

Johann Michael
HAYDN

Missa in honorem Sancti Gotthardi

Admonter Messe MH 530

per Soli SATB, Coro SATB
2 Oboi, 2 Clarini in C, Timp^a
2 Violini e Basso continuo

Erstausgabe / First
herausgegeben von
Armin

Johann Michael Haydn · Ausgewählte Werke
Urtext

Klavierauszug / Vocal score
Paul Horn



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Vorwort

Am Beginn sowie am Ende von Johann Michael Haydns künstlerischem Wirken stehen Vertonungen des lateinischen Ordinariumstextes. Zeit seines Lebens hat er sich mit der Kirchenmusik beschäftigt. Überliefert sind mehr als 30 Messen, die Haydn großteils in Salzburg geschrieben hat. Es sind Werke unterschiedlicher Stilistik, das Spektrum reicht dabei von der strengen kontrapunktischen Schreibweise der für die Advent- und die Fastenzeit bestimmten Messen bis hin zur groß besetzten *Missa hispanica* (MH 422) für zwei Chöre und Orchester.

Auftraggeber mehrerer Messen waren benediktinische Klostergemeinschaften, mit deren Mönchen Haydn während der Zeit ihrer theologischen Studien an der Salzburger Benediktineruniversität in Kontakt kam. Die Namensgebungen dieser Messen stehen in Bezug zu dem konkreten Auftrag bzw. dem Widmungsträger der Komposition. Für das Stift St. Peter in Salzburg, mit dem Haydn besonders freundschaftlich verbunden war, entstand die *Missa in honorem Sancti Dominici* (MH 419, zur Weihe von Abt Dominicus Hagenauer), die *Missa Sancti Amandi* (MH 229) für das Stift Lambach in Oberösterreich und die *Missa in honorem Sanctae Ursulae* (*Chiemsee-Messe*, MH 546) für die Benediktinerinnen auf Frauenchiemsee.

Die *Missa in honorem Sti. Gotthardi* (MH 530), auch *Admonter Messe* genannt, komponierte Haydn für das Stift Admont in der Steiermark und dessen Abt Gregor Kuglmayr. Das wird durch einen Vermerk von P. N. Schöpfkreiter (1762–1856), einem Schüler Haydns und Benediktiner von St. Peter in Salzburg, bestanden. In dem handgeschriebenen Musikalienkatalog des Klosters findet sich die klärende Eintragung *Missa in honorem Sancti Gotthardi / composita*. Die Komposition wurde im Februar 1792 fertiggestellt und ist ein Produkt der aus fruchtbare Periode von Haydn, die im Zeitraum von 1782 bis 1792 in Admont im konkreten Anlass für den Tod des Abtes ist nicht zu bezweifeln. Das persönliche Jubiläum des Klosters 1792 und die Namensgebungen der Messen sind Widmungsträger der Komposition.

Abt Gregor Kuglmayr, geboren in Wurmberg im heutigen Österreich, kam im Alter von neun Jahren nach Admont, wo er sich 1771 durch den Tod des Abtes in der Benediktinerbande. Nach dem Tod des Abtes wurde er zum Abt gewählt. Er wurde im Jahr 1792 zum Abt geweiht. Papst Pius VI. ernannte ihn zum Abt. Er wurde an der stiftseigenen Haus- und Klosterkirche unterrichtet. Er wirkte als Hofmeister und Kämmerer des Klosters. Er versuchte einige Sprachen. Mit erst 34 Jahren wurde er im April 1788 zum Abt des Klosters gewählt.

Abt Gotthard war ein Freund der Kunst. Zu Beginn des 19. Jahrhunderts ließ er im Stift ein eigenes Haus-theater einrichten, das den schauspielerischen und musikalischen Dar-

bietungen der Mönche, Studenten und Sängerknaben dienen sollte. Allerdings trug ihm diese Initiative den Ruf eines Verschwenders ein. Aufgrund wirtschaftlicher Fehlscheidungen, die zum finanziellen Ruin des Klosters führten, wurde er im Januar 1818 seines Amtes enthoben. Er starb am 18. September 1825 in Graz und wurde in Admont bestattet.

Im Stift Admont selbst blieb weder das Autograph Haydns noch eine Abschrift der Messe erhalten. Vermutlich fiel das Notenmaterial dem verheerenden Stiftsbrand vom April 1865 zum Opfer, bei dem große Teile des Stiftsarchivs und das gesamte Musikarchiv vernichtet wurden. In den Archiven finden sich weder Hinweise über die Komposition noch die Ausführung der Messe.

Die *Admonter Messe* verfolgt einen liturgischen Zweck und ist in der Einheitlichkeit der Textausgewogenen Zusammenfassung der liturgischen Abschnitte zu sehen. Die Komposition ist in der Genregattung des liturgischen Textes erkennbar. Die Komposition ist nicht nur für die liturgischen Zwecke, sondern auch für die musikalische Aufführung geeignet. Die Komposition ist in der liturgischen Aufführung zu sehen. Die Komposition ist in der liturgischen Aufführung zu sehen.

Die *Missa in honorem Sancti Gotthardi* besteht aus 972 Takten (damit zählt sie zu den längsten Messvertonungen Haydns) und ist in der Besetzung mit Streichern, Oboen, Trompeten und Fagotten entspricht die *Admonter Messe* dem Typus der *Missa solemnis*. Vergleicht man sie mit der um ein Jahrhundert entstandenen *Missa in honorem Sanctae Ursulae*, so dominiert in der *Admonter Messe* der festliche Charakter, während im Schwesternwerk ein poetisch-lyrischer Grundton zum Tragen kommt. In der *Admonter Messe* fehlen Fugen und fugierte Sätze gänzlich, wie überhaupt (bis auf wenige Takte im *Dona nobis pacem*) auf eine kontrapunktische bzw. imitatorische Gestaltung verzichtet wird. Damit kommt Haydn der geforderten Verständlichkeit des liturgischen Textes entgegen. Auffallend ist die ausgedehnte Gestaltung der Schlussteile im *Gloria* und im *Credo*, die nicht der Vorstellung des Salzburger Erzbischofs entsprochen hätte.

Mit 213 Takten überdurchschnittlich lang präsentiert sich das *Dona nobis pacem*, das rondoartig im Wechsel zwischen Solo-Bass und Chor durchgeführt wird und mit einem Kürzungsvorschlag von Takt 154 bis 208 versehen ist. Ansonsten orientiert sich Haydn bei der formalen Konzeption an der Gattungstradition mit den in der Klassik üblichen Einteilungen. Einzig das *Kyrie* weicht ab, indem dem einleitenden Largo-Takt ein 20-taktiges Adagio im 3/4-Takt angefügt ist, das in einen Allegro-Teil mündet. Eine derartige Aufteilung ist im Gegensatz zur verbreiteten Zweiteilung nach dem Muster „langsam – schnell“ ungewöhnlich und findet keine Parallele in Michael Haydns Messvertonungen.

Salzburg, im Juli 2009

Armin Kircher

Foreword

Michael Haydn set the Latin Ordinary of the Mass both at the beginning as well as at the end of his artistic career; he had concerned himself with church music his whole life. Over 30 masses have been handed down, most of them composed in Salzburg. These works are highly differentiated in style ranging from the strict contrapuntal style of the works intended for Advent and Lent to the large scale *Missa hispanica* (MH 422) for two choirs and orchestra.

Several masses were commissioned by the Benedictine monastic communities with whose monks Haydn had come into contact during his theological studies at the Benedictine University in Salzburg. The names given to these masses relate directly to definite commissions for the works, i. e., to the dedicatees. For Saint Peter's Abbey in Salzburg, to which he had particularly close ties, Haydn composed the *Missa in honorem Sancti Dominici* (MH 419) for the consecration of Abbot Dominicus Hagenauer, the *Missa Sancti Amandi* (MH 229) for Lambach Abbey in Upper Austria and the *Missa in honorem Sanctae Ursulae* (*Chiemsee-Messe*, MH 546) for the Benedictine nuns at Frauenchiemsee.

The *Missa in honorem Sti. Gotthardi* (MH 530), also known as the *Missa Admontis*, was composed by Haydn for the Admont Abbey in Styria and its Abbot Gottl Kuglmayr. This was confirmed by Father Martin P. Schönerer (1762–1856), who was both a student and a Benedictine at Saint Peter's in Salzburg. Schönerer's handwritten sheet music catalog of the Archabbey there is a clarifying entry: *Monasterio Admontensi / compositio Missae in honorem Sti. Gotthardi* was completed in February 1771. This was a fruitful period in Haydn's creative life, from 1771 until 1782 until 1795. There is no evidence of Haydn having been awarded a position at the monastery or for its church. The mass was composed in connection with the consecration of a festivity connected with the feast of the Holy Spirit. Due to the title of the mass, the abbot Gotthard was the viceroy.

Abbot Gottl Kuglmayr was born in Schloss Wurmberg in 1731. He studied at the gymnasium of Graz from the age of 9 and it was in 1771 that he was bound to the Benedictine monastery of Admont. In Graz and Rome, Pope Pius VI ordered Kuglmayr to teach the subjects dogmatics, metaphysics and church law at the abbey's own school (Hauslehranstalt). In addition he acted as the abbey's steward and chamberlain. He is described as being broadly educated and mastered a number of languages. He was elected abbot in April 1788 at the age of 34.

Abbot Gotthard was a friend of the arts. At the beginning of the 19th century he let the abbey set up its own house theater to serve the theatrical and musical presentations of the monks, students and choirboys. This initiative, though,

caused him to be labeled a squanderer. As a result of incorrect economic decisions that led to the financial ruin of the abbey, he was relieved of his position in January 1818. He died on 18 September 1825 in Graz and was buried in Admont.

Neither Haydn's autograph nor a copy of the mass remained in Admont Abbey. The score and parts were probably destroyed in the terrible abbey fire of April 1865 in which a large part of the abbey buildings as well as the whole music archive were destroyed. There are no further indications that the composer was paid for the mass, nor reports about any performances of it.

The *Missa Admontis* combines the specific liturgical purpose of the motivic material of the solemn and lyrical setting of the mass with a preoccupation with the extensive interpretation of the liturgical text. This is evident in the *Crucifixus*. This mass is a masterpiece of the emotional experience of the mass. The emotional experience of the mass can be described as a process of being moved.

The *Missa Admontis* is a masterpiece of the mass (making it one of the most beautiful settings of the Mass) and its instrumentation (flutes, oboes, trumpets and timpani) can be considered a type of missa. In comparison with the *Missa in honorem Sancti Dominici* that was composed a year later, one notices a character that dominates the *Missa Admontis*. The companion work has a more poetical and lyrical character. Fugues and fugal movements are completely missing from the *Missa Admontis* as is (except for a few bars in the *Dona nobis pacem*) any kind of contrapuntal (including imitative) composition. In so doing, Haydn assured that the required understanding of the liturgical text would be achieved. The extended final sections of the *Gloria* and the *Credo* are conspicuous, as they were not in accordance with the Archbishop of Salzburg's conception.

The *Dona nobis pacem* is, with its 213 measures, longer than usual. Its rondo-like alternations between the solo bass and the choir are furnished with a suggested cut from measure 154 to measure 208. Apart from that Haydn orientates himself with regard to the formal conception on the traditional genre with the divisions that were usual for the Classical Period. The *Kyrie* is the only movement that strays from the norm by having its introductory largo measure followed by 20 adagio measures in 3/4 time that then flows into an allegro section. Such a division is, in contrast to the widespread use of "slow – fast," unusual and finds no other parallel in Michael Haydn's settings of the mass.

Salzburg, July 2009
Translation: David Kosviner

Armin Kircher

Missa in honorem Sancti Gotthardi

MH 530

Kyrie

Johann Michael Haydn

1737–1806

Klavierauszug: Paul Horn

1. Kyrie I

Largo **Tutti f** **Adagio**

Soprano
Ky - ri - e, Ky - ri - e.

Alto
Ky - ri - e, — Ky - ri - e.

Tenore
Ky - ri - e, — Ky - ri - e.

Basso
Ky - ri - e, — Ky - ri - e.

2 Oboi
2 Clarini
Timpani
2 Violini
Bassi ed
Organo



4

p Ky - ri - e e - lei - son, Ky - ri -

p Ky - ri - e e - lei - son, Ky - ri -

p Ky - ri - e e - lei - son, Ky - ri -

p Ky - ri - e e - lei - son, Ky - ri -



8

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

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

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

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

tr *cresc.* *f*

13

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

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

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

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

tr

17

son, e - lei - - - - son.

ei - son, e - lei - - - - son.

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

ry - ri - e e - lei - son, VI e - lei - - - - son.

p

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2. Christe

Allegro
f Tutti

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

f Tutti
Chri -
T

28

e - - lei - -
e - - lei - - sc -
Chri - - ste e - -
Chri - - ste e -

34

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

VI
p

40

Tutti

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

Tutti

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

Tutti

Chri - - - - ste,

Tutti

Chri - - - - ste,

44

Chri - - - - ste, ste,

Chri - - - - ste, - ste,

Chri - - - - ste, - ste

Chri - - - - ste, - ste,

ari - - ste, - Chri - - ste, -

48

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

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

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

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

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Tutti

Chri-ste e - lei -

Tutti Chri - ste e - lei -

Chri - ste e - lei -

Tutti Chri - ste e -

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Tutti Chri - ste e - lei - son, —

Solo

Chri - ste e - lei - son, —

Solo Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Chri - ste e - lei - son, —

Piano accompaniment for measures 53-60, featuring a right-hand melody and a left-hand bass line.

son, e - lei - son,

son, e - lei - son.

son, e - lei - son.

son, e - lei - son.

Tutti

Piano accompaniment for measures 60-69, featuring a right-hand melody and a left-hand bass line.

Piano accompaniment for measures 69-78, featuring a right-hand melody and a left-hand bass line.

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70

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

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

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

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

VI

77

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

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

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

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

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

83

e - lei - son.

e - lei - son.

son, e - lei - son.

son, e - lei - son.

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3. Kyrie II

89

Solo
Ky - ri - e e - lei - - son, e -

Solo
Ky - ri - e e - lei - - son, e -

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

97

lei - - son,

lei - - son,

Solo
Ky - ri - e

Solo
son, e - lei -

- son, e - lei -

103

for

ri - e e - lei - - son, e -

Tutti
Ky - ri - e e - lei - - son, e -

Tutti
Ky - ri - e e - lei - - son, e -

Tutti
Ky - ri - e e - lei - - son, e -

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108

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

112

Ky - - - ri - e, e - - -
 Ky - - - ri - e, e - - -
 Ky - - - ri - e, e - - -
 Ky - - - ri - e, e - - -

116

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

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120

Tutti

Solo

Ky - ri - e e - lei - son, —

Solo

Ky - ri - e e - lei - son, —

Solo

Ky - ri - e e - lei - son, —

Tutti

Ky - ri - e

Tutti

Ky - ri - e

Tutti

Ky - ri - e

Tutti

Ky - ri - e

VI

f

Tutti

127

Solo

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

Solo

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

Solo

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

Solo

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

Solo

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

VI

131

Tutti

lei Ky - ri - e, Ky - ri - e e - lei - -

Tutti

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

Tutti

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

Tutti

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

Tutti

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

Tutti

f

136

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

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

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

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

141

le - - - i son, e - son,

lei - - - son, lei - - - son,

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

lei - - - son, VI

145

lei - - - son.

e - - - lei - - - son.

e e - - - lei - - - son.

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

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4. Gloria

Gloria

Allegro non troppo

Tutti *f* Glo - ri - a, glo - ri - a in ex - cel - sis De - o. *p* Et in ter - ra

Tutti *f* Glo - ri - a, glo - ri - a in ex - cel - sis De - o. *p* Et in ter - ra

Tutti *f* Glo - ri - a, glo - ri - a in ex - cel - sis De - o. *p* Et in

Tutti *f* Glo - ri - a, glo - ri - a in ex - cel - sis De - o. *p* Et

4
pax ho - mi - ni - bus bo - nae vo - lun - ta - ris. Lau - da - mus te. Be - ne -

pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. Lau - da - mus te. Be - ne -

pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. Lau - da - mus te. Be - ne -

pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. Lau - da - mus te. Be - ne -

8
solo Te ad - o - ra - mus. Glo - ri - fi - ca - mus

s te. ci - mus te.

p *f*

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11 Tutti

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

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

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

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

14

17 Basso solo

Gra - ti - as a - gi - mus, a bi pro - pter ma - gnam glo -

20

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

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

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

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

Do - mi - ne De - us, Rex cae - le - stis, De - us Pa - ter o -

VI
p

26 Tutti
Rex coe - le - stis, De - us Pa - ter,
* Tutti
Rex coe - le - stis, De - us Pa -
Tutti
Rex coe - le - stis,
Tutti
Rex coe - le - stis, De - us Pa -
Tutti
Rex coe - le - stis, De - us Pa -

Ter o - mni - pot - ens, Rex coe - le - stis, De - us Pa - ter,

29
Pa - ter o - mni - pot - ens.
De - us Pa - ter o - mni - pot - ens.
De - us Pa - ter o - mni - pot - ens.
De - us Pa - ter o - mni - pot - ens.
De - us Pa - ter o - mni - pot - ens.
De - us Pa - ter o - mni - pot - ens.

VI
p

Do - mi - ne Fi - li

* Die Noten im Kleinstich sind eine vom Komponisten vorgeschlagene Alternative. / The notes in small print are alternative suggestions from the composer.

35

u - - ni - ge - ni - te, Fi - - li, Fi - li u - - ni - ge - ni - te,

Tutti

38

Tutti Je - - su, Je - su Chri - ste. *Solo* Do - mi -

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

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

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

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

41

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

44

- ge - ni - te, Fi - li - us Pa - tris, A - gnus

U - ni - ge - ni - te, Fi - li - us Pa - tris, A - gnus

Tutti U - ni - ge - ni - te, Fi - li - us Pa - tris,

Tutti U - ni - ge - ni - te, Fi - li - us Pa - tris,

U - ni - ge - ni - te, Fi - li - us Pa - tris,

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47

De - i, Fi - li-us, Fi - li-us Pa - tris.

De - i, Fi - li-us, Fi - li-us Pa - tris.

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

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

50

Qui pec - ca - ta

pec - ca - ta

- lis pec - ca - ta

tol - lis pec - ca - ta

p

fp

53

mun -

- ta mun - di,

ca - - ta mun - di,

pec - ca - - ta mun - di,

mi - se - re - - - re

Solo

Solo

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

p

57 *Tutti*
 mi - - se - re - re no - - - bis.
Tutti
 no - bis. mi - - se - re - re no - - - bis.
Tutti
 no - bis. mi - se - re - re no - - - bis.
Tutti
 mi - - se - re - re no - - - bis.

60
 Qui
 Qui
 Qui
 Tutti Qui
f

63
 a mun - di, pec - ca - - - ta
 - ta mun - di, pec - - - ca - - - ta
 pec - ca - ta mun - di, pec - ca - - - ta
 - lis pec - ca - ta mun - di, pec - - - ca - - - ta

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66

Tutti

mun - di, sus - ci - pe

Solo

mun - di, sus - ci - pe de - pre - ca - ti - o - nem_ no - stram, sus - ci - pe

Tutti

mun - di, sus - ci - pe de - pre - ca - ti - o - nem_ no - stram, sus - ci - pe

Tutti

mun - di,

69

de - pre - ca - ti - o - - - - - nem

de - pre - ca - ti - o - - - - -

de - pre - ca - ti - o - - - - - no - - - - -

de - pre - ca - ti - - - - - no - - - - -

72

stram

Qui

Qui

Qui

Qui

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75

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

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

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

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

fp *fp*

78

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

Pa - tris, Solo mi - se - re - re no - bis, Tutti mi - se - re - re no - bis, Tutti mi - se - re - re no - bis, Tutti mi - se - re - re no - bis.

Pa - tris, Solo mi - se - re - re no - bis, Tutti mi - se - re - re no - bis, Tutti mi - se - re - re no - bis, Tutti mi - se - re - re no - bis.

Pa - tris, VI mi - se - re - re no - bis, f mi - se - re - re no - bis, mi - se - re - re no - bis.

81

mi - se - re - re no - bis.

mi - se - re - re no - bis.

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

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

p

85 Tutti

88

Quo-ni-am, quo-ni-am tu so-lus San - ctus, tu — so-lus, so -

Quo-ni-am, quo-ni-am tu so-lus San - ctus, tu — so-lus,

Quo-ni-am, quo-ni-am tu so-lus San - ctus, tu — so ctus.

Quo-ni - am, quo-ni-am tu so-lus San - ctus, tus San - ctus.

92

Tu — so - lus

Tu

Tu so-lus San-ctus. Tu so-lus Do-mi-nus.

as. Tu so-lus San-ctus. Tu so-lus Do-mi-nus.

- mi-nus. Tu so-lus San-ctus. Tu so-lus Do-mi-nus.

s Do - mi-nus. Tu so-lus San-ctus. Tu so-lus Do-mi-nus.

96 Solo Tutti *p*

So - lus Al - tis - si - mus, Je - - su Chri - ste, Je - - - su

Tutti *p* Je - - - su

Tutti *p* Je - - - su

Tutti *p* Je - - - su

Je - - - su

99

Chri - - ste. in glo - ri - a

Chri - - ste. - ri - tu, in glo - ri - a

Chri - - ste. Cum San - cto Spi - ri - tu,

Chri - - ste. Cum San - cto Spi - ri - tu,

102

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

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

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

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

105

108

Quo - ni-am, quo - ni-am tu so - lus San - ctus, tu

Quo - ni-am, quo - ni-am tu so - lus San - ctus,

Quo - ni-am, quo - ni-am tu so - lus San - ctus, lus,

Quo - ni-am, quo - ni-am tu so - lus San - ctus, so - lus,

111

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

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

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

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

115

so - lus Al - tis - si - mus, Je - su Chri - ste. Cum San - cto

so - lus Al - tis - si - mus, Je - su Chri - ste. Cum San - cto

so - lus Al - tis - si - mus, Je - su Chri - ste.

so - lus Al - tis - si - mus, Je - su Chri - ste.

119

Spi - ri - tu, in glo - ri - a Pa - tris, Pa - tris.

Spi - ri - tu, in glo - ri - a Pa - tris.

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

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

122

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

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

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

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

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

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

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

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134

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

137

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

140

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

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5. Credo

Credo

Allegro

Tutti f
Cre - do in u-num De - um, Pa - trem o-mni-pot - en - tem, fa - cto - rem
Tutti f
Cre - do in u-num De - um, Pa - trem o-mni-pot - en - tem,
Tutti f
Cre - do in u-num De - um, Pa - trem o-mni-pot - en
Tutti f
Cre - do in u-num De - um, Pa - trem o-mni-
Tutti
f

coe - li, coe - li et ter - rae. m o - mni-um,
fa - cto - rem coe - li et ter - rae, vi - si - bi - li-um
fa - cto - rem coe - li et vi - si - bi - li-um
fa - cto - rem coe - li vi - si - bi - li-um

11
et in - vi - si - bi - li-um.
et in-vi-si - bi - li-um, et in-vi - si - bi - li - um.
et in-vi-si - bi - li-um, et in-vi - si - bi - li-um.
ni-um, et in-vi-si - bi - li-um, et in-vi - si - bi - li - um.

17 Soprano solo

Alto solo

Et in u - num

Et in u - num

22

Do - mi-num Je - sum Chri - stum, Fi - li - um De - i - ni - tum.

Do - mi-num Je - sum Chri - stum, Fi - li - um De - ni - tum.

28 Tenore solo

Basso solo

tre, ex Pa - tre na - tum

Pa - tre, ex Pa - tre na - tum

te - o - mni - a sae - cu - la.

an - te - o - mni - a sae - cu - la.

Tutti

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38

Solo

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

Solo De - um de De - o, lu - men de lu - mi - ne,

Solo De - um de De - o, lu - men de lu - mi - ne, De - um

Solo De - um de De - o, lu - men de lu - mi - ne, De

VI

p

43

ve - rum de De - o ve - ro, De - o

De - um ve - rum de De - o ve - rc De - o

ve - rum de De - o De - o

ve - rum de De de De - o

48

ro.

ro.

Tutti

f

tr

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53 Tutti

Ge - ni-tum, non fa - ctum, con-sub-stan-ti - a-lem Pa - tri: per quem o - mni-a,

Tutti

Ge - ni-tum, non fa - ctum, con-sub-stan-ti - a-lem Pa - tri:

Tutti

Ge - ni-tum, non fa - ctum, con-sub-stan-ti - a-lem Pa - tri:

Ge - ni-tum, non fa - ctum, con-sub-stan-ti - a-lem

58

o - mni-a fa - cta sunt. Qui - ho pro-pter no-stram sa-

per quem o - mni-a fa - cta sunt. pro-pter nos ho - mi-nes, et

per quem o - mni-a fa - cta sunt. pro-pter nos ho - mi-nes, et

per quem o - mni-a fa - cta Qui pro-pter nos ho - mi-nes, et

64

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

- lu - tem de - - - scen - dit, de - - - scen - dit, de -

stram sa - lu - tem de - - - scen - dit, de - - - scen - dit, de -

pter no - stram sa - lu - tem de - - - scen - dit, de - - - scen - dit, de -

70

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

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

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

scen - - - dit de coe - - lis,

75

lis, de - scen - di coe - lis.

lis, de - scen de coe - lis.

lis, de de coe - lis.

lis, de coe - lis.

lis, de - scen - di coe - lis.

lis, de - scen de coe - lis.

lis, de de coe - lis.

lis, de coe - lis.

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6. Et incarnatus est

Largo

85 Soprano solo

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

VI 6 6 6 + Ob

p

87

ex Ma - ri - a - Vir - gi - ne: Et ho - mo

Solo

Et hr

Solo

est.

a - ctus est.

89 Tutti *p*

- xus et - i - am pro no - bis,

Tutti *p*

Cru - ci - fi - xus

Tutti *p*

Cru - ci - - fi - xus et - i - am,

Tutti *p*

Cru - ci - -

91

et - i - am pro no - bis: sub Pon - ti - o Pi - la - to

et - i - am pro no - bis: sub

et - i - am pro no - bis: sub Pon - ti - o Pi -

fi - xus et - i - am pro no - bis:

93

pas - - - sus, pas - sus.

Pon - ti - o Pi - la - to r - - - sus,

la - to pas - sus, pas - sus,

sub Pon - ti - o to pas - sus,

95

et - - - tus est, et se - pul - tus, se -

pul - - - tus est, et se -

pul - - - tus est, et se -

se - pul - - - tus est, et se -

Solo

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pul - tus est.

pul - - - tus est.

pul - tus est.

pul - - - tus est.

7. Et resurrexit

Allegro

Tutti f
Et re - sur - re - xit, re-sur-re - - - se - - - -

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

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

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

Tutti f
Et i - ri - - - - - dum Scri - ptu - ras. Et a-scen - dit in coe - lum:

- dum Scri - ptu - ras. Et a-scen - dit in coe - lum:

- - dum Scri - ptu - ras. Et a-scen - dit in

- - cun - dum Scri - ptu - ras. Et a-scen - dit in

se - - - cun - dum Scri - ptu - ras. Et a-scen - dit in

se - det ad dex-te-ram Pa - tris. Et i - te-rum ven - tu - rus est
 coe - lum: se - det ad dex-te-ram Pa - tris. Et i - te-rum ven - tu - rus est
 coe - lum: se - det ad dex-te-ram Pa - tris. Et i - te-rum ven - tu - rus est
 coe - lum: se - det ad dex-te-ram Pa - tris. Et i - te-rum ven - tu

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

vos mor - tu - os:
 mor - tu - os:
 et mor - tu - os:
 et mor - tu - os:

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124

cu - - jus re - - gni non e - rit

cu - - jus re - - gni non e - rit

cu - - jus re - - gni non e - rit

cu - - jus re - - gni

cresc. *f* *f*

129

fi - nis, non, non, non,

fi - nis, non, non, non,

fi - nis, non, non,

fi - nis, non,

rit fi - - nis,

134

non e - rit fi - - nis.

non, non e - rit fi - - nis.

non, non e - rit fi - - nis.

non, non e - rit fi - - nis.

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139 Soprano solo

Et in Spi - ri - tum, in Spi - ri - tum

Alto solo

Et in Spi - ri - tum, in Spi - ri - tum

VI

p

144

San - ctum, Do - - mi - num, et vi - vi -

San - ctum, Do - - mi - num, et vi - vi -

149 Tenore solo

Fi - li - o - que,

Basso solo

- a - tre Fi - li - o - que,

p

154

Fi - li - o - que pro - ce - dit.

Pa - tre Fi - li - o - que pro - ce - dit. Tutti

f

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159

Solo

Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur,

Qui cum Pa - tre et Fi - li - o si - mul ad - o -

Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur,

Qui cum Pa - tre, cum Pa - tre et Fi - li - o si - mul

VI

p

164

et con - glo - ri - fi - ca - tur: as - est per Pro -

ra - tur, et con - glo - ri - fi - ca tu - tus est per Pro -

et con - glo - ri - fi ca lo - cu - tus est per Pro -

ra - tur, et con - qui lo - cu - tus est per Pro -

169

tas.

- tas.

- tas.

Tutti

f

tr

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174 Tutti

Et u - nam san - ctam, u - nam san - ctam ca - tho - li - cam et a - po -

Tutti

Et u - nam san - ctam, u - nam san - ctam ca - tho - li - cam

Tutti

Et u - nam san - ctam, u - nam san - ctam ca - tho - li - cam

Tutti

Et u - nam san - ctam, u - nam san - ctam ca - tho - li - cam

179

sto - - - - li - cam Ec - cle -

et a - po - sto - li - cam Ec - c'

et a - po - sto - li - cam

et a - po - sto - li - am.

Con - fi - te - or

184

u - num ba - ptis - ma in re - mis - si - o -

a - num, con - fi - te - or u - num ba - ptis - ma in re - mis - si -

- or u - num, con - fi - te - or u - num ba - ptis - ma in re - mis - si -

fi - te - or u - num, con - fi - te - or u - num ba - ptis - ma in re - mis - si -

189

Solo *p*

nem pec - ca - to - rum. Et ex - - -

o - nem pec - ca - to - rum. Et ex - - -

o - nem pec - ca - to - rum. Et ex - - -

o - nem pec - ca - to - rum. Et e

194

spe - - - cto re - ct. - o - - -

spe - - - cto re - cti - o - - -

spe - - - cto - - - cti - o - - -

spe - - - cto re - cti - o - - -

199

Tutti

- tu - o - rum. Et ex-spe-cto

mor - - tu - o - rum.

mor - - tu - o - rum.

mor - - tu - o - rum.

204

vi - tam, vi - tam ven-tu-ri sae - cu-li. A - - - men,
 Tutti
 Et ex-spe-cto vi - tam, vi - tam ven-tu-ri sae - cu-li. A - - -
 Tutti
 Et ex-spe-cto vi - tam, vi - tam ven-tu-ri sae - cu-li. A - - -

209

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

215

men.
 - men.
 a - - - men.

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220

Et ex-spe-cto vi - tam, vi - tam ven-tu-ri sae - cu-li, vi - tam ven-tu-ri

Et ex-spe-cto vi - tam, vi - tam ven-tu-ri sae - cu-li,

Et ex-spe-cto vi - tam, vi - tam ven-tu-ri sae - cu-li,

Et ex-spe-cto vi - tam, vi - tam ven-tu-ri sae - cu-li,

225

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

vi - tam ven-tu-ri sae - cu-li. A - men, a - men. Et ex-spe-cto

vi - tam ven-tu-ri sae - cu-li. A - men, a - men. Et ex-spe-cto

vi - tam ven-tu-ri sae - cu-li. A - men, a - men. Et ex-spe-cto

230

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

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

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

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

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251

Solo

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

Solo

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

Solo

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

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

p

255

Tutti

- - - - men, a - - - -

Tutti

- - - - men, a - - - -

Tutti

- - - - men, a - - - -

- - - - men, a - - - -

Tutti

a - - - -

Tutti

a - - - -

259

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

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

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

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

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8. Sanctus

Sanctus

Comodo

Tutti *f*

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

Tutti *f*

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

Tutti *f*

San - ctus, San - ctus, San -

Tutti *f*

San - ctus, San - ctus,

Tutti

ctus, San-ctus Do - mi-nus De - us, P

ctus, San-ctus Do - mi-nus De - us,

ctus, San-ctus Do - mi-nus De

ctus, San-ctus Do - r Sa - ba - oth.

li et ter - ra glo - ri - a tu - a,

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

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

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

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9

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

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

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

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

11

glo - - - ri - a, glr a - - - a,

glo - - - ri - a, ri - a tu - - a,

glo - - - ri - a, tu - - a,

glo - - - ri - a, ri - a tu - - a,

13

- a.

- ri - a tu - a.

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16 *p* *f* *f* *f* *pp*

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

19 *f* *f* *f* *f*

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

22 *f* *f* *p* *f* *f*

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

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Solo

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

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

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

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Benedictus

9. Benedictus

Allegro moderato

Ob, VI

The first system of the musical score shows the piano accompaniment in the lower register and the Oboe VI part in the upper register. The piano part begins with a forte (f) dynamic and a steady eighth-note accompaniment. The Oboe VI part features a melodic line with eighth-note patterns and some grace notes.

The second system continues the piano accompaniment and Oboe VI part. The piano part maintains its rhythmic accompaniment, while the Oboe VI part continues its melodic development.

The third system shows further development of the piano accompaniment and Oboe VI part. The piano part includes some rests and dynamic markings, while the Oboe VI part continues with its melodic line.

The fourth system continues the piano accompaniment and Oboe VI part. The piano part features some rests and dynamic markings, while the Oboe VI part continues with its melodic line.

The fifth system introduces a Soprano solo part. The lyrics are: "Be - ne - di - ctus qui ve - nit, qui -". The piano accompaniment continues below the vocal line.

The sixth system continues the Soprano solo with lyrics: "- nit in no - - - mi - ne Do - - - mi -". The piano accompaniment continues below the vocal line.

ni.

Solo

Be - ne - di - ctus qui ve - nit in no - mi-ne Do - mi-

Solo

Be - ne - di - ctus qui ve - nit in no - mi-ne Do - mi-

Solo

Be - ne - di - ctus qui ve - nit in r ni-

Be - - ne - ,t, qui ve - nit in

ni.

ni.

ni.

ni.

mi-ni,

Be - ne -

Be - ne -

Be - ne -

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di - ctus qui ve - nit in no -

di - ctus qui ve - nit in no -

di - ctus qui ve - nit in no -

- mi - ne, no-mi-ne Do mi - ni.

mi - ne Do m:

mi - ne Do

Be - ne - di - ctus qui ve - nit in no - mi-ne

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Do - mi-ni,
 Be - ne - di - ctus qui ve - - - nit in no - mi-ne Do - mi-ni.
 Be - ne - di - ctus qui ve - - - nit in no - mi-ne Do - mi-ni
 Be - ne - di - ctus qui ve - - - nit in no - mi-ne

Soprano solo

Be - ne - di - ctus qui ve - nit, - qui

- - - mi-ne Do - mi - ni,
 Be - - ne - di - ctus qui
 Be - ne - di - ctus qui
 Be - ne - di - ctus qui

qui ve - nit in no - - -

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

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

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

- - mi - ne Do - mi - ni, be - tu. ve - nit, qui

be - ne - di - ctus ve - nit

be - ne - di ctus ve - nit

be - ne - di ctus ve - nit

qui ve - nit

Tutti

qui ve - - - - nit in no - - -

Do - mi - ni.

ni - ne Do - mi - ni.

in no - mi - ne Do - mi - ni.

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87

mi-ne Do - mi -

92

ni.
Be - ne - di - ctus qui ve - nit in no - mi-ne
Be - ne - di - ctus qui ve - nit in mi-ne
Be - ne - di - ctus qui ve - nit mi-ne

98

mi-ne Do - mi -
mi-ni, in no - mi-ne Do - mi -
mi-ni, in no - mi-ne Do - mi -

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ni.
ni.
ni.

f

Tutti f
Be - ne - di - ctus in no - mi - ne
Tutti f
Be - ne - nit in no - mi - ne
Tutti f
Be - nit in no - mi - ne
Tutti f
qui ve - nit in no - mi - ne

- mi - ne Do - - mi - ni.
in no - mi - ne Do - - mi - ni.
in no - mi - ne Do - - mi - ni.
- mi - ni, in no - mi - ne Do - - mi - ni.

f

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126

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

Solo
Solo
Solo
Solo

129

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

Tutti
Tutti

132

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

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11. Agnus Dei

Agnus Dei

Largo

Tutti

Piano introduction for the Agnus Dei section, measures 1-3. The music is in C major, 4/4 time, and features a lush, arpeggiated texture in the right hand and a steady bass line in the left hand.

4 Tenore solo

Measures 4-5. Tenor solo line begins with the word "Agnus". The piano accompaniment features a trill in the right hand and a steady bass line. Dynamics include *f* and *p*. A *VI* marking is present in the right hand.

Measures 6-7. Tenor solo line continues with the lyrics "tol - lis pec - ca - ta, qui tol - lis pec - ca -". The piano accompaniment continues with a steady bass line and arpeggiated chords. Dynamics include *p*.

Measures 8-9. Tenor solo line continues with the lyrics "re - - re, mi-se-re - - re. A - gnus De - i, mi-se-". The piano accompaniment continues with a steady bass line and arpeggiated chords.

Measures 10-11. Tenor solo line concludes with the lyrics "re - no - bis." The piano accompaniment concludes with a trill in the right hand and a steady bass line.

14 Alto solo

A - - - gnus De - i, qui tol - - lis pec - ca - - ta, pec -

p

16

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

18

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

p

21

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

tr

Tutti

tr *p* *f*

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25 **Tutti** *f*

A - gnus De - i, qui tol - lis pec - ca - ta, qui tol - lis pec - ca - ta mun - di,

Tutti *f*

A - gnus De - i, qui tol - lis pec - ca - ta, qui tol - lis pec - ca - ta mun - di,

Tutti *f*

A - gnus De - i, qui tol - lis pec - ca - ta, qui tol - lis pec - ca - ta mun - di

Tutti *f*

A - gnus De - i, qui tol - lis pec - ca - ta, qui tol - lis pec - ca - ta mun - di

28 **Solo**

qui tol - ta, pec -

Solo

qui pec - ca - ta, pec -

pec - ca - ta, pec -

lis pec - ca - ta, pec -

30

di:

mun - di:

Tutti *p*

a - ta mun - di. A - gnus De - - - - i:

pp *tr*

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12. Dona nobis pacem

32 Allegro

Tutti *p*
do - na no - bis pa - - cem,
Tutti *p*
do - na no - bis pa - - cem,
Tutti *p*
do - na no - bis pa - - cem,
Solo
do - na no - bis pa - cem, pa - cem, do - na no - bis pa -
VI
Tutti

40
Tutti *p*
do - na no - bis pa - - cem.
Tutti *p*
do - na no - bis pa - - cem.
Tutti *p*
do - na no - bis pa - - cem.
Solo
do - na no - bis pa - cem,
VI
Tutti

48 Basso solo
Do
pa - cem, pa - cem, do - na no - bis
do - na no - bis pa - - - cem, do - na no - bis pa - - - cem, pa - - -

60 Soprano Tutti *f*

Do-na no - bis pa - - - -

- - - - - cem, pa - cem.

+ Cl, Ob

f

65

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

Tutti *f*

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

Tutti *f*

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

Tutti *f*

Do-na no - bis

Tutti

70

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

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

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

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

75

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

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

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

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

80

bis pa - cem.

bis pa - cem.

bis pa - cem.

bis pa - cem.

86

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

VI

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97 *p* Tutti
 Do - na no - bis pa - - - cem,
p Tutti
 Do - na no - bis pa - - - cem,
p Tutti
 Do - na no - bis pa - - - cem,
p Tutti
 Do - na no - bis pa - - - cem, do - na no - bis cem,

Tutti VI Solo

104 Tutti *p*
 do - na no - bis pa - -
 Tutti *p*
 do - na no - bis pa
 Tutti *p*
 do - na no - bis
 Tutti *p*
 pa - cem, do - na no

em. Solo VI

Do - na no - bis,

111
 pa - - - cem, do - na no - bis pa - - - cem, pa - - - cem, pa - - -

140

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

145

do - na no - bis pa - - - - - na
 do - na no - bis p - - - - - na
 do - na no - bis do - - - - - na
 do - na no - - - - - na
 do - - - - - na

150

is pa - - - - - cem, Vi - -
 - - - - - bis pa - - - - - cem,
 - - - - - bis pa - - - - - cem,
 - - - - - bis pa - - - - - cem, VI
 p

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157 *Tutti*

163 *Basso solo*

do - na no - bis pa - cem, pa

VI *Tutti*

170 *p Tutti*

Do - na no - bis pa - - cem, pa-cem,

p Tutti

Do - na no - bis pa - - cem, pa - cem, pa-cem,

p Tutti

Do - na no - bis pa - - cem, pa - cem, pa-cem,

p Tutti

Do - na no - bis pa - no - bis pa - cem, pa-cem,

178 *Tutti*

cem, pa-cem, pa - - cem,

Tutti

pa - cem, pa-cem, pa - - cem,

Tutti

pa - cem, pa-cem, pa - - cem,

Tutti *Solo*

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

Tutti *f*

do - na no - bis

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

pa - - - - -

do - na no - bis pa

do - na no - bis pa

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

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

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

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

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204

na no - - - bis pa - - - cem, - - del

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

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

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

211

p do - na no - bis

p do - na no - bis

p do - na no - bis

p do - na no - bis

do - na no - bis

rem, n,

pa - cem, pa - cem,

pa - cem, pa - cem,

218

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

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

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

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

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223

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

p

229

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

f

236

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

p

Cl, Timp Ob Tutti

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