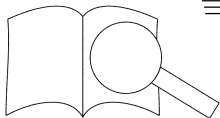
le - - i - son, Ky - ri - e e -

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

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

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

*f* *ff*



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39

a 2

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



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43

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

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

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

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



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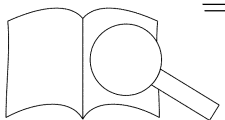
47

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

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

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

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



51

e - le - i - son, \_\_\_\_\_ i - le - - - i - son, e -

Chri - ste e - le - - -

le - i - son, \_\_\_\_\_ son, e - le - - - i - son, e -

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

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56

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

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

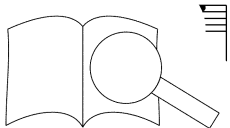
le - - - i - - - son, Chri - ste

- - - i - - - ste e - -

le - - - Chri - - ste, Chri - ste e - -

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

*cresc.* *esc.* *cresc.*



60

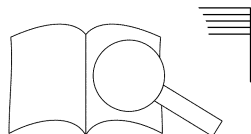
*f* *f* *a2* *p* *f* *a2* *p* *f*

*a2*

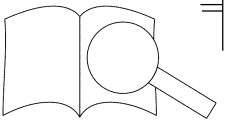
*f* *f*

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

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



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



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Musical notation for the first system, featuring treble and bass staves with rhythmic patterns.

Musical notation for the second system, including a treble staff with a piano (*p*) dynamic marking.

Musical notation for the third system, including piano and bass staves with piano (*p*) dynamic markings.

Musical notation for the fourth system, including vocal staves with lyrics and piano (*p*) dynamic markings.

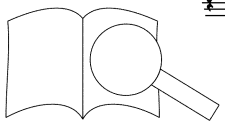
Ky - ri - e e - le - i - son

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

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

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

Musical notation for the fifth system, including piano and bass staves with piano (*p*) dynamic markings.



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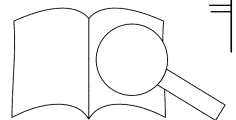
75

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

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

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

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



80

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

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

le - i-son Ky - rie e-le - i -

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



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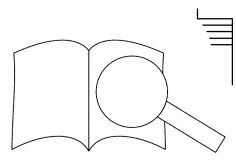
85

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

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

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

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



89

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

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

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

e - le - i - son,



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95

pp

a 2

p

pp

pp

pp

pp

pp

pp

son, e - le - - i - s. l. son.

- i - son, ie - i - son.

- le - i

- i - son.



Gloria

2. Gloria in excelsis Deo

Majestueusement sans lenteur ( $\text{♩} = 120$ )

Flûtes I, II

Hautbois I, II

Clarinettes I, II  
en Ut / C

Bassons I, II

Cors I, II  
en Sol, Ré, Do /  
G, D, C

Trompettes I, II  
en Ré, Do /  
D, C

Trombones I, II

Trombone III

Timbales en  
Ré - Sol / d - G  
Do - Sol / c - G

Violons I

Violons II

Altos

Sopranos

Altos

Ténors

Chœur

Contrebasses

*ff*

a 2

in Do / C

in Do / C

in Do - Sol / c - G

9

System 1: Four staves (two treble clefs, one bass clef). The first two staves contain melodic lines with slurs and accents. The third staff contains a bass line with a 'p' dynamic marking. The fourth staff contains a bass line with a 'p' dynamic marking. The system ends with a double bar line.

System 2: Four staves. The first two staves contain melodic lines. The third staff contains a bass line with a 'p' dynamic marking. The fourth staff contains a bass line with a 'p' dynamic marking. The system ends with a double bar line.

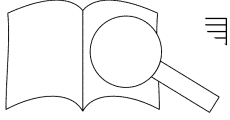
System 3: Four staves. The first two staves contain melodic lines. The third staff contains a bass line with a 'p' dynamic marking. The fourth staff contains a bass line with a 'p' dynamic marking. The system ends with a double bar line.

System 4: Four staves. The first two staves contain melodic lines. The third staff contains a bass line with a 'p' dynamic marking. The fourth staff contains a bass line with a 'p' dynamic marking. The system ends with a double bar line.

System 5: Four staves. The first two staves contain melodic lines. The third staff contains a bass line with a 'p' dynamic marking. The fourth staff contains a bass line with a 'p' dynamic marking. The system ends with a double bar line.

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Tutti  
Glo - ri - sis



16

*ff*  
a 2

*ff*  
a 2

*ff*

*f*

*ff*

*ff*

Tutti

Glo -

Tutti

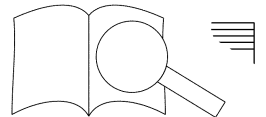
Glo -

- a in ex - - cel - - sis

- ri - - a in ex - - cel - - sis

- ri - - a in ex - - cel - - sis

*ff*



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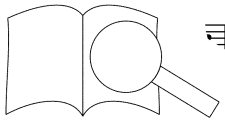
First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a bass line and a grand staff (treble and bass clefs). Dynamics include *p* (piano) and *a2* (second attack).

Second system of musical notation, primarily piano accompaniment. It includes a grand staff and a bass line. Dynamics include *p* (piano).

Third system of musical notation, primarily piano accompaniment. It includes a grand staff and a bass line. Dynamics include *p* (piano).

Fourth system of musical notation, featuring a vocal line and piano accompaniment with lyrics. The lyrics are:
   
De - o. Et pax ho-mi-ni - bus bo-nae vo-lun - ta - - - tis,
   
De - o. Et - - - ra pax ho-mi-ni - bus bo-nae vo-lun - ta - - - tis,
   
De - - - er - - - ra pax ho-mi-ni - bus bo-nae vo-lun - ta - - - tis,
   
in ter - - - ra pax ho-mi-ni - bus bo-nae vo-lun

Fifth system of musical notation, primarily piano accompaniment. It includes a grand staff and a bass line. Dynamics include *p* (piano).



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Musical score system 1, measures 29-32. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The music is in a key with one sharp (F#) and a common time signature. Dynamics include *p* (piano) and *ff* (fortissimo).

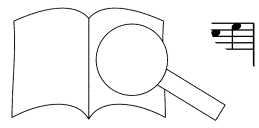
Musical score system 2, measures 33-36. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). Dynamics include *p* (piano) and *ff* (fortissimo). There are markings for *a 2* (second ending) above the vocal staves.

Musical score system 3, measures 37-38. It features two piano staves (Right and Left Hand). Dynamics include *ff* (fortissimo).

Musical score system 4, measures 39-42. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). Dynamics include *p* (piano) and *ff* (fortissimo).

Musical score system 5, measures 43-46. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). Dynamics include *p* (piano) and *ff* (fortissimo). The lyrics "pax," and "Glo - ri - a" are written below the staves.

Musical score system 6, measures 47-50. It features two piano staves (Right and Left Hand). Dynamics include *f* (forte) and *ff* (fortissimo). The lyrics "pax." and "Glo - ri - a" are written below the staves.



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39

*ff* *a2*

*a2*

*ff*

*ff*

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



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47

Musical score for measures 47-52. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature has one sharp (F#). The music features complex rhythmic patterns with sixteenth and thirty-second notes, and various rests.

Musical score for measures 53-58. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The music continues with complex rhythmic patterns and rests.

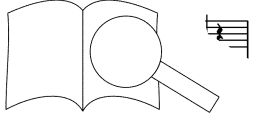
Musical score for measures 59-64. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The music continues with complex rhythmic patterns and rests.

glo - ri - a, gl e - o, in ex - cel - sis De - - - - o. Lau -  
 glo - ri - a in ex - cel - sis De - o, in ex - cel - sis De - - - - o. Lau -  
 gl a in ex - cel - sis De - o, in ex - cel - sis De - - - - o.  
 - ri - a in ex - cel - sis De - o, in ex - cel - sis De -

Musical score for measures 65-70. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The music continues with complex rhythmic patterns and rests.

Musical score for measures 71-76. The system includes piano accompaniment (treble and bass clefs). The music continues with complex rhythmic patterns and rests.

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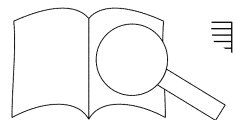
55 a 2

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

da - mus Lau - da-mus, lau - da-mus.

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

Lau - da - mus te. - Be-ne - di - ci-mus te. mus.



System 1: Five staves (treble and bass clefs) with rests.

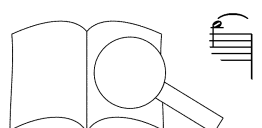
System 2: Five staves (treble and bass clefs) with rests.

System 3: Five staves (treble and bass clefs) with rests.

System 4: Five staves (treble and bass clefs) with rests.

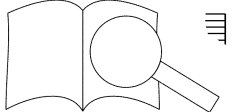
System 5: Five staves with vocal lines and lyrics. The lyrics are: "Ad - o - ra - mus te, Ad - o - ra - mus te, Ad - o - ra - mus te, Ad - o - ra - mus te,". The word "te," is on a separate line. Dynamics include *pp*.

System 6: Five staves with musical notation.



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- o - ra - mus te.  
*pp*  
 ad - o - ra - mus te.  
*pp*  
 ad - o - ra - mus te.  
*pp*  
 ad - o - ra - mus te.



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85

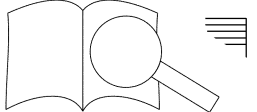
*ff* *a2*

*ff* *a2*

*ff*

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

*f*



91

First system of musical notation, including vocal lines and piano accompaniment. It features various musical notations such as notes, rests, and dynamic markings like *f* and *a2*.

Second system of musical notation, primarily piano accompaniment. It includes dynamic markings such as *f* and *a2*.

Third system of musical notation, primarily piano accompaniment.

Fourth system of musical notation, primarily piano accompaniment.

ri - fi - ca - mus te. Lau - da - mus te. Be - ne -

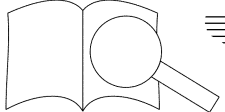
ri - fi - ca - mus te. Be - ne - di - ci - mus te.

ri - fi - ca - mus te. Be - ne - di - ci - mus te.

Lau da - ne -

Fifth system of musical notation, including vocal lines and piano accompaniment. It contains the lyrics: "ri - fi - ca - mus te. Lau - da - mus te. Be - ne -", "ri - fi - ca - mus te. Be - ne - di - ci - mus te.", "ri - fi - ca - mus te. Be - ne - di - ci - mus te.", and "Lau da - ne -".

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



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90

*muta in Sol / G*

*mutano in Re - Sol / d - G*

di - ci - mus te. 1

-mus.

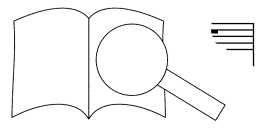
lau - da - mus. *pp*

Ad - o - ra - mus

- da - mus, lau - da - mus.

*Soli*

*pp*



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Fl  
Ob  
Cl  
Fg

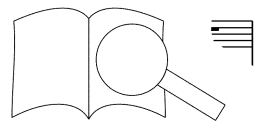
*pp* Ad - o - ra - mus te, *pp* ad - o - ra - mus te.  
*pp* Ad - o - ra - mus te, *pp* ad - o - ra - mus te.  
 te, *pp* ad - o  
*pp* Ad - o - ra - mus te, *pp* - mu.

*pp* *pp* *pp* *pp* *pp* *pp*  
 di - ci - mus te.  
 ne - di - ci - mus te.  
 Be - ne - di - ci - mus te.  
 Be - ne - di - ci - mus te.



in Sol / G  
a 2  
ff

**pp**  
Ad - o - ra -  
**pp**  
Ad - o - te.  
**pp**  
Ad - mus te.  
- - - mus te. **ff** La - ri - fi -



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152

*ff* *a 2*

*ff*

*ff*

*ff*

*ff*

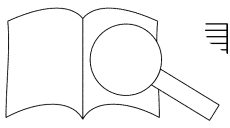
Lau - d - ri - fi - ca - mus. Lau - da - mus te. Glo -

Lau - ri - fi - ca - mus.

Lau - te. Glo - ri - fi - ca - mus. Lau - da - mus

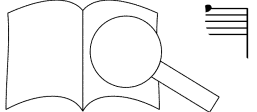
- - - - - mus.

*ff*



159

ri - fi - - ca mus te. Glo - ri - fi - - ca - mus,  
 - mus te, glo - ri - fi -  
 te. - ca - mus. Lau - da - mus te. Glo - ri - fi -  
 Glo - ri - fi - - ca - mus. Lau - da - mus te. Glo -



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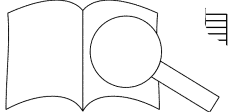
ff

ff

ff

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

ff



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171

da-mus, lau - da-  
 da-mus, fi - ca-mus te, glo - ri - fi - ca - - - - mus  
 da-mus, Glo - ri - fi - ca-mus te, glo - ri - fi - ca - - - - mus  
 - - - - - us. Glo - ri - fi - ca-mus te, glo - ri - fi - ca - - - - mus

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178

Musical score for the first system, measures 178-183. It features a vocal line with a melodic line and a piano accompaniment with chords and a bass line.

Musical score for the second system, measures 184-189. The piano part includes a 'pizzicato' (pizz.) marking and a 'ritardando' (rit.) marking. The vocal line continues with the same melody.

Musical score for the third system, measures 190-195. The piano part features a complex rhythmic pattern with many sixteenth notes. The vocal line continues with the same melody.

te, glo - ri - ca - mus te. Gra - ti - as

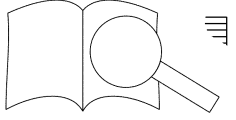
te, glo - ri - fi - ca - mus te. Gra - ti - as

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

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

Musical score for the fourth system, measures 196-201. It includes the vocal line with lyrics and the piano accompaniment.

Musical score for the fifth system, measures 202-207. It features the piano accompaniment with chords and a bass line.



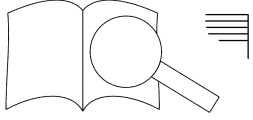
Musical score for the first system, including vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The piano accompaniment is in a grand staff (treble and bass clefs). Dynamics include *f* and *a 2*.

Musical score for the second system, including piano accompaniment. Dynamics include *f*.

Musical score for the third system, including piano accompaniment. Dynamics include *f*. A tempo marking *♩ in Do - Sol / c - G* is present.

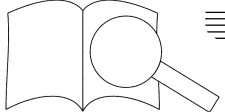
Musical score for the fourth system, including vocal line with lyrics. The lyrics are:   
 a - gi - mus ti pro - pter ma - gnam glo -   
 a - gi - pro - pter ma - gnam glo -   
 Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo -   
 Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo -

Musical score for the fifth system, including piano accompaniment. Dynamics include *f*.



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ri - am tu - ar us, Rex coe - le - stis,  
 ri - am De - us, Rex coe - le - stis,  
 ri - a Do - mi - ne De - us, Rex  
 Do - mi De - us, Rex



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Musical score system 1, measures 1-6. Includes piano accompaniment and vocal line. Dynamics include *f* and *a 2*.

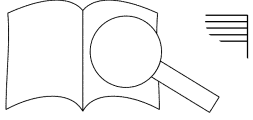
Musical score system 2, measures 7-12. Includes piano accompaniment and vocal line. Dynamics include *f* and *a 2*.

Musical score system 3, measures 13-18. Includes piano accompaniment and vocal line. Dynamics include *f*.

Musical score system 4, measures 19-24. Includes piano accompaniment and vocal line with lyrics.

Lyrics:  
 .r o - mni - pot - ens, Do - mi - ne - Fi - li u -  
 Pa - ter o - mni - pot - ens, Do - mi - ne - Fi - li u -  
 coe - us Pa - ter o - mni - pot - ens,  
 - - us Pa - ter o - mni - pot - ens.

Musical score system 5, measures 25-30. Includes piano accompaniment and vocal line. Dynamics include *f*.



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Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings such as *f* and *mf*.

muta in Do / C

Musical score for the second system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings such as *f* and *mf*.

Musical score for the third system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings such as *f* and *p*.

Musical score for the fourth system, featuring a vocal line with lyrics and piano accompaniment. The piano part includes dynamic markings such as *p*.

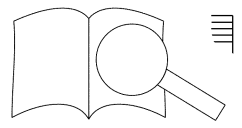
ni - ge - ni - te. Do - - -

ni - ge - ni - te Do - - -

- ri - ste, - Je - su Chri - ste. Do - - -

su - Chri - ste, - Je - su Chri - ste. Do - mi - ne De - us,

Musical score for the fifth system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings such as *f* and *mf*.



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Musical score for the first system, featuring piano accompaniment with chords and melodic lines in treble and bass clefs. Dynamics include piano (*p*) and accents.

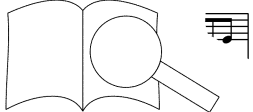
Musical score for the second system, showing empty staves for vocal or instrumental parts.

Musical score for the third system, showing empty staves for vocal or instrumental parts.

Musical score for the fourth system, featuring piano accompaniment with rhythmic patterns in treble and bass clefs. Dynamics include piano (*p*).

Vocal score for the fifth system with lyrics in German. The lyrics are: "Do - - - ni, A - - - gnus mi - - - gnus De - i, mi A - - - gnus De - i, - i, A - gnus De - i, Fi - li - u - - tris,"

Musical score for the sixth system, featuring piano accompaniment with rhythmic patterns in treble and bass clefs.



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Musical score for the first system, featuring four staves. The notation includes rests, notes, and 'cresc.' markings. The first staff has a treble clef and a common time signature. The second and third staves have treble clefs, and the fourth staff has a bass clef.

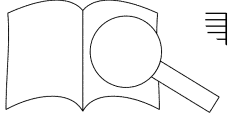
Musical score for the second system, featuring four staves. The notation includes rests and notes. The first staff has a treble clef and a common time signature. The second and third staves have treble clefs, and the fourth staff has a bass clef.

Musical score for the third system, featuring four staves. The notation includes rests, notes, and 'cresc.' markings. The first staff has a treble clef and a common time signature. The second and third staves have treble clefs, and the fourth staff has a bass clef.

Musical score for the fourth system, featuring four staves with lyrics and musical notations including rests, notes, and 'cresc.' markings. The first staff has a treble clef and a common time signature. The second and third staves have treble clefs, and the fourth staff has a bass clef.

De - i, - li - - us Pa - tris,  
 - us Pa - tris, Fi - - -  
 - li - - us Pa - tris, Fi - - -  
 us, A - gnus De - i, A - gnus De - i Fi -

Musical score for the fifth system, featuring four staves. The notation includes rests, notes, and 'cresc.' markings. The first staff has a treble clef and a common time signature. The second and third staves have treble clefs, and the fourth staff has a bass clef.



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ff a 2

in Do / C a 2

ff a 2

ff f

Fi - - - ris. Glo - ri - a

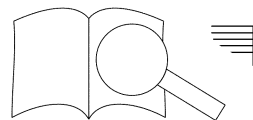
li - - - Glo - - - ri - a

li - - - Glo - - - ri - a

- tris. Glo - ri - a in ex - cel - sis De - -

ff f

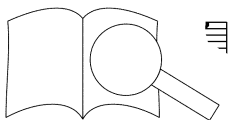
ff



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



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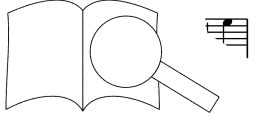
243

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

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

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

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



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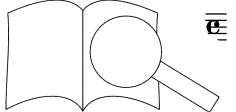
Musical score system 1, measures 250-255. It features a vocal line with a melodic line and a piano accompaniment with chords and a bass line.

Musical score system 2, measures 256-261. Similar to system 1, it includes vocal and piano parts.

Musical score system 3, measures 262-267. This system is characterized by a dense piano accompaniment with rapid sixteenth-note patterns in both hands.

Musical score system 4, measures 268-273. This system contains the vocal entry for the phrase 'in ex-cel-sis De-o'. It includes vocal lines and piano accompaniment.

Musical score system 5, measures 274-279. This system continues the piano accompaniment from the previous system.



### 3. Qui tollis

256 Lent (♩ = 50)

The musical score is arranged in systems. The first system shows the vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The second system continues the piano accompaniment. The third system introduces the vocal melody for the Soprano part, with lyrics: "mun-di, mi - se-re-re no - bis. Qui". The Alto part has lyrics: "pec-ca-ta mun-di, mi - se-re-re no - bis. Qui". The Tenor part has lyrics: "tol-lis pec-ca-ta mun-di, mi - se-re-re no - bis. Qui". The Bass part has lyrics: "Qui tol-lis pec-ca-ta mun-di, mi - se-re-re no - bis. Qui". The piano accompaniment continues with the same rhythmic pattern. The score includes dynamic markings of *pp* (pianissimo) and *a 2* (second ending). A large watermark "PROBE-PARTITUR" is overlaid diagonally across the page. A magnifying glass icon is located in the bottom right corner.

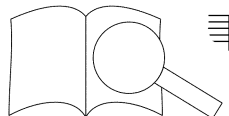


tol - lis pec-ca - ta mun      æ - pre - ca - ti - o - nem no - stram.

tol - lis pec-      - s - ci - pe de - pre - ca - ti - o - nem no - stram.

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

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



pp

pp

pp

a 2

pp

pp

pp

pp

a 2

pp

pp

pp

pp

pp

pp

pp

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

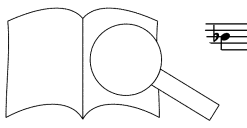
Qui se-des ad dex-te - ram Pa-tris, mi - se-re-re no - bis.

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

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

pp

pp



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pp

pp

pp

pp

pp

pp

pp

cresc.

pp

cresc.

pp

cresc.

pp

cresc.

pp

Qui tol

pec - ca - ta mun - di,

pec - ca - ta mun - di,

pec - ca - ta, pec - ca - ta mun - di,

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

cresc.

pp

cresc.

pp

cresc.

pp

cresc.

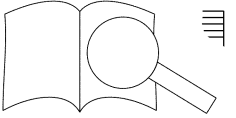
pp

cresc.

pp

cresc.

pp



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System 1: Four staves (Soprano, Alto, Tenor, Bass) with rests.

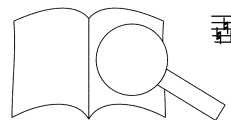
System 2: Four staves (Soprano, Alto, Tenor, Bass) with rests.

System 3: Four staves (Soprano, Alto, Tenor, Bass) with rests.

System 4: Four staves with lyrics and musical notation. Dynamics include *pp*.

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

System 5: Four staves with rests and dynamics including *pp*.



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# 4. Quoniam

293 Premier mouvement

First system of the musical score, featuring four staves (treble and bass clefs). The music begins with a rest, followed by a dynamic marking of *ff* and an *a 2* marking. The notation includes eighth and sixteenth notes with beams, and some notes are marked with accents.

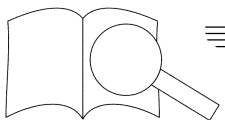
Second system of the musical score, featuring four staves. It continues the musical notation from the first system, with dynamic markings of *ff* and *a 2* appearing on the upper staves.

Third system of the musical score, featuring four staves. The notation continues, with a *ff* dynamic marking on the bass staff.

Fourth system of the musical score, featuring four staves. The notation continues, with a *ff* dynamic marking on the bass staff.

Fifth system of the musical score, featuring four staves. This system includes the vocal line with lyrics. The lyrics are: "Quo - ni - am tu so - lus", "Quo - - - ni - am tu so - lus", and "Quo - - - ni - am tu so - lus". The musical notation includes dynamic markings of *ff* and *a 2*.

Sixth system of the musical score, featuring four staves. The notation continues, with dynamic markings of *ff* on the bass staff. The lyrics "am tu so - lus San - - -" are visible at the bottom of the system.



First system of musical notation, including vocal lines with melisma 'a 2' 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: "San - ctus, tu so - lus San - ctus. Tu so - lus Do - mi - nus. Tu so - lus Al - ctus. Tu so - lus Do - mi - nus. Tu so - lus Al - ctus. Tu so - lus Do - mi - nus. Tu so - lus Al - ctus. Tu so - lus Do - mi - nus. Tu so - lus Al - ctus." and piano accompaniment.

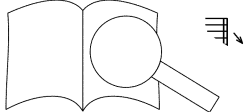
Sixth system of musical notation, primarily piano accompaniment.



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



# 5. Cum Sancto Spiritu

Accélérez un peu le mouvement (♩ = 132)

313 *ff* *Fg*

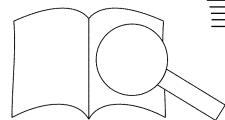
Cum San-cto Spi - ri-tu, in glo - ri a De - i Pa-tris. A - me San - cto Spi - ri - tu, cum San-cto Spi - ri-tu, in glo - ri - a, in Pa-tris, cur - tu, cum San-cto Spi - ri-tu, in glo - ri - a, in glo - ri - a De - i Pa-tris, A - men. Cum ri-tu, in glo - ri - a De - i Pa-tris, in glo - ri - a De -

*ff*

321

*ff*

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





Musical score system 1, featuring treble and bass clefs. The system contains several measures of music, with a forte (*ff*) dynamic marking appearing in the final measure.

Musical score system 2, featuring treble and bass clefs. The system contains several measures of music, with a forte (*ff*) dynamic marking appearing in the final measure.

Musical score system 3, featuring treble and bass clefs. The system contains several measures of music, with a forte (*ff*) dynamic marking appearing in the final measure.

Musical score system 4, featuring a treble clef and lyrics. The lyrics are: glo - ri - a De - i Pa - tris. A - men, San - cto, Sai - in glo - ri - a De - i Pa - tris. A - men, Pa - tris, in glo - ri - a De - i Pa - tris. A - men, a -

Musical score system 5, featuring a bass clef. The system contains several measures of music.



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ff

ff

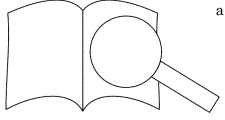
ff

ff

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

ff

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Musical score system 1: Four staves (Soprano, Alto, Tenor, Bass) with chords and dynamics. Dynamics include *ff* and *f*. A large slur covers the first two staves.

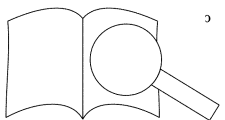
Musical score system 2: Four staves (Soprano, Alto, Tenor, Bass) with chords and dynamics. Dynamics include *ff* and *f*. A large slur covers the first two staves.

Musical score system 3: Four staves (Soprano, Alto, Tenor, Bass) with chords and dynamics. Dynamics include *ff* and *f*. A large slur covers the first two staves.

Musical score system 4: Four staves with vocal lines and lyrics. Dynamics include *ff*. Lyrics: a - men, a - - - - men, a - men, a - -  
a - men, a - - - - men, a - men. Cum San-cto  
men, a - men, a-men.  
, a - - - - men, a - men, a-men.

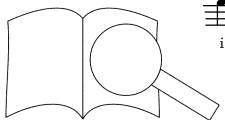
Musical score system 5: Bass staff with dynamics. Dynamics include *ff*.

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

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



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in Re / D

tris. tu so - lus San - - -

tris. Tu so - lus

tu so - lus San - - - ctus, tu so - lus



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372

*ff*

*a 2*

*ff*

*ff*

*II*

*ff*

*ff*

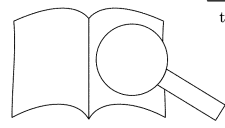
*ff*

ctus. Tu so

San - ctu mi - nus. Quo - ni - am tu so - lus San -

Do - mi - nus. Tu

Quo - ni - am tu so - lus tu



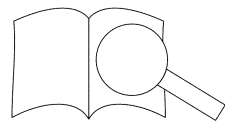
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379

ni - am tu so - lus San -  
 , Al - tis - si-mus.  
 ε so - lus Al - tis - si-mus.  
 lu. - ctus. Tu so - lus Al - tis - si-mus. Quo - - ni-ar

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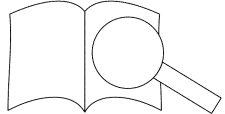


386

*ff* *a 2* *ff*

*ff* *ff* *ff*

ctus, tu  
 an - ctus. Tu so - lus Do - mi-nus, tu so - lus Do - mi -  
 Tu so - lus Do - mi - nus, Al -  
 - ctus. Tu so - lus Do - mi-nus, lus



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Musical score for the first system, featuring four staves with various musical notations including notes, rests, and dynamic markings.

Musical score for the second system, including piano accompaniment with dynamic markings like "a 2" and "f".

Musical score for the third system, showing a single staff with rhythmic patterns.

Musical score for the fourth system, featuring a piano accompaniment with a complex rhythmic pattern.

Vocal score for the fifth system with lyrics in German and Latin:   
 nus, Al - t. - - - si-mus,   
 nus, Al - tis so - lus - Do - mi-nus. Tu so - lus Al - tis - si-mus,   
 ti. Je - su, Je - -   
 i. us, tu so - lus - Do - mi-nus. Tu so

Musical score for the sixth system, showing a single staff with rhythmic patterns.



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VI II

Va

Vc

Cb

*p* *pp* *pp* *pp* *pp* *pp*

Je - - - su, Je - - - su Chri - -

Je - - - su, Je - - - su

Je - - - su Chri - -

410

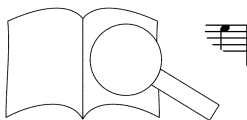
ste. \_\_\_\_\_

ste. \_\_\_\_\_

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

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

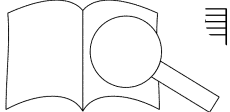
tu, in



ff

ff

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



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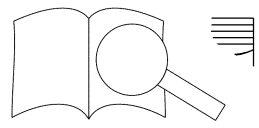
426

*a 2*  
*ff*

in Do / C

*ff*

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

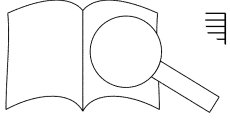


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433

in Do / C

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



440

*ff*

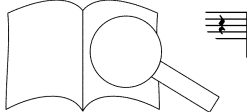
a 2

*ff*

*ff*

*ff*

*ff*

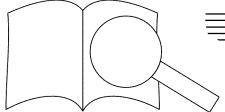


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men, a - men, a-men  
 men, a - men, a - men, a - men, a - men, a - men. Glo - - - ri - a  
 - - men, a-men, a - men, a - men, a - men. Glo - - - ri - a  
 - - men, a - men, a - men, a - men, a - men. Glo - - - ri - a in ex -  
 - - men, a - men, a - men, a - men, a - men, a - men. Glo - - -



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

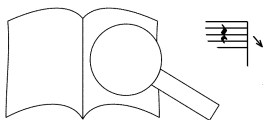
Second system of musical notation, including piano accompaniment.

Third system of musical notation, including piano accompaniment.

Fourth system of musical notation, including vocal lines with lyrics: in ex - cel - sis, - cel - sis De - o. A - men, a - men, a - men, in ex - cel - sis De - o. A - men, a - men, a - men, cel - ex - cel - sis De - o. A - men, a -

Fifth system of musical notation, including piano accompaniment.

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ff fff

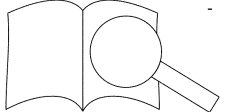
ff fff a 2

ff

fff

a-me, a men, a en, a men, a

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First system of musical notation, including vocal line and piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth notes. The vocal line has a melodic line with some rests.

Second system of musical notation, including vocal line and piano accompaniment. The piano part continues with the complex rhythmic pattern. The vocal line has a melodic line with some rests.

Third system of musical notation, including vocal line and piano accompaniment. The piano part continues with the complex rhythmic pattern. The vocal line has a melodic line with some rests.

Fourth system of musical notation, including vocal line and piano accompaniment. The piano part continues with the complex rhythmic pattern. The vocal line has a melodic line with some rests.

Fifth system of musical notation, including vocal line and piano accompaniment. The piano part continues with the complex rhythmic pattern. The vocal line has a melodic line with some rests.

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485

ff

a 2

ff

ff

ff

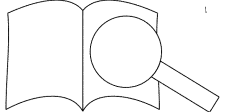
a - - - men, a - men, a - men, a - men, a -

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

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

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

ff



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Musical score for the first system, featuring four staves with complex polyphonic textures and a 'a 2' marking.

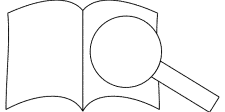
Musical score for the second system, continuing the polyphonic textures with a '1' marking.

Musical score for the third system, showing a transition in the bass line.

Musical score for the fourth system, featuring dense chordal textures in the upper staves.

men, a - men, a . . . en.  
 men, a - ri a - men.  
 mi a - men, a - men.  
 - men, a - men, a - men.

Musical score for the fifth system, primarily in the bass line.



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# Credo

## 6. Credo in unum Deum

Allegro (♩ = 88)

Flûtes I, II

Hautbois I, II

Clarinettes I, II  
en Ut / C

Bassons I, II

Cors I, II  
en Fa / F

Trompettes I, II  
en Ut / C

Trombones I, II

Trombone III

Timbales en  
Ut - Fa, Sib - Fa /  
c - F, B - F

Violons  
I  
II

Altos I, II

Sopranos

Altos

Ténors

Vic.  
Contr.

The musical score is for the 'Credo in unum Deum' section. It features a full orchestral arrangement and vocal parts for Soprano, Alto, Tenor, and Voice/Contralto. The tempo is marked 'Allegro' with a quarter note equal to 88 beats per minute. The score includes various dynamics such as *ff* (fortissimo), *dim.* (diminuendo), and *pp* (pianissimo). The vocal parts enter with the lyrics 'Cre - do in u-num De - - um,'. The score is marked with a large diagonal watermark 'PROBEPARTITUR' and 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag'.

6 Cor

Musical notation for the first system, including piano accompaniment and a cor part.

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

Musical notation for the second system, including piano accompaniment and a cor part.

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



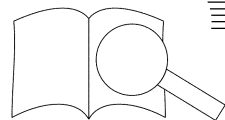
14

bi - li - um. Et in u - num Do - mi - num Je - su  
 bi - li - um. Et in u - num Do - mi - num Je - su  
 et in - vi - si - bi - li - um. Et in u - num  
 et in - vi - si - bi - li - um. Et in u - num

18

*mp*

Chri - sti - um De - i u - ni - ge - ni - tum.  
 Fi - li - um De - i u - ni - ge - ni - tum.  
 um Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum.  
 - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum.





pp

pp

VI / VII

Va I

Va II

Et ex Pa - an - te o - mmi - a

Et e: cum an - te o - mmi - a

Et ex Pa - tre na - tum an -

Et ex Pa - tre na - tum



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First system of musical notation. It consists of five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The vocal staves have rests. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *pp* and *a 2*.

Second system of musical notation. Similar to the first system, it includes vocal staves and piano accompaniment. The vocal staves have rests. The piano accompaniment continues with melodic and bass lines. Dynamics include *pp* and *a 2*.

Third system of musical notation. This system features a piano accompaniment with a dense texture of sixteenth-note chords in the right hand and a steady eighth-note bass line in the left hand. The vocal staves have rests.

Fourth system of musical notation, including lyrics. The lyrics are: "lu - - men De - - um ve - - rum mi-ne, De - - um ve - - rum lu - - men de lu - mi-ne, De - - um lu - - men de lu - mi-ne,". The system includes vocal staves with lyrics and piano accompaniment staves.



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Musical score system 1, featuring a treble clef and a bass clef. The treble staff contains a melodic line with a long note, while the bass staff provides harmonic support with chords and rests.

Musical score system 2, continuing the melodic and harmonic lines. A piano (*pp*) dynamic marking is present in the bass staff.

Musical score system 3, characterized by a complex, rhythmic accompaniment in the bass staff consisting of repeated eighth-note patterns.

Vocal line with lyrics:   
 de De Ge - ni - tum, non fa - ctum, con-sub -   
 de ro. Ge - ni - tum, non fa - ctum, con-sub -   
 de De - o ve - - ro. Ge - ni - tum, non

Musical score system 5, concluding the page with a final melodic and harmonic phrase.

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pp

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a r

crr

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

stan - ti - a - .

per quem o - mni - a

stan - ti - tri: per quem o - mni - a

cresc.

cresc.

cresc.

cresc.

con-sub-stan - ti - a - lem Pa - - tri: per quem



40

a 2  
cresc. poco a poco  
cresc. poco a poco

fa - - cta per quem o - mni-a  
fa - - cta per quem o - mni-a  
fa - - cta sunt, per quem  
fa - - cta sunt,



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44

fa - - eta

fa -

per quem o - - - mni - a

per quem o - - -



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pro - - - pter nos

Qui pro - - - pter nos

- cta sunt. Qui pro - - -

- cta sunt. Qu



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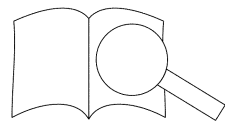
51

ho - - - et pro - - -

ho - - - nes, et pro - - -

ho - - - mi - nes,

nos ho - - - mi - nes,



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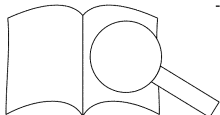
54

pter sa - - - lu - - - - -

pter - - - stram sa - - - lu - - - - -

- - - pter no - - - stram sa -

pro - - - pter no - - - stre



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57

*ff*

a 2

*ff*

*ff*

tem

tem

tem de

ter



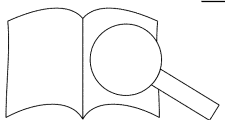
60

ff  
a 2

ff  
a 2

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

ff



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64

*ff* *a 2*

*ff* *a 2*

de - scen - dit de  
scen - dit de  
de - scen - dit de  
de - scen -

*ff*



67

Musical score for measures 67-69, featuring four staves with complex chordal textures and melodic lines.

Musical score for measures 70-72, featuring four staves with complex chordal textures and melodic lines.

*ff*

Musical score for measures 73-75, featuring two staves with complex chordal textures and melodic lines.

Musical score for measures 76-78, featuring four staves with complex chordal textures and melodic lines.

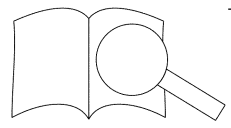
coe

Musical score for measures 79-81, featuring four staves with complex chordal textures and melodic lines.

Musical score for measures 82-84, featuring two staves with complex chordal textures and melodic lines.

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70

First system of musical notation, measures 70-72. It consists of four staves: three treble clefs and one bass clef. The music features chords and melodic lines with some slurs.

Second system of musical notation, measures 73-75. It consists of four staves. The second measure of the first staff has a dynamic marking 'a 2'. The music continues with chords and melodic lines.

Third system of musical notation, measures 76-77. It consists of two staves: one bass clef and one treble clef. The music features chords and a melodic line.

Fourth system of musical notation, measures 78-80. It consists of three staves: one treble clef and two bass clefs. The music features a complex rhythmic pattern with many sixteenth notes.

Fifth system of musical notation, measures 81-83. It consists of four staves. The music features chords and melodic lines. The word 'lis.' appears below the staves in three places.

Sixth system of musical notation, measures 84-85. It consists of two staves: one treble clef and one bass clef. The music features chords and a melodic line.

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73

Musical score system 1, measures 73-76. It features a vocal line and three piano accompaniment staves. The piano part includes a prominent bass line with a 'a 2' marking. The system concludes with a double bar line and repeat dots.

Musical score system 2, measures 77-80. It features a vocal line and three piano accompaniment staves. The piano part includes a prominent bass line with a 'a 2' marking. The system concludes with a double bar line and repeat dots.

Musical score system 3, measures 81-82. It features a vocal line and three piano accompaniment staves. The piano part includes a prominent bass line with a 'a 2' marking. The system concludes with a double bar line and repeat dots.

Musical score system 4, measures 83-86. It features a vocal line and three piano accompaniment staves. The piano part includes a prominent bass line with a 'a 2' marking. The system concludes with a double bar line and repeat dots.

Musical score system 5, measures 87-90. It features a vocal line and three piano accompaniment staves. The piano part includes a prominent bass line with a 'a 2' marking. The system concludes with a double bar line and repeat dots.

Musical score system 6, measures 91-94. It features a vocal line and three piano accompaniment staves. The piano part includes a prominent bass line with a 'a 2' marking. The system concludes with a double bar line and repeat dots.

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7. Et incarnatus est

77

*f* *a2*

*f* *a2*

VII

VII

Va

*f*

car - na - tus est

in - car - na - tus est

Et in - car - na - tus est

Et in - car - na - tus est



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96

*f* *a 2* *f* *a 2* *f* *f*

*f* *f* *f*

ne, Vir - - - gi - ne: Et

ne, Ma - ri - a Vir - - - gi - ne: Et

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

*f* *f* *f*



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Grave

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# 8. Crucifixus

Lent (♩ = 60)

119

Bassons I, II *pp*

Trombones I, II *pp*

Trombone III *pp*

Ténors *p*

Basses *p*

Altos *pp*

Violoncelles *pp*

Contrebasses *pp*

Cru - ci - fi - xus

Cru - ci - fi - xus

125

no - bis: a - to pas - - - sus, pas - - -

no - Pi - la - to pas - - - sus, pas - - -

131

sus, et se-pul-tus, se-pul-tus est, cru-ci-fi-xus

sus, et se-pul-tus, se-pul-tus est, cru-ci-

==

137

et i-am sub Pon-ti-o Pi-la-to pas-sus,

et sub Pon-ti-o Pi-la-to pas-sus,

a 2

143

pas - - - sus, et se - pul - tus, et se - pul - tus, se - pul - - - tus

pas - - - sus, et se - pul - tus, et se - pul - tus, se - pul - - - t

*p*

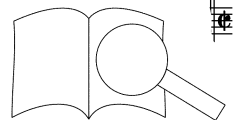
*a 2*

149

est.

est.

*pp*



# 9. Et resurrexit

Allegro

Primo tempo (♩ = 88)

Flûtes I, II

Hautbois I, II

Clarinettes I, II  
en Ut / C

Bassons I, II

Cors I, II  
en Fa / F

Trompettes I, II  
en Ut / C

Trombones I, II

Trombone III

Timbales en  
Si♭ - Fa / B - F  
Ut - Fa / c - F

Violons  
I  
II

Altos  
I  
II

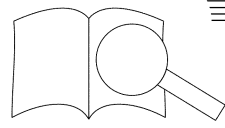
Sopranos

Altos

Ténors

Violoncelles  
Contrebasses

The musical score is arranged in a standard orchestral layout. It includes parts for woodwinds (Flutes, Oboes, Clarinets, Bassoons), brasses (Cori, Trumpets, Trombones), percussion (Timbales), strings (Violins, Altos, Violoncelles, Contrebasses), and vocal soloists (Soprano, Alto, Tenor). The score is marked with dynamics such as *ff* and includes performance instructions like 'a 2' and 'in Si♭ - Fa / B - F'. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.





161

xit,

re - - - -

sur - re - - -

- sur - re - - -



164

xit,

xit,

et

re - sur - re - - - - - xit, re - sur -

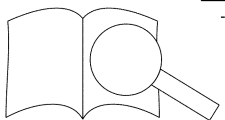
re - sur - re - - - - - xit, re - sur -

et re - - - - - sur -

et

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170

*ff*

*ff*

a 2

*ff*

a 2

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

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

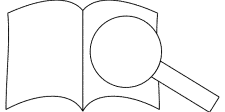
- - - - - xit ter - ti - a di - e,

- - - - - xit ter -

175

*ff* *mo in Do - Fa / c - F*

se - cun - dur - - - - - ras, se - -  
 se - - - - - ras, se - -  
 - - - - - ptu - - - - - ras, se - -  
 - - - - - cu - - - - - Scri - ptu - - - - -



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183

Et a - scen - dit in  
 - ras. Et a - scen - dit in coe - - - lum,  
 - ras.



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ff

ff

ff

ff

ff

a 2

ff

a 2

ff

ff

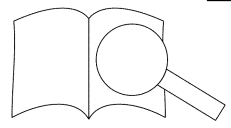
Va

coe - - - - - en - dit in coe - - - - - lum:

coe - - - - - in coe - - - - - lum:

scen - - dit, a - seen - dit in coe - - - - - lum:

a - dit in coe - - lum, in co - - -



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191

191

*ff*

*ff*

*ff*

*ff*

*a2*


*ff*

se - det ad dex - te - ram

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

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

se - det ad dex - te



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195

Pa - - - - - et i - te-rum ven - tu-rus est cum glo - ri-a,

- - - - - Et i - te-rum ven - tu-rus est cum glo - ri-a, et i - te-rum ven -

de - - - - - tris. Et i - te-rum ven -

- ram Pa - tris.



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Musical score system 1, measures 1-4. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal parts are marked *ff* and have a fermata over the final note. The piano accompaniment is also marked *ff*. The key signature has one sharp (F#).

Musical score system 2, measures 5-8. It continues the vocal and piano parts. The vocal parts are marked *ff*. The piano accompaniment is marked *ff*. There are markings 'a 2' above the vocal staves. The key signature changes to two sharps (F# and C#).

Musical score system 3, measures 9-12. It continues the vocal and piano parts. The vocal parts are marked *pp*. The piano accompaniment is marked *pp*. The key signature has two sharps (F# and C#).

Musical score system 4, measures 13-16. It features vocal staves with lyrics and piano staves. The vocal parts are marked *pp*. The piano accompaniment is marked *pp*. The lyrics are: "tu-rus est, Ju-di-ca-re vi-vos".

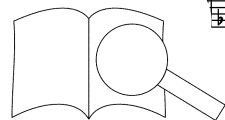
Musical score system 5, measures 17-20. It continues the vocal and piano parts. The vocal parts are marked *pp*. The piano accompaniment is marked *pp*. The lyrics are: "et et et et".

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musical score for measures 212-221, including piano accompaniment and vocal lines with lyrics: mor - tu - - - os, et mor - tu - - - os: cu - jus

musical score for measures 222-231, including piano accompaniment and vocal lines with lyrics: non e-rit fi - nis, non e-rit fi - nis, non e-rit fi - nis, non e-rit fi - nis







ce - - dit, qui ex Pa - tre Fi - li - o - - pro -  
 ce - - dit, qui ex Pa - tre Fi - li - o -  
 Fi - li - o - que pro - ce - - dit, qui ex li -  
 Fi - li - o - que pro - ce - - dit, qui Fi - li -

249 Cor in Fa / F

ce - - cum Pa - tre et Fi - li - o si - mul  
 Qui cum Pa - tre et Fi - li - o si - mul  
 pro - ce - - dit. Qui cum Pa - tre li -  
 - que pro - ce - - dit. Qui cum Pa - ti

*pp*

*pp*

VI I/II

Va I

Va II

ad - - - et con - glo - ri - fi - ca - - tur:

ad - - - tur, et con - glo - ri - fi - ca - - tur:

ad - - - o - ra - - tur, et con - glo - ri - fi -

si-mul ad - - - o - ra - - tur, et



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Musical score system 1, featuring treble and bass staves with rests and long notes.

Musical score system 2, featuring treble and bass staves with notes and rests.

Musical score system 3, featuring a bass staff with notes and rests.

Musical score system 4, featuring treble and bass staves with complex rhythmic patterns.

Musical score system 5, featuring vocal lines with lyrics:   
 qui lo - cu per Pro - phe - tas.   
 qui lo per Pro - phe - tas.   
 qui lo - cu - tus est per Pro -   
 qui lo - cu - tus est

Musical score system 6, featuring a bass staff with notes.



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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 with 'pp' marking.

Third system of musical notation, featuring a complex piano accompaniment with dense rhythmic patterns.

Vocal lines with lyrics:
   
Et u - san - ctam ca - tho - li - cam
   
Et - ctam, san - ctam ca - tho - li - cam
   
Et u - nam san - ctam, san - - ctam ca -
   
Et u - nam san - ctam,



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pp

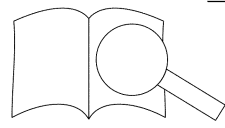
pp

pp

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

et a - po - sto - li - cam, a - po - sto - li - cam Ec -

.m et a - po - sto - li - cam, z



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269

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

p

res. poco

cresc. poco a poco

cresc. poco a poco

cresc.

cresc.

Con - - - u - - num ba - ptis - - ma

cresc.

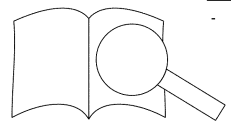
Con - - - te - or u - - num ba - ptis - - ma

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

cresc.

Con - - - fi - te - or

cresc. poco a poco



a poco

a poco

cresc. poco a poco

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

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

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

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

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Musical score for the first system, featuring four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. Dynamics include *ff* and *f*. The key signature has one flat.

Musical score for the second system, including piano accompaniment and vocal lines. Dynamics include *ff*. A marking 'a 2' is present above a note in the vocal line.

Musical score for the third system, primarily piano accompaniment. Dynamics include *ff*.

Musical score for the fourth system, featuring piano accompaniment with dense rhythmic patterns. Dynamics include *ff*.

Musical score for the fifth system, including vocal lines and piano accompaniment. Dynamics include *f*.

Musical score for the sixth system, including vocal lines and piano accompaniment with lyrics. Dynamics include *f*.

Musical score for the seventh system, including vocal lines and piano accompaniment with lyrics. Dynamics include *f*.

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281

spe - - - sur - re - cti - o - - - nem,

spe - - - re - sur - re - cti - o - - - nem,

- - - spe - - - cto re - sur - re - cti -

ex - - - spe - - - cto re



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284

Musical score system 1, measures 1-3.

a 2

Musical score system 2, measures 4-6.

Musical score system 3, measures 7-8.

Musical score system 4, measures 9-11.

et - - - cto re - sur - re - cti -

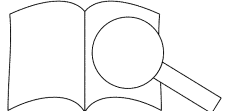
et spe - - - cto re - sur - re - cti -

et ex - - - spe - - - cto

Musical score system 5, measures 12-14.

am, et ex - - - spe -

Musical score system 6, measures 15-16.



287

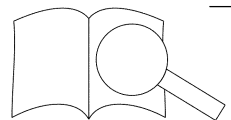
re - eti - o - - - - - ne

cti - o - - - - - nem

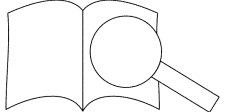
nem

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First system of musical notation, featuring a single staff with a melodic line starting with a dynamic marking of *pp* and an *acc2* marking.

Second system of musical notation, consisting of multiple staves with various rhythmic and melodic patterns.

Third system of musical notation, including a vocal line with lyrics and piano accompaniment. The lyrics are: *-tu - rum.*

Fourth system of musical notation, showing further development of the musical themes.

Fifth system of musical notation, including parts for *Vc I*, *Vc*, and *Vc II*.

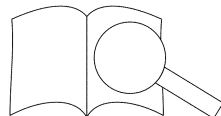
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318

et ven - tu - ri sae - cu - li. A -  
 vi - tam ven - tu - ri sae - cu - li. A -  
 vi - tam, et vi - tam ven - tu - ri sae - cu - li.  
 et vi - tam, et vi - tam ven - tu



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Musical score for the first system, measures 324-327. It features four staves: two treble clefs and two bass clefs. Dynamics include forte (f) and piano (p).

Musical score for the second system, measures 328-331. It features four staves: two treble clefs and two bass clefs. Dynamics include piano (p).

Musical score for the third system, measures 332-335. It features two bass clefs. Dynamics include forte (f) and piano (p).

Musical score for the fourth system, measures 336-341. It features four staves: two treble clefs and two bass clefs. Dynamics include piano (p) and forte (f).

Musical score for the fifth system, measures 342-347. It features four staves with vocal lines and piano accompaniment. Lyrics include "men, a", "a - men, a - - men", "men, a - - - men, a - men, a - -", and "A - men, a - - - men, a".

Musical score for the sixth system, measures 348-351. It features two bass clefs. Dynamics include forte (f) and piano (p).



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

ven - t men, a - men, a-men, a - men, a - men, a - men.

cu-li. A-men, a - men, a-men, a - men, a - men, a - men.

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

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Musical score system 1, measures 1-4. Treble clef, bass clef. Includes rests and chords.

Musical score system 2, measures 5-8. Treble clef, bass clef. Includes rests and chords.

Musical score system 3, measures 9-12. Bass clef. Includes rests.

Musical score system 4, measures 13-16. Treble clef, bass clef. Includes rests and chords.

Musical score system 5, measures 17-20. Includes vocal line and piano accompaniment.

tam ven-tu-ri, ven-tu-ri sae-cu-li. A-  
 Et vi-tam ven-tu-ri, ven-tu-ri sae-cu-li. A-  
 Et vi-tam ven-tu-ri, ven-tu-ri sae-cu-li.  
 Et vi-tam ven-tu-ri,

Musical score system 6, measures 21-24. Bass clef. Includes rests.



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First system of musical notation, including dynamics (f) and articulation (accents).

Second system of musical notation, including dynamics (f) and articulation (accents).

Third system of musical notation, including dynamics (f).

Fourth system of musical notation, including dynamics (f).

men, a - a - men, a - - men. Et  
 men, a - men, a - - men. Et  
 men, a - - - men. Et vi - - tam, et  
 A - men, a - - - men. Et

Sixth system of musical notation.



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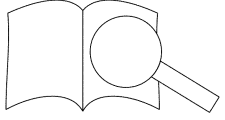
355

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

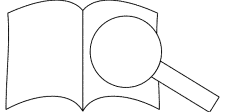


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ven - tu - ri, - tu - ri sae - - - cu - li. A -  
 ven - t - - - - - ven - tu - ri sae - cu - li. A -  
 et vi - tam ven - - - tu - ri sae - cu - li.  
 am - tu - ri, et vi - tam ven - - - tu



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372

a - me

a

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

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

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376

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380

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

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

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

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



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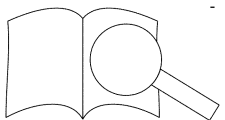
385

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

men, a - men, a - - men,

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

a - men, a - - - men, a



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a 2

*p* *mp* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

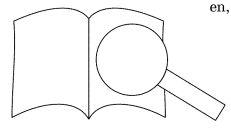
*p* *cresc.*

a - men, a - men,

*p* *cresc.*

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

*p* *cresc.*



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mf f

cresc. mf f a 2

f

a - men, a - - - - men,  
a a - - - men, a - - -  
en, a - - men, a - men, a - - - men, a - - -  
mc a - men, a - - men, a - men, a - -

f

f

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397

Musical score for measures 397-400. It includes vocal lines and piano accompaniment. The piano part features a complex texture with many beamed notes.

Musical score for measures 401-404, featuring piano accompaniment. The piano part features a complex texture with many beamed notes.

*ff*

Musical score for measures 405-408, featuring piano accompaniment. The piano part features a complex texture with many beamed notes.

Musical score for measures 409-412, featuring piano accompaniment. The piano part features a complex texture with many beamed notes.

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

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

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

n,

Musical score for measures 413-416, featuring vocal lines and piano accompaniment. The piano part features a complex texture with many beamed notes.

Musical score for measures 417-420, featuring piano accompaniment. The piano part features a complex texture with many beamed notes.



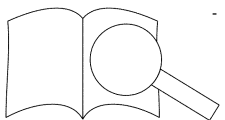
401

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

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

m aen, a - - - men, a - men, a - - -

- - men, a - - - men, a



presser un peu

405

a 2

Musical score for the first system, featuring vocal line and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The music is in 4/4 time and includes dynamic markings like *f* and *a 2*.

presser un peu

a 2

Musical score for the second system, featuring vocal line and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The music is in 4/4 time and includes dynamic markings like *f* and *a 2*.

presser un peu

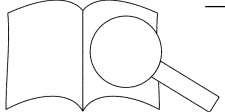
Musical score for the third system, featuring vocal line and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The music is in 4/4 time and includes dynamic markings like *f* and *a 2*.

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

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

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

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



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412

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

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

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

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

n,



420 a 2

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

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

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

1. a - men, a - men, a - - - men, -





427

a 2

a 2

a 2

a 2

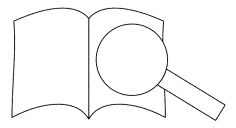
a 2

a 2

men.

men.

men.



# Sanctus et O salutaris

## 12. Sanctus et O salutaris

**Modéré** (♩ = 88) a 2

**Flûtes I, II**  
**Hautbois I, II**  
**Clarinettes I, II en Ut / C**  
**Bassons I, II**  
**Cors I, II en Ré / D**  
**Trompettes I, II en Ré / D**  
**Trombones I, II**  
**Trombone III**  
**Timbales en Mi - La / e - A**  
**Violons I**  
**Violons II**  
**Altos**  
**Sopranos**  
**Altos**  
**Ténors**  
**Bass**  
**Contre**

San - - - ctus, San - - - ctus,  
San - - - ctus, San - - - ctus,  
San - - - ctus, San - - - ctus,

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7

cresc.

a 2

a 2

a 2

cresc.

San - - - mi-nus De - us Sa - - - ba -

cresc.

San - - - Do - - mi-nus De - us Sa - - - ba -

ctus - - - ctus Do - - mi-nus De - us Sa - - - ba -

ctus Do - - mi-n - - ba -



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13

a 2

*p cresc.* oth. San - *p cresc.* San - - - ctus, San - *p cresc.* San - *p cresc.* San - - - ctus, San - *f* - - - ctus, San - *f* - - - ctus, San -



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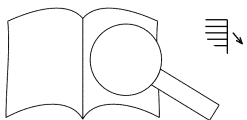
18

ctus. at coe - li et ter - ra, coe - li et ter - ra glo - ri - a

ni sunt coe - li et ter - ra, coe - li et ter - ra glo - ri - a

Sar ctus. Ple - ni sunt coe - li et ter - ra glo - ri - a

ctus. Ple - ni sunt coe - li et ter - ra glo - ri - a



23 *a 2*

*a 2*

tu - a. - - - na in ex-cel - - - sis, o -

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

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

cu O - san - na in ex-cel - - - si o -



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26

san - na in ex - ec - tu - sis. Be - ne - di - ctus, be - ne -

san - na in cel - sis. Be - ne - di - ctus, be - ne -

Be - ne - di - ctus, be - ne -

Be - ne - di - ctus



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32 *a 2*  
*p*

di - ctus *p* qui ve - nit in -

di - *p* qui ve - nit in - no -

ni - nit in - no -

*p* qui ve - nit in - n



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

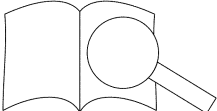
Second system of musical notation, primarily piano accompaniment.

Third system of musical notation, primarily piano accompaniment.

Fourth system of musical notation, primarily piano accompaniment. Dynamics include *p*.

Fifth system of musical notation, including vocal staves with lyrics and piano accompaniment. Dynamics include *p*.

no - mi - ne Be - ne - di - ctus, be - ne -  
 e .i. Be - ne - di -  
 - mi - ni. Be - ne - di - ctus, be - ne -  
 e Do - mi - ni. Be - ne - di -



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44

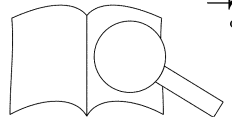
di - ctus. ex - cel - sis, o - san - na in ex -

O - san - - na, o -

O - san - - na, o -

O - san - - na, o -

*arco*



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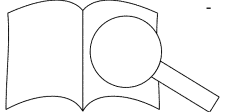
48

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

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

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

o - san - - - - na,



52

na, in ex-cel - sis. O sa - lu - ta - ris \_

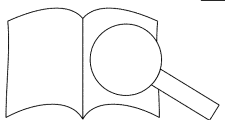
na, - cel - sis, in ex-cel - sis.

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

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

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57 Ob Fl

Fg Clt

ho - sti - a, o sa

O sa - lu - ta - ris ho - sti - a,

O sa - lu - ta - ris ho - sti - a,

O sa - lu - ta - ris ho - sti - a,

ho - sti - a,

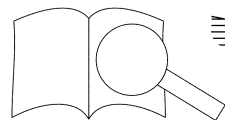
63 Fl Clt

ho - sti quae

ae - - li - pan - - dis, quae

quae coe - -

quae coe - -



68 Ob

Fg

coe - - li - - pan - - dis o - - sti - um,

coe - - li pan - - - dis o - - sti - um, bel

coe - - li - - pan - - - dis o - - sti - um,

- - - dis, pan - dis o - - sti - um,

73 Ob

Fg

Fl

Cl

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

da -

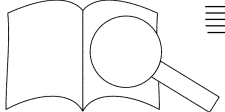
da -

- - la pre-munt ho - sti - li - a, da - ro-br

bel - - la pre-munt ho - sti - li - a,

Tutti pizz.

*p*



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78 Fl

Cl

*p*

*a 2*

*p*

*p*

*p*

ro - bur, fer au - xi - li - um, bel - la pre - munt ho - sti - li - a, da

ro - bur, fer au - xi - li - um, bel - la pre - munt ho - sti - li - a, da

bel - la pre - munt ho - sti - li - a, da

bel - la pre - munt ho - sti - a, da

*pizz.*

*p*

bel - la pre - munt ho - sti ar, fer au -

83

*p*

*p*

*p*

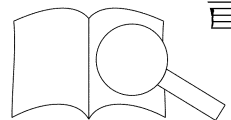
xi - bur, fer au - xi - li - um. O sa - lu - ta - ris ho - - sti -

- bur, fer au - xi - li - um. O sa - lu - ta - ris ho - - sti -

da ro - bur, fer au - xi - li - um. O sa - sti -

- um, da ro - bur, fer au - xi - li - um. O sa

Vc *arcc*



88

ff a 2

ff a 2

ff a 2

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

a. O - san - - na, o -

a. O - san - - na, o -

a. O - san - - na, o -

Tutti

ff



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92

a 2

a 2

ff

ff

ff

cel - - - si - - - na, o - san - - -

san - - - a, o - san - - -

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

o - san - - - na,

ff



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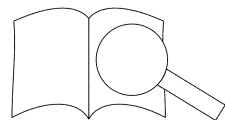
96

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

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

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

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



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

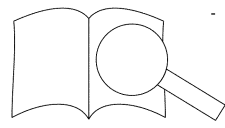
Second system of musical notation, including piano accompaniment with 'a 2' markings.

Third system of musical notation, featuring a single bass line.

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

Fifth system of musical notation, featuring vocal lines with lyrics:
   
san - na, o - san - na, o - san - - -
   
san - i na, o - san - na, o - san - - -
   
- - na, o - san - na, o - san - - -
   
o - san - - - na, o - san -

Sixth system of musical notation, featuring a piano accompaniment line.



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First system of musical notation, measures 102-105. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The vocal parts have long notes, and the piano accompaniment features a steady bass line and chords.

Second system of musical notation, measures 106-109. It continues the vocal and piano parts from the previous system. The piano part includes a dynamic marking 'a 2' in the left hand.

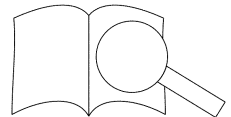
Third system of musical notation, measures 110-111. It shows the continuation of the vocal and piano parts.

Fourth system of musical notation, measures 112-115. The piano part features a more active melody in the right hand with eighth-note patterns.

Fifth system of musical notation, measures 116-117. The vocal parts have the lyrics 'na.' written below the notes.

Sixth system of musical notation, measures 118-119. The vocal parts have the lyrics 'a.' written below the notes.

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# Agnus Dei

## 13. Agnus Dei

Sostenuto (♩ = 56)

Flütes I, II

Hautbois I, II

Clarinettes I, II  
en Ut / C

Bassons I, II

Cors I, II  
en Sol / G

Trompettes I, II  
en Ut - Mi / C - E

Trombones I, II

Trombone III

Timbales en  
Ré - Sol, Ré - La /  
d - G, d - A

Violons I, II

Altos

Sopranos

Altos

Ténors

Basses

Contrebas

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

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*f* *p* *f* *p* *f* *p*

Musical score for three staves (treble, alto, bass). Dynamics include *f* and *p*. The music features long notes with slurs and rests.

*f* *f* *f* *f* *f* *f*

Musical score for three staves (treble, alto, bass). Dynamics include *f*. The music features long notes with slurs and rests.

*p* *p* *p*

Musical score for three staves (treble, alto, bass). Dynamics include *p*. The music features long notes with slurs and rests.

*f* *p* *f* *p* *f* *p*

Musical score for three staves (treble, alto, bass). Dynamics include *f* and *p*. The music features complex rhythmic patterns and slurs.

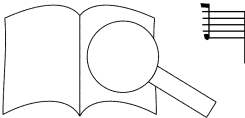
De - - - i, qui tol - - - lis, qui

*f* *p* *f* *p* *f* *p*

Musical score with lyrics: De - - - i, qui tol - - - lis, qui. Dynamics include *f* and *p*. The music features long notes with slurs.

*f* *p* *f* *p* *f* *p*

Musical score for three staves (treble, alto, bass). Dynamics include *f* and *p*. The music features long notes with slurs.



7

*f* *f* *p*

*f* *f* *p*

mutano in Re - La / d - A

*f*

*f* *f*

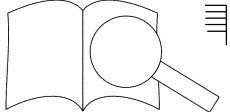
tol - - - lis  
qui tol

- - - ta mun - di: *p*  
- - - ta mun - di: mi - se-re-re no - -

- - - ca - - - ta mun - di: *p*  
mi - se-re-re

lis pec - ca - - - ta mun - di:

*f*



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12

*p* *f* *f* *p*

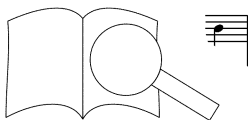
*f* *f* *p*

*f* *f* *p*

*p* *f*

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

*f* *f*



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20

*f* *f* *p*

*f* *f* *p* *mutr*

mutano in Re - Sol / d - G

*f*

*f* *f*

qui tol - ta mun - - di: *p*

qui - - ta mun - - di: mi - se-re-re *p*

ec - ca - - ta mun - - di: mi - se re-re no - -

pec - ca - - ta mun - - di:

*f*



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25

*p* *f* *f* *f* *f* *f*

a 2

*f* *f* *f* *f* *f* *f*

a 2

*f* *p* *f* *p* *f* *p*

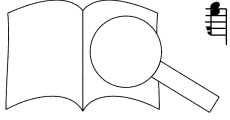
mi - se-re-re no - A - gnus De - i, qui tol - - -

no - - - bis. A - gnus De - i, qui tol - - -

bis. re-re no - bis. A - gnus De - i, qui tol - - -

re-re no - - - bis. A - gnus De - - - i, -

*f* *p* *f* *p* *f* *p*

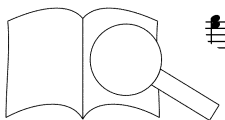


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30

in Mi / E      a 2

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

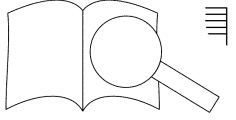


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33

mun  
mun  
mun  
di:  
di:



37 VI I  
VI II  
Va

VI I  
VI II  
Va

*p*

*pp*  
do - - - - na no - - - bis, \_\_\_\_\_

*pp*  
do - - - - na no - - - bis, \_\_\_\_\_

*pp*  
do - - - - na no - - - bis, \_\_\_\_\_

*pp*  
do - - - - na no - - - bis, \_\_\_\_\_

*p*

*p*

42

*pp*

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

do - - - - - cem, pa - - - cem.

bis pa - - - cem, pa - - - cem.

- bis pa - - - cem, pa

*pp*

*pp*

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48

*f* *p* *f* *p* *f* *p*  
*f* *p* *f* *p* *f* *p*  
*f* *p* *f* *p* *f* *p*  
*f* *p* *f* *p* *f* *p*

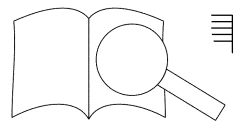
in Do / C

VI / III a 2

Va I

Va II

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

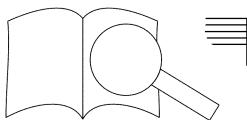


5/1

a 2

tol - lis pec - - - di: mi - se - re - re no - bis, do - na  
 tol - li - - - di: mi - se - re - re no - bis,  
 tr - - - a mun - - - di: mi - se - re - re no - bis,  
 - ta mun - - - di: mi - se - re -

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Musical score for strings and woodwinds. The system includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. Dynamics include *p*, *a2*, and *f*.

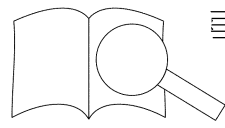
Musical score for piano. The system includes staves for the right and left hands. Dynamics include *p* and *pp*.

Musical score for cello and double bass. The system includes staves for Cello and Double Bass. Dynamics include *pp*.

Musical score for violin and viola. The system includes staves for Violin I (Vi) and Violin II (Va). Dynamics include *f*.

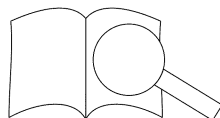
Vocal score with lyrics. The lyrics are: "no - em, pa - cem. a - cem, pa - cem. em, pa - cem, pa - cem. - cem, pa - cem, pa - cem."

Musical score for piano and strings. The system includes staves for piano and strings. Dynamics include *pp* and *arco*.



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Zur Kennzeichnung von Betonungen verwendet Cherubini sowohl Striche und Punkte als auch Punkte und Striche gleichzeitig bei identischen Figuren (*Credo*, T. 340–344 Striche in Fl und VI I [nur T. 341–343], Punkte in den nicht genannten Instrumenten und Takten; T. 358–361 Striche in Fl I, Fl II [nur T. 359/359], Ob [nur T. 359/359], Fg [nur T. 358], Punkte in den nicht genannten Instrumenten und Takten; T. 407–409 Striche in Fl I, Ob [nur T. 408], Clt [nur T. 409], Fg [nur T. 409, Schreibweise uneindeutig], Punkte in den nicht genannten Instrumenten und Takten). Die Neuausgabe setzt dann Punkte oder Striche, wenn diese jeweils eindeutig in allen vergleichbaren Figuren auftreten; im oben genannten Überschneidungsbereich und bei sonstigen unklaren Schreibweisen setzt die Neuausgabe ohne weiteren Nachweis einheitlich Punkte.

Wie bei der Quellenbeschreibung bereits angedeutet, legte Cherubini auf die eindeutige und konsequente Platzierung von Bögen keinen besonderen Wert. Als Beispiele unter vielen anderen seien hier in *Kyrie* auf T. 23 (Bogen in VI I und Vc nur bis zur 1. Note, in VI II und Va bis zur 2. Note), in *Gloria* auf T. 9 (Bogen in VI I über den ersten vier Noten) und T. 21 (Bogen bei selber Figur in VI I nur über der 2. und 3. Note) sowie auf T. 90 (Bogen in Clt bis zur 6. Note, in VI I nur bis zur 5. Note) hingewiesen. Die Neuausgabe versucht, eine verbindliche Lesart anhand der bei der selben Figur überwiegend anzutreffenden Art der Platzierung zu erstellen. Da die Bogensetzung aber häufig nicht eindeutig ist, tendenziell kann von einer häufig zu weiten Bogenführung gesprochen werden, können nur klar benennbare Unterschiede (bspw. Bogen eindeutig eine Note zu lang oder zu kurz, nicht aber offene Führungen ohne klare Abgrenzung) zwischen Bogensetzungen bei denselben Figuren im Kritischen Bericht nachgewiesen werden.

In der Regel verwendet Cherubini nur nach den Großteilen der Messe Doppelstriche als Schlussstriche. Die Ausgabe setzt grundsätzlich auch nach jedem Einzelsatz Doppelstriche und weist in den Einzelanmerkungen nur diese Stellen nach, wo Cherubini auf nach einem Einzelsatz einen Doppelstrich notiert.

Weitere Eingriffe des Herausgebers, die nicht durch Hinweise in diesem Teil des Kritischen Berichtes abgedeckt sind so weit als möglich in den Noten selbst durch Akzidenzien und dynamische Angaben der Bögen und dynamische Gabeln durch Stellung, durch kursive Type, Staccatopunkte durch den Text in den Einzelanmerkungen nachzuziehen. Die Ausgabe bezieht sich der Herausgeber hier auf Zweifelsfällen, die durch die Partituren, wird das ausdrücklich ver-

Bei homophonem Verlaufe der Soprano und der Barockinstrumente in den weiteren Texten der Ausgabe wird die Textunterlegung eindeutig durch die Interpunktion. In der heutigen Ausgabe wird die Interpunktion der heute üblichen Partituren übernommen. Besondere Schreibweisen werden in den Einzelanmerkungen

### III. Einzelanmerkungen

Abkürzungen: A = Alto, B = Basso, Cb = Contrabbasso, Clt = Clarinetto, Cor = Corno, Fg = Fagotto, S = Soprano, T. = Takt, T = Tenore, Timp = Timpani, Tr = Tromba, Trb = Trombone, Va = Viola, VI = Violino, Vc = Violoncello.

Liegt bei Instrumentenpaaren keine Spezifizierung mittels einer römischen Ziffer vor, gilt die Anmerkung für beide Instrumente.

Zitierweise: Takt – Stimme – Zeichen im Takt (Noten, auch Vorschlagsnoten, Pausen) – (ohne weitere Angabe) Lesart bzw. Kommentar.

#### 1. Kyrie eleison

Auf Grund einer Devisen (Anweisungen wie „unis[ono]“ (Fl, VI, Fg, Cb) oder „col B[asso]“) sind folgende Stellen nicht ausnotiert und wurden für die Neuausgabe gemäß der Devisen von den in der Aufstellung rechts angegebenen Instrumenten übernommen:

Fl II = I	T. 11.4–12.1, 17–19, 23/24, 45.2–46, 63.3–65, 69–71, 87.	3–43.1,
Ob I = Fl I	T. 79.2–82	
Ob II = I	T. 11.4–12.1, 17–19, 23, 71, 87–88.1, 99.2–101	
Fg I = Vc/Cb	T. 43.2–46	
Fg II = I	T. 3/4, 6/7, 9.2–33.2–35, 36.2–48	1, 2–96
Fg II = Vc/Cb	T. 43.2–48	
VI II = I	T. 1–3. F 84.8.	12.. stimme)–
Va = Vc	T. 11, 37.2–46, 55.2–	
Cb = Vc	T. 11, 37.2–46, 55.2–	

Metronom: „n. ...ome“  
 Text: ori...  
 9/10 ...

... Devisennotation (und Seitenwechsel) zwischen T. 9/10 nur Bogen in

... zum Taktende (Seitenwechsel) offen, in T. 10 nicht fortgesetzt

... Bogen nach Seitenwechsel zwischen T. 9/10 zum Vortakt offen, dort aber nicht angesetzt

... Bogen bis über Taktstrich zu T. 16 reichend

... Betonungspunkt (vgl. aber T. 73)

... Bogen über Taktstrich zu T. 28 hinausreichend

... Bogen über Taktstrich zu T. 28 hinausreichend

... Bogen aus T. 28 nur bis 1, neuer Bogen 1–2

... Bogen endet jeweils bereits bei 6; vgl. aber T. 3

... Bögen nur 3–4 und 7–8

... zusätzliche Hals mit dem Notenwert eines Viertels nach oben

... lt. seit T. 43 unverändert geltender Verdopplungsdevisen von Vc/Cb müsste hier eine Viertelnote stehen; die Neuausgabe geht von einer Nachlässigkeit aus und bezieht die Stimme auf Fg I (vgl. auch T. 50)

... Bogen vom Vortakt nur bis Taktstrich zu T. 54 reichend

... „cresc.“ erst zu Beginn T. 58

... Betonungspunkt (vgl. aber T. 73)

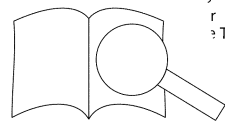
... taktübergreifende Bögen nur auf jeweils letzte beiden Noten in T. 23 beschränkt; vgl. aber

... Br... 5

... t... r lang

... ε... 3 Takt-

... ε



86	VI (II) 7	Bogen nur bis 6; vgl. aber T. 5 (in Va lang bis vor 7 gezogen)
91	Fl, Ob 8	Bögen bis zum Taktstrich zu T. 92
91	VI 18	Bogen bis T. 92.1; vgl. aber Parallelstellen
92	Vc	Bogen ursprünglich nur bis 1, dann mit Neuansatz ab T. 91.2 bis T. 93 gezogen; die Neuauflage übernimmt den durchgehenden Bogen, trotz der abweichenden Bogen- setzung im Fg
95	Fg (II), Vc 8	Bogen bis über Taktstrich zu T. 96 hinausreichend

Unter Schlusstaktstrich Taktanzahl „101“, hinter dem Doppelsystem Vc/Cb Angabe der Dauer „5. minutes“.

## 2. Gloria in excelsis Deo

Partituraufbau von oben nach unten mit originalen Bezeichnungen:  
*Flutes* (2 Systeme); *Hautbois* (1 System); *Clarinets* (1 System); *Cors en ut* (1 System); *Trompettes en ut* (1 System); *Trombones 1* | 2 (ein System) | 3 (1 System); *Bassons* (1 System); *Timballes* (1 System); *Violons* (2 Systeme), *Altos* (1 System); [Ivor Klammer über 4 Systeme vertikal.] *Chœur*; *V<sup>cllo</sup>* et I *Contrebasses* (1 System)

Folgende Abschnitte von Stimmen sind nicht ausgeschrieben, sondern tragen Verdopplungsdevisen auf andere Stimmen:

Fl I = VI I	T. 7.2–12, 19.2–23, 41.2–48.5, 87–92, 154–156.3, 237.2–244.5, 300.2–307.5
Fl II = I	T. 5–12, 17–28, 39–48.5, 63–64, 85–92, 96–100, 124–127, 134–137, 153–176.1, 235–244.5, 298–307.5, 368–372, 376–380, 384–398, 430–436.1, 451–453.1, 456–463.3, 476–477, 501.2–503
Ob = Fl	T. 6–7.1, 9–10.7, 18–19.1, 21–22.7, 40–41.1, 43–44.7, 87–90.7, 239–240.7, 302–303.7
Clf = Ob	T. 6–10.6, 18–22.7, 40–44.7, 46.2–49.2, 87–89.7, 154–168, 236–240.7, 242.2–245.2, 300–303.7, 305.2–308.2
Fg = Vc/Cb	T. 46.2–53, 86–91, 171–181, 192–193, 204–205, 242.2–255, 305.2–327, 351–362, (Vc) 460–463, 484.2–486, 488.2–496
Tr = Cor	T. 386–398
VI II = I	T. 5–12, 17–24, (Unteroktav.) 30.2–34, 39–54, 85–92, 100, 153–182.1, 235–254, 298–312, 399–400, 434–436.1, 460–463.3, 497.2–501.1

Metronomangabe: „ $\text{H} = 120$  du métr.“

9	VI (Fl, Ob, Clt) 1–3	Bogen 1–4; vgl. aber die Parallelstellen (T. 21 u. a.) wo der Bogen bis 4 gezogen ist
21	VI (Fl, Ob, Clt) 1–3	Bogen nur 2–3
31	VI 2–3	Bogen über 2
43	VI 1–3	Bogen 1–
44	VI (Fl, Ob, Clt) 2–5	Bogen
47	Ob(Clt) 2–5	Bogen
47	Cor 3	Bogen
54–57	Fl II	Bogen
54–57	Clf	Bogen nur bei Clf I
58–61	Ob, Fg	Bogen nur bei Ob I
58–64	Fg	Vertauschung der Systemen „Timballes“ bzw. Ordnung geklärt
85		„tti“, da nur in einem System
		Bögen 1–4
		Bögen 2–6
1.		Umstimmhinweis „accordez les Timballes en Sol, Re.“

149	Cor	Beischrift „Cors en Sol“
160, 164	Fl 2–5	Bogen 2–6
161	Vc/Cb	Halbe Noten des Cb mit zusätzlichem Hals zu Halben Noten des Vc, dort aber kein eigener Hals; Parallelstelle in T. 169 eindeutig getrennt gehalten
165	T 1–2	überflüssiger Haltebogen
173	VI 2–3	vermutlich irrtümlich mit Achtelbalken
185	Fl I 1	Bogen nur bis Taktende T. 184; in Fl II aber eindeutig bis T. 185.1
191	Temp	Umstimmhinweis „accordez en Sol, Ut.“ unleserlich; hier folgt die Neuauflage der Pariser Abschrift
192	Ob	Bogen nur bis Taktende T. 208.4; in Fl II aber bis über Taktstrich zu T. 209
209	Fl I 1	unterer Ton des Akkords A, für Va nicht spielbar und zudem harmonisch. Neuauflage ersetzt diesen durch Text „Jesus“ statt „Jesu“
210	Va 2	Bogen in Ob nur bis Taktende; in Fg aber überschreitend. ... wieder aufgeführt
211	T/B	Beischrift
213	Ob, Fg 1	Beischrift ohne Vc/Bogen ohne „ing-“
215	Cor	„siei.“
216–231	Cb	der Dauer
235	Fl 2–3	
239–292	Cb	
245	Fl II	
255/256		

## 3. Qui tollis

260/261	VI I	26. ... von Zweierbindungen ein. ... gehenden Bogen; vgl. aber
264		über folgenden Taktstrich hinrentlich jeweils zu weit gezogen bereits ab 2 und bis an den Taktstrich end (vgl. auch Va)
273		„cresc.“ erst bei 3 Bogen nur bis 4

„cresc.“ bereits bei 2 unter unterstem System Angabe der Dauer „3. m“

307	am VI (Fl, Ob, Clt) 2–5	Bogen nur bis 4
312	Ob, VI 2–5	Bogen bis 6 lesbar
	Clt II, Cor II, Tr II, Trb II	trotz Gegenhaltung ohne Betonungspunkt

## 5. Cum Sancto Spiritu

336	Ob	T. 336.1 Bogen vom Vortakt nur bis zum Taktstrich T. 335/336; Ob II T. 336.2 ohne Betonungspunkt
338	Fl, Clt 1	Bogen vom Vortakt nur bis zum Taktstrich T. 337/338 ohne Betonungspunkt
340	Ob II 2	Bögen bei Taktstrich unterbrochen
343/344	Ob	Bögen bei Taktstrich unterbrochen, kann aber auch Flüchtigkeit sein
347/348	Fl	Bögen sehr flüchtig gesetzt, bei Taktstrich unterbrochen
347/348	VI	trotz C
350	Ob II, Clt II	Betonungspunkt
368	Cor, Tr	Beischrift
380	Trb II 1	irrtümlich für T



396, 398 VI II Viertonote g<sup>2</sup> auf 3. Zählzeit nicht doppelt gehalt

408 VI II Bogen nur bis T. 407.2

430 Cor Beischrift „Cors en Ut“

432 Tr Beischrift „Trompettes en Ut“

434 Fg 1 g<sup>1</sup>/e<sup>1</sup>

439 Fg 2–3 ohne Angaben, ob beide Instrumente spielen

441 Fl I 1 Bogen nur bis Taktende T. 440; in Fl II aber eindeutig bis T. 441.1

444 Ob I 4 Bogen reicht bis T. 445.1, dort auch Ansatz des neuen Bogens

446 Ob 1 Bögen nur jeweils über T. 445.4 hinausreichend, überschreiten aber nicht die Taktgrenze

447, 449 Fg T. 447.3 und 449.1–2 ohne Angaben, ob beide Instrumente spielen

451 Ob 1 Bogen reicht in Ob I bis Taktgrenze zu T. 451, in Ob II nur bis T. 450.4

462 Fl, Ob, Clt, VI 3–4 Bögen 2–4 lesbar; vgl. aber T. 155

463 Fl, Clt 1–2 Bögen 1–3 lesbar

467/468 Fg T. 467.2–468.4 ohne Angaben, ob beide Instrumente spielen; Wechsel in den Bassschlüssel in T. 467 nicht angezeigt

485/486 T Bogen T. 485.2–4, nach Seitenwechsel in T. 486 wieder aufgenommen

489 Fl, Ob 1 Bögen reichen nur bis zur Taktgrenze zu T. 489

503 Trb I/II nur einfach notiert

Unter Schlusstaktstrich Taktanzahl „211“, hinter dem System von B Angabe der Dauer „10. minutes“.

### 6. Credo in unum Deum

Partituraufbau von oben nach unten mit originalen Bezeichnungen: *Flutes* (2 Systeme); *Hautbois* (1 System); *Clarinettas* (1 System); *Cors en fa* (1 System); *Trompettes I en ut* (1 System, ohne b-Generalvorzeichnung); *Trombones 1 I 2* (ein System) I 3 (1 System); *Bassons* (1 System); *Timballes* (1 System); *Viollons* (2 Systeme), *Altos* (1 System) [vor Klammer über 4 Systeme vertikal:] *Chœur*; *Vm* et *l. CB*. (1 Syst)

Folgende Abschnitte von Stimmen sind nicht ausgeschrieben und tragen Verdopplungsdevisen auf andere Stimmen:

Fl II = I T. 36–37, 61–62, 65–66.3, 79–81, 101, 169, 179–180, 184.2–7, 190.2–7, 313.2, 337.2–338.3, 354–358.1, 401.2, 402.2–407.3, 411.2–413, 416–429.2–435

Clt = Ob T. 61–66.3, 75.2–76, 101, 433.1

Fg = Vc/Cb T. 57–59.5, 185.2–335–338.3, 411

VI II = I T. 3.2–85.1, 169, 174–175, 300–303, 411.2–413, 416–429.2–435

VI II = I (nach unten oktaviert)

A = S

B = T

Metr: 3 punkt

4

„Viertelnote c“ notiert, Korrektur in Viertelpause

Bogen vom Vortakt nur bis Taktstrich

Bögen zum Folgetakt offen, dort aber nicht weitergeführt

### 7. Et incarnatus

76 alle doppelter Taktstrich nach der Fermate in der Neuausgabe ergänzt

79 In der Pariser Abschrift folgt ein anderes 32-taktiges „Et incarnatus“, das aber gestrichen ist und dem sich dann das „Et incarnatus“ aus Cherubini Autograph anschließt.

95 Fl II, Ob, Fg Bogen von T. 92 nur bis Ende T. 94 bzw. im Fg über Taktstrich hinausreichend, nach Seitenwechsel nicht wieder aufgenommen

111/112 unter unterstem System Angabe der Dauer „3 m 1/2“

### 8. Crucifixus

147/148 Fg, Va, Vc Jeweils zwei getrennte Bögen für T. 147 und 148, die in allen Fällen den Taktstrich zwischen den Takten berühren, in Fg oberhalb der Noten und unterhalb der Noten verlaufend

148 hinein gezogener Bogen

149 zwei getrennte Bögen

nach T. 155 alle

### 9. Et resurrexit

156 Timp „gasi.“

181 Tr II „K...“

178–184 Va II „V...“

204 Vc/Cb „ch...“

209 Vc „f...“

„...als zur Verdeutlichung“

„...dort Akzentstrich statt Parallelstelle in T. 215“

### 10. F

2<sup>m</sup> „m...“

2<sup>m</sup> „ungshinweis“, Tymballe en F. Ut“

2<sup>m</sup> „crescendogabel hinein ist zusätzlich notiert“

24. „um“ statt „ex“

„cresc.“ bereits ab 3. Taktviertel; Neuausgabe passt die Platzierung an VI und Va an

„erst bei 2; vgl aber andere Stimmen und T. 45 Beischriften „1 Violini“ bzw. „2 Violini“, „Contrabasses tacet“

Beischrift „Tous les Violli.“

Bogen erst ab T. 308.1

unter unterstem System Angabe der Dauer „3. m“

### 11. Et vitam venturi

314 Cor, Tr Cherubini hat die Noten in Cor trotz gemeinsamer Halsung mit doppelten Bögen und doppelten Betonungspunkten versehen; der Betonungspunkten bei Cor II gehört nicht zur darunterstehenden Tr I

352 Fg 4 Bogen über Taktstrich zu T. 353 hinausreichend

381 T 3 Silbenverteilung nicht eindeutig, Silbe „a-“ könnte auch bei 4 gelesen werden; Ausgabe gleicht an die Parallelstelle T. 404 an

385/386 Trb II ohne Bogen

391 Vc/Cb 4 „cresc.“ erst bei Taktstrich zu T. 392

392 Timp 1 „cresc.“ erst bei 2

399 S 2 Cherubini notiert ein zweites Mal den Vokal „a“, obwohl das in T. 397 begonnene „amen“ nicht endet

419 Zwischensystem

419 Unter Schlusstaktstrich Angabe der Gesamtdauer: „Le Credo“





**Sologesang / Solo Voice**

Eberlin: Messa di San Giuseppe	91.304
Rheinberger: Missa puerorum op. 62 / auch chorisch	50.062
Telemann: Missa brevis in h / Solo A (B)	→ 39.131

**Frauen- oder Kinderchor / Female and Children's Choir**

Bruckner: Chor-Messe in C (Windtag) (auch solistisch)	40.759
Délibes: Messe brève	27.027
Fauré: Messe basse	40.705
Gounod: Messe brève no. 4 à la congrégation in C	27.024
Haydn, J. M.: Missa sub titulo Sancti Leopoldi MH 837	54.837
Lotti: Missa in a à 3 voci	40.662
Rheinberger: Messe in A op. 126 (2 Fassungen)	50.126
- Messe in Es „Reginae Sti. Rosarii“ op. 155	50.155
- Messe in g „Sincere in memoriam“ op. 187	50.187
Zimpel: Messa Olevanese	27.034

**Männerchor / Male Choir**

Gounod: Messe brève no. 5 aux séminaires in C	● 40.831
- Messe no. 2 pour les sociétés chorales	27.022
Lotti: Missa in a à 3 voci	→ 40.830
Rheinberger: Messe in B op. 172 (2 Fassungen)	● 50.172
- Messe in F op. 190	● 50.190

**Gemischter Chor a cappella / Mixed Choir a cappella**

Bruckner: Messe ohne Gloria und Credo	40.141/60
- Messe für den Gründonnerstag	40.141/70
Doppelbauer: Missa brevis	92.035
Haydn, J. M.: Missa Sanctae Crucis MH 41	→ 50.312
Isaak: Missa paschalis	1.612
Kallivoda: Missa a 3 voci / Coro SAM	27.039
- Missa in a	27.026
Monteverdi: Missa in F	40.671
Palestrina: Missa ad fugam	1.609
- Missa Ave regina coelorum	27.013
- Missa Papae Marcelli	92.092
Rheinberger: Messe in d op. 83	50.083
- Messe in Es zu 2 Chören „Cantus Missae“ op. 109	● 50.109
- Messe in F „In honorem Santissimae Trinitatis“ op. 117	50.117
- Messe in G „Sanctae Crucis“ op. 151	50.151
- Messe in a „Missa in omnium sanctorum“ op. 197	50.197
Scarlatti, D.: Missa brevis quatuor vocum	→ 40.699
Sporh: Messe in C op. 54	91.240
Swider: Missa minima	27.029
Vaughan Williams: Mass in g minor	40.655

**Gemischter Chor und Orgel / Mixed Choir and Organ**

Albrechtsberger: Missa in D	→ 40
Buxtehude: Missa brevis BuxWV 114	3€
Dvořák: Messe in D op. 86	● 40
Eberlin: Missa in contrapuncto in g	
Franck, C.: Messe in A op. 12	
Frauenberger: Missa a 3 voci / Coro SAB	
Gounod: Messe brève no. 6 aux cathédrales in G	
- Messe brève no. 7 aux chapelles in C	
Haydn, J. M.: Missa pro Quadragesima MH 551	
- Missa Quadragesimae MH 552	
- Missa Tempore Quadragesimalis MH 553	
Janca: Missa de Angelis (Credo III)	
Langlais: Missa misericordiae / Coro C	
Liszt: Missa choralis S 10	
Monteverdi: Missa a quattro voci	
- Missa in illo tempore	
Mozart, L.: Missa brevis KV 192	→ 70
Palestrina/Bach: Missa brevis	→ 642
Rheinberger: Messe in	35.301
- Messe in F „Misericord.“	● 50.159
Rossini: Petite Messe	50.192
Scarlatti, D.: M	40.698
Schnitzer: Mir	→ 40.649
Schumann:	40.687/45

**Gemischter Chor und Streicher / Mixed Choir and Strings**

Ce	40.680
	10.208
	27.042
	→ 27.012
	40.601
	40.800
	40.621
	40.622
	40.623
	● 40.624
	● 40.625
	40.629
	→ 40.675
	40.658

**Gemischter Chor und Orchester / Mixed Choir and Orchestra**

Bach, J. S.: Missa F-Dur BWV 233	31.233
- Missa A-Dur BWV 234	31.234
- Missa g-Moll BWV 235	31.235
- Missa G-Dur BWV 236	31.236
Beethoven: Messe in C op. 86	40.688
- Missa solemnis op. 123	40.689
Biber: Missa Allotria a 26	→ 40.679
- Missa Sancti Henrici	40.676
Cherubini: Krönungsmesse in G (1819)	40.087
Diabelli: Messe in Es op. 107	23.007
Dvořák: Messe in D op. 86	40.653
Franck, C.: Messe in A op. 12	40.646
Hasse: Missa in d (1751)	→ 40.663
Haydn, J.: Missa in hon. BVM in Es. Missa Nr. 4 (Gr. Orgelsolom.)	40.603
- Missa Cellensis in hon. BVM in C. Missa Nr. 5 (Cäcilienmesse)	40.604
- Missa Sancti Nicolai in G. Missa Nr. 6	40.605
- Missa Cellensis in C. Missa Nr. 8 (Kleine Mariazerker Messe)	40.606
- Missa in tempore belli in C. Missa Nr. 9 (Paukenmesse)	→ 40.607
- Missa St Bernardi de Offida in B. Missa Nr. 10 (Heiligmesse)	→ 40.608
- Missa in angustis in d. Missa Nr. 11 (Nelsonmesse)	→ 40.609
- Missa in B. Missa Nr. 12 (Theresienmesse)	→ 40.610
- Missa in B. Missa Nr. 13 (Schöpfungsmesse)	→ 40.611
- Missa in B. Missa Nr. 14 (Harmोनienmesse)	→ 40.612
Haydn, J. M.: Missa Sancta Ursulae MH 546	
- Missa Sancti Hieronymi MH 254	
- Missa Sancti Leopoldi MH 837	
- Missa sub titulo Sanctae Theresiae MP	
- Missa sub titulo Sancti Francis Sere	
- Missa Sancti Joannis Nepomuceni	
Heinichen: Missa Nr. 9 in D	→ 40.613
Herzogenberg: Messe in e op	120
Holzbauer: Messe in C	→ 501
Hummel: Missa in B op	40.664
Mozart, L.: Missa solemnis	27.008
- Waisenhausmesse	40.613
- Trinitatismesse	40.614
- Spatenmesse	40.615
- Credomesse	40.626
- Or	40.616
- Or	40.627
- Or	40.628
- Or	51.262
- Or	40.618
- Or	40.619
- Or	51.427
- Or	27.036
- Or	40.645
- Or	50.169
- Or	→ 40.648
- Or	→ 27.071
- Or	27.044
- Or	40.674
- Or	40.678
- Or	→ 40.683
- Or	27.069
- Or	27.028
- Or	40.656
- Or	→ 40.675
- Or	40.643
- Or	40.657
- Or	40.658
- Or	40.659
- Or	40.660
- Or	→ 40.644

**Requiem-Vertonungen / Requiem settings**

Campra: Requiem	21.004
Cherubini: Requiem in c	40.086
Fauré: Requiem (Konzertfassung, 1900)	27.312
- Requiem (Version für kleines Orchester, 1889)	27.311
García: Requiem in d (1816)	23.008
Gounod: Messe funèbre	27.090
- Requiem in C op. posth.	27.315
Haydn, J. M.: Requiem in c MH 154	50.321
Kraus: Requiem VB 1	50.663
Lachner, F.: Requiem in f op. 146	27.301
Mozart: Requiem KV 626 (Süßmayr+Lachner)	→ 27.500
Rheinberger: Requiem in b op. 60	→ 40.620
- Requiem in Es op. 84	
- Requiem in d op. 194	
Suppé: Missa pro defunctis	

● = auf/on Carus CD    ◊ = Ers  
( ): Alternativbesetzungen/alter

