

Franz
SCHUBERT

Messe in Es
Mass in E flat major
D 950

Soli (SATTB), Coro (SSATTBB)
2 Oboi, 2 Clarinetti, 2 Fagotti
2 Corni, 2 Clarini, 3 Tromboni, Timpani
2 Violini, Viola, Violoncello, Contrabbasso

herausgegeben von / edited by
Werner Bodendorff

Stuttgarter Schubert-Ausgaben
Urtext

Partitur / Full score



Carus 40.660

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 40.660), Studienpartitur (Carus 40.660/07), Klavierauszug (Carus 40.660/03),
Chorpartitur (Carus 40.660/05), komplettes Orchestermaterial (Carus 40.660/19).

The following performance material is available for this work:
full score (Carus 40.660), study score (Carus 40.660/07), vocal score (Carus 40.660/03),
choral score (Carus 40.660/05), complete orchestral material (Carus 40.660/19).

Zu diesem Werk ist **carus music**, die Chor-App, erhältlich. Sie enthält die Noten, eine Einspielung des Werkes und einen Coach zum Üben der eigenen Chorstimme. Weiterhin ist eine Übe-CD aus der Reihe Carus Choir Coach erhältlich.

For this work **carus music**, the choir app, is available. In addition to the score and a recording, the app offers a coach to learn the choral parts. A practice CD from the Carus Choir Coach series is also available. www.carus-music.com

Inhalt

Vorwort / Foreword / Avant-propos	IV
Facsimilia	IX
Kyrie Coro (SATB)	1
Gloria Coro (SSATTBB)	21
Credo Soli (STT), Coro (SSATTB)	76
Sanctus Coro (SATB)	142
Benedictus Coro (SATB), Soli (SATB)	155
Agnus Dei Coro (SATB), Soli (SATB)	177
Kritischer Bericht	208

Vorwort

Franz Schubert wuchs in einer kirchenmusikalischen Tradition auf, die insbesondere von zwei Faktoren bestimmt war. Seine Kirchenmusik entstand in der nachjosephinischen Zeit unter der Regentschaft Kaiser Franz I. und unter dem nach dem Wiener Kongreß von 1814/15 ernannten Staatskanzler und Fürsten Clemens von Metternich. Joseph II. hatte 1783 per Erlaß versucht, die aus der Barockzeit stammende, überaus festlich gestaltete Gottesdienstordnung den Ideen der Aufklärung anzupassen.¹ Seine Ziele waren, den Menschen in den Mittelpunkt zu rücken, die Rationalität zu fördern, Volksbräuche auf das Wesentliche zu beschränken und die äußere Festlichkeit zu beschneiden. Die Bestimmungen hatten zur Folge, daß beispielsweise bei festlichen Messen Trompeten und Pauken verboten waren, ja, weithin die gesamte Entwicklung der lateinischen Kirchenmusik einen erheblichen Einschnitt erfuhr. Besonders Joseph Haydn und Wolfgang Amadeus Mozart bekamen dies zu spüren, sie komponierten in Folge keine Messen mehr. Josephs Anordnungen galten unter Kaiser Franz I. dem Buchstaben nach zwar weiter, aber es waren bereits Lockerungen zu bemerken, bis sie ab 1820 sukzessive aufgehoben wurden.² So schrieb z.B. auch Haydn nach 1796 wieder große Messen. Dem „guten Kaiser Franz“, wie er gerne in der Bevölkerung genannt wurde, waren aufklärerische Ideen fremd; die Aufklärung verlor immer mehr an Boden durch das Eindringen der Romantik und des deutschen Idealismus.

Der zweite bestimmende Faktor für Schuberts Kirchenmusik war die geltende katholische Liturgie. Maßgebend waren das Tridentinum und die Bestimmungen der Enzyklika „Annus qui“ Benedikts XIV. von 1749, mit der dieser vor allem gegen den in den Gottesdiensten sich ausbreitenden Theaterstil angehen wollte. Die prunkhaft-barocke Kirchenmusik hatte opernmäßige, also sehr weltliche Züge (z.B. mit Soprankoloraturen) angenommen, die nach streng katholischer Auffassung von der Andacht nur ablenkten. Auch das theoretische Schrifttum dieser Zeit, wie z.B. Glöggl's *Anleitung, wie die Kirchenmusik nach Vorschrift der Kirche und des Staates gehalten werden soll*,³ beschäftigt sich mit einer Ästhetik „ächter Kirchenmusik“, die sich ab der Mitte des 19. Jahrhunderts mit dem Einfluß des Cäcilianismus durchsetzte.

Da das katholische Wien mit den Vorstädten 48 Kirchen – die innere Stadt hatte 18 Kirchen – und 16 Klöster besaß, war auch die Kirchenmusik ein wichtiger Bestandteil des Wiener Musiklebens. Johann Joseph Fux, Johann Georg Albrechtsberger, Michael Haydn, Joseph Eybler, Joseph Preindl, Anton Diabelli, Peter von Winter, aber natürlich auch Wolfgang Amadeus Mozart und Joseph Haydn gehörten zu den in den Wiener Kirchen beliebtesten Komponisten. Mit sakraler Musik konnte man sich als Komponist relativ schnell bekannt machen, da an liturgischer Musik immer Bedarf bestand. Nicht umsonst komponierte Schubert über 30 Kirchenmusikwerke. Schubert lernte sehr früh als Schüler und Chorknabe die Kirchenmusik und deren gängigen Stil in der Pfarrkirche Lichtental kennen, die nur zwei Gehminuten von Schuberts Wohnhaus in der Säulengasse entfernt ist. Die Kirchenmusik beschäftigte Schubert sein ganzes Leben hindurch. Die meisten der Kompositionen jedoch, die ersten vier lateinischen Messen (D 105, 167, 324 und 452), mindestens 17 kleinere Kirchenwerke

und ein Fragment eines Requiems D 453, entstanden innerhalb der ersten Schaffensjahre bis zum Jahre 1816, seinem 19. Lebensjahr. Die Entstehung der Kirchenwerke der Jahre 1814 bis 1816 läßt sich durch den Umstand erklären, daß Schubert als Hilfslehrer bei seinem Vater zu den Lichtentaler „Kirchenleuten“ gehörte.⁴ In der Zeit bis 1816 wird es Schubert wohl als seine Pflicht angesehen haben, für den Gottesdienst in der Lichtentaler Pfarrkirche zu komponieren, bestand doch über seinen Vater so etwas wie ein Beschäftigungsverhältnis. Schubert nutzte natürlich diese Gelegenheit, mit Kirchenwerken an die Öffentlichkeit treten zu können. Seine *Messe in As* D 678, die ohne äußeren Anlaß entstanden ist, wollte er in der Hofkapelle aufführen lassen, was aber am Widerstand Josef Eyblers scheiterte.⁵

Im Frühjahr 1828 erhielt Schubert, vermutlich über seinen Bruder Ferdinand, den Auftrag, eine große Messe für den damals im Aufbau befindlichen Verein zur Pflege der Kirchenmusik der Kirchengemeinde Alsergrund⁶ (heute 9. Bezirk) zu komponieren. Es war ein umfangreicher Kompositionsauftrag, der außerdem das *Intende voci in B* D 963, das *Tantum ergo in Es* D 962 und den *Hymnus an den heiligen Geist* D 948 mit einschloß.⁷ Initiator war Michael Leitermayer, der Regens chori der Alser Kirche, den Schubert aus seiner Jugend kannte und der ebenfalls ein Schüler Michael Holzers in Lichtental gewesen war. Schubert begann mit der Konzeption der *Messe in Es* D 950 vermutlich gleich im Anschluß an den Auftrag im Frühjahr 1828. Diese Messe ist die letzte seiner insgesamt sechs Vertonungen des „Ordinarium missae“ und zugleich sein bedeutendstes Werk dieser Gattung. Die einzelnen Meßteile komponierte Schubert in Form eines Chorparticells in mehreren Etappen und nicht immer in der inhaltlich richtigen Reihenfolge: So ist beispielsweise das „Benedictus“ erst nach dem „Agnus Dei“ entstanden.⁸

Mit der Niederschrift der Partitur der Messe begann Schubert im Juni und benötigte für ihre Vollendung wahrscheinlich den ganzen Sommer. In einem Brief von Schuberts Freund und Förderer Johann Baptist Jenger vom 4. Juli 1828 heißt es, daß er „fleißig an einer neuen Messe“ arbeite. Er erwarte „nur noch das nötige Geld, um sodann nach Oberösterreich auszufliegen.“⁹ Auch Schuberts Bruder Ferdinand berichtet, daß Schubert unablässig an einer großen Messe schreibe und beurteilt diese als „gewiß eines seiner

¹ Hans Hollerweger, *Die Reformen des Gottesdienstes zur Zeit des Josephinismus in Österreich*, Regensburg 1976, S. 401.

² Klaus Gottschall, *Dokumente zum Wandel im religiösen Leben Wiens während des Josephinismus*, Wien 1979, S. 38.

³ Franz Xaver Glöggl, *Anleitung, wie die Kirchenmusik nach Vorschrift der Kirche und des Staates gehalten werden soll*, Wien 1928.

⁴ Werner Bodendorff, *Die kleineren Kirchenwerke Franz Schuberts*, Diss. Tübingen 1993, S. 22f. (maschinenschriftlich).

⁵ Schubert. *Die Erinnerungen seiner Freunde*, gesammelt und herausgegeben von Otto Erich Deutsch, Wiesbaden 1983, S. 204.

⁶ Schubert. *Die Dokumente seines Lebens*, gesammelt und erläutert von Otto Erich Deutsch, Kassel 1964, S. 535.

⁷ Alle drei Werke liegen im Carus-Verlag in Einzelausgaben vor.

⁸ Ernst Hilmar, *Verzeichnis der Schubert-Handschriften in der Musiksammlung der Wiener Stadt- und Landesbibliothek* (Catalogus musicus VIII), Kassel 1978, S. 7–8.

⁹ Schubert. *Die Dokumente seines Lebens*, S. 25.

tiefsten und vollendetsten Werke.“¹⁰ Schubert erlebte jedoch die Aufführung nicht mehr. Die Messe wurde erst ein Jahr nach seinem Tod am 4. Oktober 1829 in jener Alserkirche, wo 1827 Ludwig van Beethovens Leichnam eingeseget worden war, unter Leitung des Bruders aufgeführt.

Der Rezensent der *Wiener allgemeinen Theaterzeitung* vom 22. Oktober 1829 beurteilte Schuberts Messe günstig: „Sie ist seine letzte und größte, und wie viele Kenner behaupten, auch seine schönste, nach deren Beendigung fast unmittelbar ihn der unerbittliche Tod allzufrüh ereilte. In diesem großen Musikstücke herrscht ein ganz eigener Charakter, der schon das Kyrie beurkundet. In der Tonart Es wird es harmonisch vom Violoncello und Kontrabasse eröffnet, ergreift gleichsam gewaltig den Zuhörer, und führt ihn zum Gebethe ein. Dann beginnen ganz leise die Singstimmen, die sich nach und nach mit der übrigen Instrumental-Musik in herrlichen Uebergängen und Modulationen vereinen, und so crescendo bis zur höchsten Kraft fortschreiten ... Mit Recht muß man das ganze Werk wahrhaft großartig nennen, und die Verbreitung desselben jedem wahren Freund echter erheben-der Kirchenmusik, und allen Verehrern des unvergeßlichen Komponisten dringend an's Herz legen.“¹¹

Doch gab es nach einer späteren Wiederaufführung am 15. November in der Kirche Maria Trost (heute 7. Bezirk) auch kritische Stimmen, die Schuberts Messe ablehnten. Kritisiert wurden vor allem ihre ausladende Länge, der düstere Stil, der besser zu einem Requiem als zu einer Messe passe, die instabile Harmonik sowie die überladene Instrumentierung und die technischen Schwierigkeiten in den Singstimmen.¹² Bei den Fugen meinte der anonyme Rezensent der *Leipziger Allgemeinen musikalischen Zeitung* den „vergossenen Angstschweiss“ vernommen zu haben. In allen Rezensionen werden die wohl nicht ganz gelungenen Darbietungen mit Probenproblemen entschuldigt.

Die Messe war bereits sehr früh von einem Nimbus des Geheimnisvollen umgeben: Der Umstand, daß Schubert einige Monate nach Fertigstellung der Messe starb, hat viele Autoren veranlaßt, die Messe von „Todessehnsucht“ oder „Todesahnung“ erfüllt zu sehen und sie dementsprechend zu interpretieren.¹³ Bereits ein Rezensent der *Berliner allgemeinen Zeitung* vom 13. März 1830 hatte den Eindruck, der „verklärte Meister habe bei der Konzeption bereits den Tod im Kopf und Herzen getragen, so ängstlich gepresst ist sein Odemzug, so finster, so verschlossen, freudenlos der aufgedrückte Farbenton.“¹⁴ Doch sind dies Standardaussagen, die gerne bei sogenannten letzten Werken verwendet werden. So müßten demnach die anderen in dieser Zeit entstandenen Kompositionen wie das *Streichquintett in C D 956*, die drei letzten *Klaversonaten D 958-960* oder die leider Fragment gebliebene *Sinfonie in D D 936A* allesamt von Todesahnung geprägt sein, was freilich nicht der Fall ist.

Bis in die heutige Zeit ist die Messe, wie kaum eine andere, ambivalent beurteilt worden. Während die einen die Messe überaus positiv werteten¹⁵ und sie in der Rangordnung der Messen oben an stellten,¹⁶ bezeichneten andere sie als unbrauchbar. Insbesondere die Textauslassungen Schuberts und die Länge der Messe waren Punkte, an denen sich die Gemüter erhitzen. Mit Berufung auf die Enzyklika „*Motu proprio*“ von Papst Pius X. aus dem Jahre 1903 wurden Textauslassungen in den Messen der Wiener Klassik gerügt. Das hatte zur Folge, daß beispielsweise Ludwig Bonvin zum hundertsten Todestag Schuberts die *Messe in Es* für den liturgischen Gebrauch neu einrichtete. Dagegen verwarfen einige wie

Ernst Tittel diese Bearbeitung als „schauderhaft dilettantisches Machwerk ärgster Sorte“,¹⁷ andere wie Karl Gustav Fellerer hielten solche Eingriffe, „wenn sie in der erforderlichen künstlerischen Verantwortung vorgenommen werden“ für unvermeidbar, um „den inneren Wert“ der Schubertschen Kirchenmusik zu bewahren.¹⁸ Die möglichen Gründe für die Textveränderungen,¹⁹ besonders für die Auslassung der Worte „et unam sanctam catholicam et apostolicam ecclesiam“ [ich glaube an die eine heilige katholische und apostolische Kirche] im „Credo“ – übrigens in allen Messen Schuberts – sind häufig erörtert worden,²⁰ freilich mit unterschiedlichen Ergebnissen. Es gilt heute als unbestritten, daß es sich hier nicht um ein Versehen handelt.²¹ Wo Schubert einen bestimmten Text nicht mehr zu vertonen bereit war – wie im „Gloria“ und im „Credo“ – tilgte er ihn; Texte, die keinen persönlichen Bekenntnischarakter haben, ließ er unverändert. Entschuldigungen der Änderungen mit „Vergeßlichkeit“,²² schlechten Lateinkenntnissen²³ oder mit einer falschen Vorlage²⁴ müssen also ausgeschlossen werden.

Obwohl die Uraufführung der Messe relativ bald nach Schuberts Tod stattfand, erschien der Notentext nicht gleich im Druck. Das Autograph verwahrte Ferdinand Schubert mit anderen Handschriften in einem „schwarz polierten Kasten“.²⁵ Erfolglos versuchte er kurz nach dem Tod des Komponisten, die Handschrift der Messe dem Verleger Anton Diabelli zu verkaufen. 1835 bemühte sich Ferdinand erneut, diesmal über die kurz zuvor von Robert Schumann gegründete *Neue Zeitschrift für Musik*, die *Messe in Es* zusammen mit einigen anderen Autographen zu veräußern, „teils

¹⁰ Ferdinand Schubert, „Aus Franz Schubert's Leben“, in: *Neue Zeitschrift für Musik*, 1839, S. 142.

¹¹ *Franz Schubert. Dokumente I, 1817–1830*, hg. von Till Gerrit Waidelich, Tutzing 1993, Dokument Nr. 748.

¹² Ebd., Dokument Nr. 756.

¹³ Vgl. Karl Gustav Fellerer, „Franz Schuberts Messen“, in: *Musica sacra* 98 (1978), S. 152; Friedrich Spiro, „Franz Schubert, ‚Messe in Es-Dur‘“, in: *Kleiner Konzertführer*, Leipzig o. J., S. 3; Otto Wissig, *Franz Schuberts Messen*, Leipzig 1907, S. 67.

¹⁴ *Franz Schubert. Dokumente I, 1817–1830*, Dokument Nr. 767.

¹⁵ Vgl. Heinrich Kreißle von Hellborn, *Franz Schubert*, Wien 1865, Nachdruck Hildesheim 1978, S. 563; Richard Heuberger, *Franz Schubert*, Berlin 1902; Maurice J. E. Brown, *Franz Schubert. Eine kritische Biographie*, Wiesbaden 1969, S. 293ff.

¹⁶ Alfred Schnerich, *Messe und Requiem seit Haydn und Mozart*, Wien – Leipzig 1909, S. 72.

¹⁷ Ernst Tittel, *Österreichische Kirchenmusik, Werden – Wachsen – Wirken*, Wien 1961, S. 246.

¹⁸ K. G. Fellerer, a.a.O., S. 157.

¹⁹ Eine genaue Auflistung der Textänderungen gibt Hans Jaskulsky, in: *Die lateinischen Messen Franz Schuberts*, Mainz 1986, S. 272.

²⁰ Um nur die wichtigsten zu nennen: Leopold Kantner, „Franz Schuberts Kirchenmusik auf dem Hintergrund stilistischer Zusammenhänge und persönlicher Einstellung“, in: *Schubert-Studien*, Festschrift der Österreichischen Akademie der Wissenschaften zum Schubert-Jahr 1978, hg. von Franz Grasberger und Othmar Wessely, Wien 1978, S. 131–139; Ronald S. Stringham, *The Masses of Franz Schubert*, Diss. Cornell University, Ithaca, New York 1964, S. 85–112; Reinhard Van Hoorickx, „Textänderungen in Schuberts Messen“, in: *Schubert-Kongreß Wien 1978*, Graz 1979, S. 249–255; Peter Gülke, *Franz Schubert und seine Zeit*, Laaber 1991, S. 266–279; Talia Pecker Berio, Vorwort zur Messe in F, NGA, Serie I, Messen I, Teil a, Kassel 1990, S. XII–XIV; Rossana Dalmonte, Vorwort zur Messe in B, in: NGA, Serie I, Kirchenmusik II, Kassel 1982; Leopold Nowak, „Schuberts Kirchenmusik“, in: *Bericht über den Internationalen Kongreß für Schubert-Forschung*, hg. von Robert Haas und Alfred Orel, Wien 1928, S. 190; Paul Badura-Skoda, „Schuberts korrumpierte Meßttexte – Absicht oder Versehen?“, in: *Das Orchester* 38 (1990), S. 132.

²¹ Walther Dürr, „Dona nobis pacem. Gedanken zu Schuberts späten Messen“, in: *Bachiana et alia musicologica, Festschrift Alfred Dürr zum 65. Geburtstag am 3. März 1983*, S. 62.

²² K. G. Fellerer, a.a.O., S. 147; Gülke, a.a.O., S. 271.

²³ Hubert Unverricht, „Franz Schubert als Kirchenmusiker. Ein Nachtrag zum Schubert-Jahr“, in: *Singende Kirche* 26 (1979), S. 154.

²⁴ Alfred Einstein, *Schubert. Ein musikalisches Porträt*, Zürich 1952, S. 70.

²⁵ *Schubert. Die Erinnerungen seiner Freunde*, S. 441f.

um der Welt diese Werke nicht vorzuenthalten, teils um auch das geistige Erbe seines Bruders zu seinem eigenen Besten nach dem Wunsch des Verstorbenen, Bühnendirektoren und Musikern gegen billiges Honorar zur Aufführung zu überlassen.“²⁶ Im Herbst 1844 konnte Ferdinand durch Vermittlung eines Karl Radnitzky das Autograph der Messe mit einer Anzahl anderer Handschriften für nur 20 K.M. [Konventionsmünzen] an Ludwig Landsberg, den Direktor und Professor am Konservatorium in Rom, verkaufen.²⁷ Nach Landsbergs Tod kamen die Handschriften 1862 in die Königliche Bibliothek Berlin, in deren Musiksammlung (heute Staatsbibliothek zu Berlin – Preußischer Kulturbesitz) sie seither aufbewahrt werden. Auf Initiative von Johannes Brahms, der selber den Klavierauszug erstellte, wurde die Messe bei Jakob Rieter-Biedermann (Leipzig und Winterthur) im Jahre 1865 in Druck gegeben – 37 Jahre nach Schuberts Tod.

Danken möchte ich Herrn Dr. Helmut Hell, dem Leiter der Musikabteilung der Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, der mir die Erlaubnis zur Veröffentlichung erteilte. Diese Edition ist Roma Engmann und Gunnar Møller Rasmussen von der Dänischen Schubert-Gesellschaft (Roskilde) in freundschaftlicher Verehrung und Dankbarkeit gewidmet.

Augsburg, 31. Januar 1996

Werner Bodendorff

²⁶ Schubert. *Die Erinnerungen seiner Freunde*, S. 450.

²⁷ Ebd., S. 442.

Messe in Es

Mass in E flat major
D 950

Franz Schubert
1797–1828

Kyrie

Andante con moto, quasi Allegretto

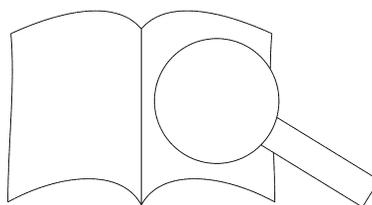
The musical score is arranged in a standard orchestral format. The woodwind section includes Oboe I, II; Clarinet I, II in Si^b/B; and Bassoon I, II. The brass section includes Horn I, II in Mi^b/Es and Trombone I, II, III. The string section includes Violino I, Violino II, and Viola. The vocal section includes Soprano, Alto, Tenore, and Bass. The piano part is written for the right hand (R. ello) and left hand (Basso). The score is in 3/4 time and E-flat major. Dynamics range from *pp* to *fp*. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the score.

Aufführungsdauer/Duration: ca. 55 min.

© 1996 by Carus-Verlag, Stuttgart – CV 40.660

Vervielfältigungen jeglicher Art sind gesetzlich verboten./Any unauthorized reproduction is prohibited by law.

Alle Rechte vorbehalten / All rights reserved / Printed in Germany / www.carus-verlag.com



Urtext
edited by Werner Bodendorff

7

fz *pp*

fz *pp*

fz *pp*

fz *pp*

pp

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

pp

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

pp

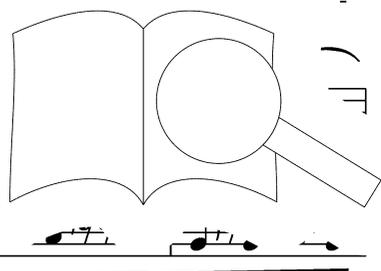
Ky - ri - e, Ky - ri - e e -

pp

Ky - ri - e,

fz *pp*

fz *pp*



Musical notation for the first system, featuring two treble clefs and one bass clef. It includes dynamic markings 'p' and slurs.

Musical notation for the second system, featuring two treble clefs and one bass clef. It includes dynamic markings 'p'.

Musical notation for the third system, featuring two treble clefs and one bass clef. It includes dynamic markings 'fp'.

Musical notation for the fourth system, featuring two treble clefs and one bass clef. It includes dynamic markings 'fp' and the lyric 'lei'.

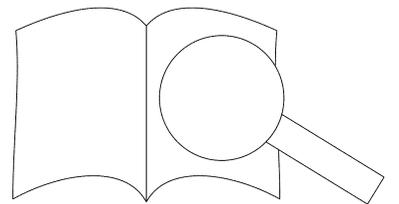
Musical notation for the fifth system, featuring two treble clefs and one bass clef. It includes dynamic markings 'fp' and the lyric 'lei'.

Musical notation for the sixth system, featuring two treble clefs and one bass clef. It includes dynamic markings 'fp' and the lyric 'son,'.

Musical notation for the seventh system, featuring two treble clefs and one bass clef. It includes dynamic markings 'fp' and the lyric 'lei son,'.

Musical notation for the eighth system, featuring two treble clefs and one bass clef. It includes dynamic markings 'fp' and the lyric 'on, e lei son,'.

Musical notation for the ninth system, featuring two treble clefs and one bass clef. It includes dynamic markings 'fp' and 'p'.



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

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

Second system of musical notation, primarily piano accompaniment.

Third system of musical notation, primarily piano accompaniment.

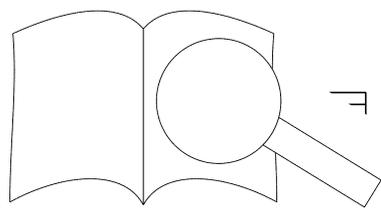
Vocal line with lyrics: Ky - ri - i - son,

Vocal line with lyrics: Ky - son,

Vocal line with lyrics: e - le - i - son,

Vocal line with lyrics: e - lei - son,

Final system of musical notation, primarily piano accompaniment.



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

fp

a 2
fp

fp

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

fp

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

fp

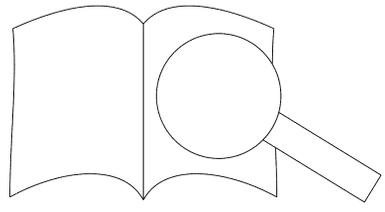
lei - - son, Ky - - ri - e e - lei - - son, e -

fp

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

fp

fp



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

39

pp *fp* pp

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

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

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

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

pp *fp* pp

Musical score for the first system, featuring vocal lines and piano accompaniment. Dynamics include *cresc.* and *f*.

Musical score for the second system, featuring piano accompaniment. Dynamics include *cresc.* and *f*.

Musical score for the third system, featuring piano accompaniment with triplets. Dynamics include *cresc.* and *f*.

Musical score for the fourth system, featuring piano accompaniment. Dynamics include *cresc.* and *f*.

Chri - ste e - lei - son, e -

cresc. *f* *cresc.*

Chri - ste e - lei - son, e -

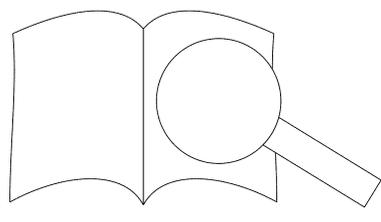
cresc. *f* *cresc.*

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

cresc. *f* *cresc.*

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

Musical score for the fifth system, featuring piano accompaniment. Dynamics include *cresc.* and *f*.



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

ff p cresc. a 2

ff p cresc.

ff p cr

cresc. ff p

cresc. ff p

ff p sc. cresc.

ff cresc.

ff cresc.

lei - - - - - Chri - ste e -

lei - - - - - Chri - ste e -

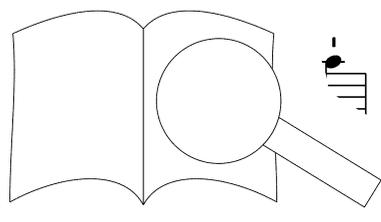
son. - - - - - Chri - ste e -

son. - - - - - Chri - ste e -

cresc. cresc. cresc. cresc.

ff p cresc.

ff p cresc.



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

f cresc. ff fz
 f cresc. ff fz
 f cresc. ff fz

f cresc. ff fz
 f cresc. ff fz

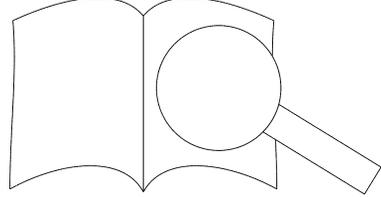
f cresc. ff
 f cresc. ff

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

f cresc. ff fz
 f cresc. ff fz

PROBEPARTITUR

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



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

Second system of musical notation, including piano accompaniment. Dynamics include *fz* and *fz*.

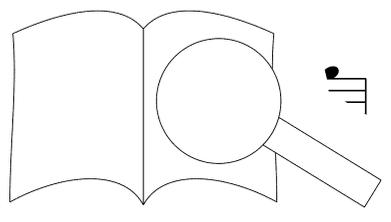
Third system of musical notation, including piano accompaniment. Dynamics include *fz*, *fz*, *fz*, *decresc.*, *dec*, *dec*, and *p*.

Fourth system of musical notation, including vocal line and piano accompaniment. Lyrics: *lei - son, lei - son, e - lei - son, e - lei - son.* Dynamics include *fz*, *fz*, *fz*, *p*, *p*, and *pp*.

Fifth system of musical notation, including piano accompaniment. Dynamics include *pp* and *pp*.

Sixth system of musical notation, including piano accompaniment. Dynamics include *decresc.*, *decresc.*, and *p*.

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



pp decesc.

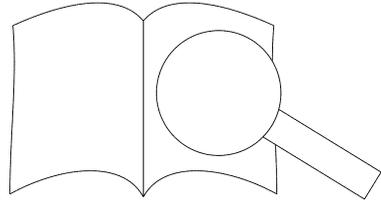
pp decesc.

pp decesc.

pp decesc.

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

pp decesc.



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

93

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

Second system of musical notation, primarily piano accompaniment.

Third system of musical notation, primarily piano accompaniment.

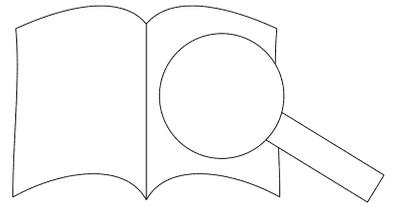
Vocal line with lyrics: Ky - ri - e - son,

Vocal line with lyrics: Ky - son,

Vocal line with lyrics: lei - son,

Vocal line with lyrics: e - lei - son,

Final system of musical notation, primarily piano accompaniment.



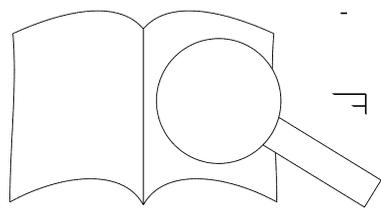
PROBEPARTITUR
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Ky - ri -

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

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

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



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

117

pp *fp* *pp* *pp* *fp* *pp* *pp* *fp* *pp*

pp *fp* *pp* *pp* *fp* *pp* *pp* *fp* *pp*

pp *fp* *pp* *pp* *fp* *pp* *pp* *fp* *pp*

pp *fp* *pp* *pp* *fp* *pp* *pp* *fp* *pp*

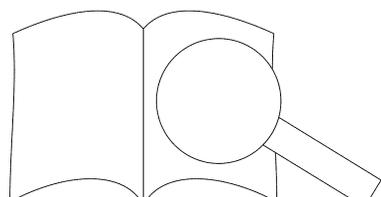
lei - - - son, e - lei - - - son, e - lei - - -

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

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

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

pp *fp* *pp* *pp* *fp* *pp* *pp* *fp* *pp*



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

decresc.

dec

p

Ky - ri - e,

p

Ky - ri - e,

p

- son,

Ky - ri - e,

p

- son,

v

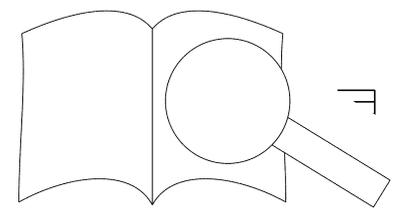
div.

pizz.

decresc.

decresc.

p



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

ff *p* *cresc.*

Ky - - ri -

Ky

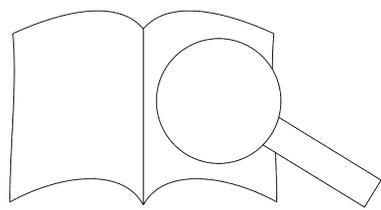
e - lei - - - -

e e - lei - - - -

ff *p* *cresc.*

PROBEPARTITUR

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



p

son, e - lei

p

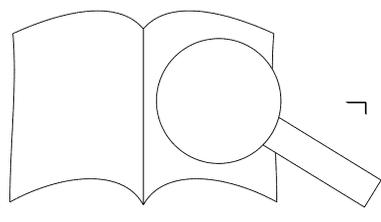
son, e - lei

p

p

son, e -

p



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

147

pp *decrec.* *ff*

pp *decrec.* *ff*

pp *ff*

pp *ff*

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

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

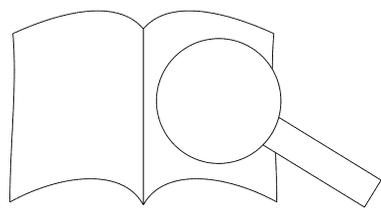
Ky - ri - e, Ky - ri - e e -

Ky - ri - e, Ky -

pizz. *ff* *arco*

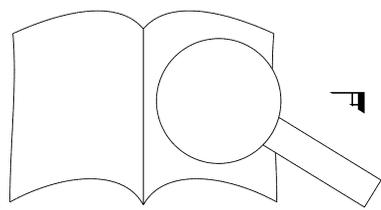
PROBEPARTITUR

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



The musical score consists of piano accompaniment and vocal lines. The piano part is written in a grand staff (treble and bass clefs) and includes dynamic markings such as *p* (piano) and *pp* (pianissimo). The vocal part features a single melodic line with lyrics: "lei - lei - son." repeated across several measures. The score is marked with a large diagonal watermark: "PROBENPAPIER".

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



Gloria

Allegro moderato e maestoso

Oboe I,II

Clarinetto I,II
in Si^b/B

Fagotto I,II

Corno I,II
in Si^b/B

Clarino I,II
in Si^b/B

Trombone I,II

Trombone III

Timpani
in Si^b-Fa / B-F

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Vcllo

Basso

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

7

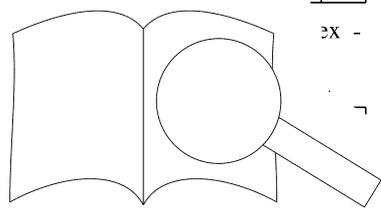
Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

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

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

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

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



decresc. **p**

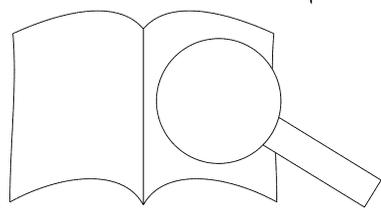
decresc. **p**

cel - sis Et in ter - ra pax, **p**

cel - Et in ter - ra pax, **p**

- o. Et in ter - ra pax, **p**

cel De - - o. **p**



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

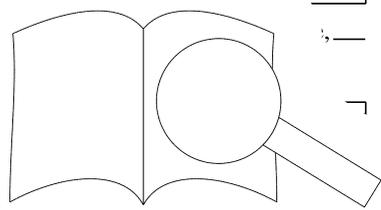
pax ho-mi - ta - tis. Lau - da - mus te, be - ne - di - ci - mus te, —

pa: - i. ae vo - lun - ta - tis. Lau - da - mus te, be - ne - di - ci - mus te, —

bo - nae vo - lun - ta - tis. Lau - da - mus te, be - ne - di - ci - mus te, —

- ni - bus bo - nae vo - lun - ta - tis. Lau - da - mus te, —

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



30

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

aus te, ad - o - ra - mus te, ad - o - ra - mus te, ad - o -
 da - mus te, ad - o - ra - mus te, ad - o -
 us te, lau - da - mus te, ad - o - ra - mus te, ad - o -
 da - mus te, lau - da - mus te, ad - o

pp

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand.

Musical notation for the second system, including vocal line and piano accompaniment. The piano part continues with a similar melodic structure.

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand.

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand.

Musical notation for the fifth system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand.

Musical notation for the sixth system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand.

ra - mus,

... - di - ci - mus, be - ne - di - ci - mus te,

glo -

ra

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

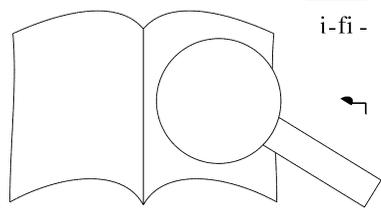
glo - ri - fi - ca - mus

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

... s te,

be - ne - di - ci - mus, be - ne - di - ci - mus

i - fi -



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

Musical score system 1 (measures 47-52). Includes vocal line and piano accompaniment. Dynamics include *f*.

Musical score system 2 (measures 53-60). Includes vocal line and piano accompaniment. Dynamics include *f* and *a 2*.

Musical score system 3 (measures 61-64). Includes vocal line and piano accompaniment.

Musical score system 4 (measures 65-72). Includes vocal line and piano accompaniment.

Musical score system 5 (measures 73-80). Includes vocal line and piano accompaniment with lyrics:

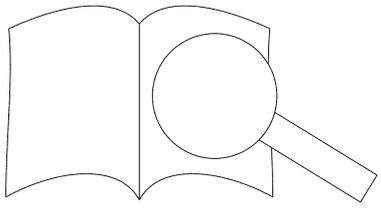
- ri-fi-ca-mus te, glo-ri-fi-ca-mus te, glo-ri-fi-ca-mus

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

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

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

Musical score system 6 (measures 81-88). Includes vocal line and piano accompaniment.



PROBENPARTITUR

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

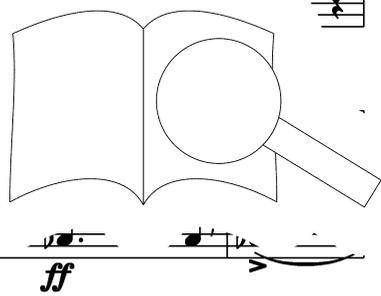
Musical score for strings and woodwinds, measures 55-60. The score includes dynamics such as *cresc.* and *ff*. There are also markings for *a 2* and *ff* in the woodwind parts.

Musical score for woodwinds and strings, measures 61-65. The score includes dynamics such as *cresc.*, *cre*, and *ff*. There are also markings for *ff* and *ff* in the woodwind parts.

Vocal line with lyrics: *te, - mus te, be - ne - di - ci - mus te, glo - ri - fi - ca - mus te, lau - da - mus te, be - ne - di - ci - mus te, glo - ri - fi - ca - mus te, lau - da - mus te, be - ne - di - ci - mus te, glo -*

Musical score for strings, measures 66-70. The score includes dynamics such as *cresc.* and *ff*.

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



60

ff

ff

ff

ff

ff

p

p

p

p

pizz.

pizz.

pizz.

pizz.

p

p

ad - o - ra

ad -

mus te.

ac - - mus te.

Gra - ti - as

ff

ff

p

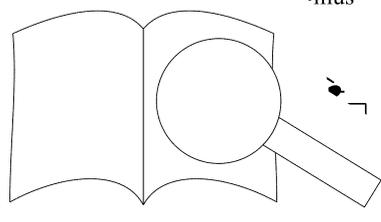
69

a - gi-mus a-gnam glo - ri - am tu - - am.

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

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

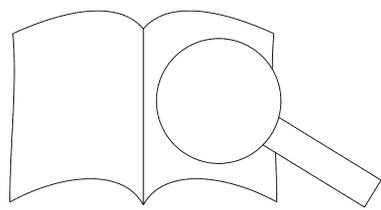
ti - bi pro - pter ma-gnam glo - ri - am tu - - am, mus



ma-gnam glo-ri-am tu - - am,
 pro - pter ma-gnam glo-ri-am tu - - am,
 Do - mi-ne De - us, Rex coe -
 Do - mi-ne De - us, Rex coe -

pizz.

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



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

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

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

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

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

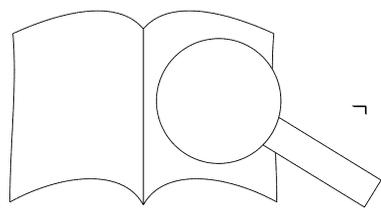
le - st. - - bi,

le - - ti - - bi,

as a - gi-mus ti - - bi. De - us Pa - ter o - mni - pot - ens,

gra-ti-as a - gi-mus ti - - bi. De - us Pa - ter

arco



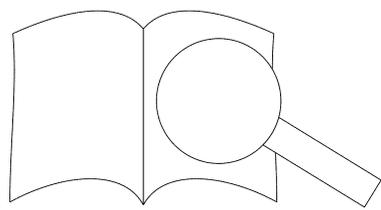
PROBENPARTITUR
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical score for piano and voice. The score includes piano accompaniment in the upper systems and vocal lines in the lower systems. The lyrics are:

gra - ti - as a - gi - m. Do - - - mi - ne Je - - - su
 gra - ti - m. Do - - - mi - ne Je - - - su
 - - - bi.
 - - - ra - - - nus ti - - - bi.

Performance markings include *p* (piano), *ar* (aria), and *pizz.* (pizzicato).

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



Musical score for the first system, featuring a vocal line and piano accompaniment. The vocal line includes a melodic phrase with a slur and a fermata. The piano accompaniment consists of chords and moving lines in both hands.

Musical score for the second system, featuring a vocal line and piano accompaniment. The vocal line continues with a melodic phrase. The piano accompaniment includes a bass line with a fermata.

Musical score for the third system, featuring a vocal line and piano accompaniment. The vocal line continues with a melodic phrase. The piano accompaniment includes a bass line with a fermata.

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The vocal line continues with a melodic phrase. The piano accompaniment includes a bass line with a fermata.

Musical score for the fifth system, featuring a vocal line and piano accompaniment. The vocal line continues with a melodic phrase. The piano accompaniment includes a bass line with a fermata.

Musical score for the sixth system, featuring a vocal line and piano accompaniment. The vocal line continues with a melodic phrase. The piano accompaniment includes a bass line with a fermata.

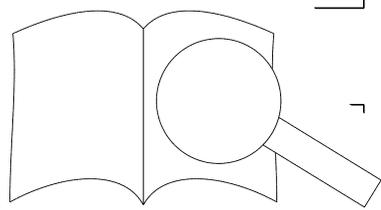
Musical score for the seventh system, featuring a vocal line and piano accompaniment. The vocal line continues with a melodic phrase. The piano accompaniment includes a bass line with a fermata.

Musical score for the eighth system, featuring a vocal line and piano accompaniment. The vocal line continues with a melodic phrase. The piano accompaniment includes a bass line with a fermata.

Musical score for the ninth system, featuring a vocal line and piano accompaniment. The vocal line continues with a melodic phrase. The piano accompaniment includes a bass line with a fermata.

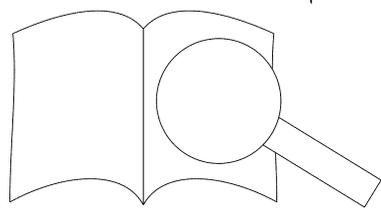
Musical score for the tenth system, featuring a vocal line and piano accompaniment. The vocal line continues with a melodic phrase. The piano accompaniment includes a bass line with a fermata.

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



105

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



111

cresc. *ff*

f

Glo - ri - a in ex - cel - sis

f

Glo - ri - a in ex - cel - sis

f

Glo - ri - a in ex - cel - sis

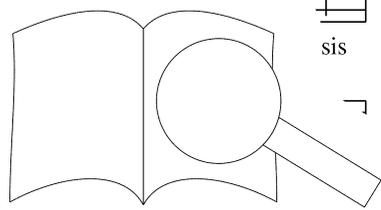
f

sis

cresc. *ff*

cresc. *ff*

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



Musical score for the first system, including vocal lines and piano accompaniment. The system consists of four staves. The vocal parts are in the upper staves, and the piano accompaniment is in the lower staves. Dynamics include *fz* and *ff*.

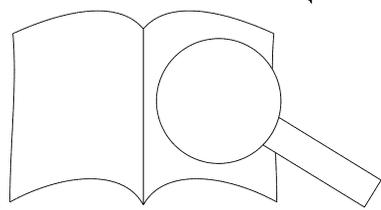
Musical score for the second system, including vocal lines and piano accompaniment. The system consists of four staves. The vocal parts are in the upper staves, and the piano accompaniment is in the lower staves. Dynamics include *fz*.

Musical score for the third system, including vocal lines with lyrics and piano accompaniment. The system consists of four staves. The vocal parts are in the upper staves, and the piano accompaniment is in the lower staves. Dynamics include *f* and *fz*.

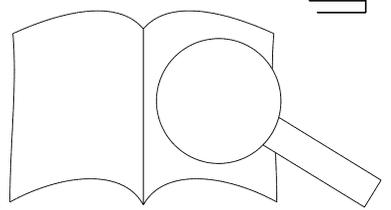
De - o, ex - cel - sis, glo - ri - a in ex - cel - sis,
 ri - a in ex - cel - sis, glo - ri - a in ex - cel - sis, glo - ri - a,
 glo - ri - a in ex - cel - sis, in ex - cel - sis,
 De glo - ri - a in ex - cel - sis, glo - ri - a

Musical score for the fourth system, including vocal lines and piano accompaniment. The system consists of four staves. The vocal parts are in the upper staves, and the piano accompaniment is in the lower staves. Dynamics include *f* and *fz*.

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



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



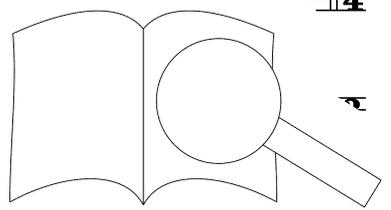
di - ni - mus, glo - ri - fi - ca - mus, lau - da - mus te.

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

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

glo - ri - fi - ca - mus

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



145 Andante con moto

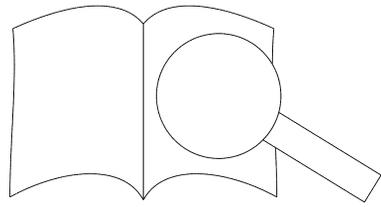
Musical score system 1, measures 1-6. Includes dynamics: *ff*, *decresc.*, *p*, *ff*.

Musical score system 2, measures 7-12. Includes dynamics: *ff fz*, *fz*, *fz*, *fz*, *sc.*, *ff*.

Musical score system 3, measures 13-18. Includes dynamics: *ff*, *ff*, *ff*, *p*, *ff*, *p*, *ff*.

Musical score system 4, measures 19-24. Includes dynamics: *ff*, *ff*.

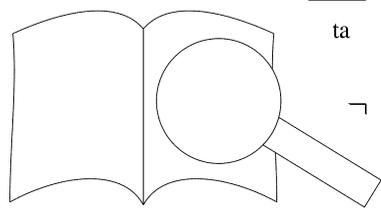
Musical score system 5, measures 25-30. Includes dynamics: *ff*, *decresc.*, *p*, *ff*. Includes the text "Do-mi - ne".



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

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

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



pp

pp

pp

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

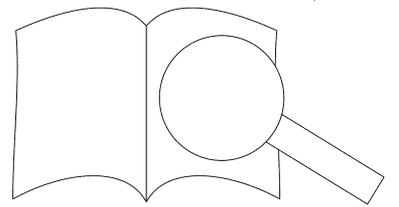
se - re - re, mi - se-re-re no - bis, mi - se - re - re

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

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

pp

mur



PROBENPARTITUR

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

First system of musical notation, including vocal line and piano accompaniment. Dynamics include *ff*, *fz*, *ffz*, and *decresc.*. A marking *a 2* is present above the vocal line.

Second system of musical notation, including vocal line and piano accompaniment. Dynamics include *fz* and *decresc.*. A marking *a 2* is present above the vocal line.

Third system of musical notation, including vocal line and piano accompaniment. Dynamics include *fz* and *decresc.*. A marking *a 2* is present above the vocal line.

Fourth system of musical notation, including vocal line and piano accompaniment. Dynamics include *f*, *ff*, *ffz*, and *decresc.*.

Fifth system of musical notation, including vocal line and piano accompaniment. Lyrics: *no*, *nc*, *Do - mi - ne De - us, A - gnus De - i, qui tol - lis*. Dynamics include *ff* and *decresc.*.

Sixth system of musical notation, including vocal line and piano accompaniment. Lyrics: *bis.*, *Do - mi - ne De - us, A - gnus De - i, qui tol - lis*. Dynamics include *f*, *ff*, *ffz*, and *decresc.*. A magnifying glass icon is present on the right side.

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

p *pp*

p *pp*

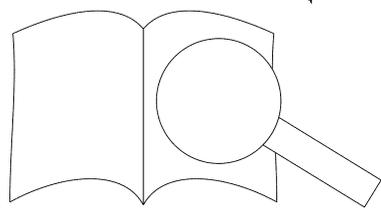
p *pp*

p *pp*

pec-c
 pec-ca - ta mun-di: Mi - se - re - re, mi - se - re - re
 pec-ca - ta mun-di: mi - se - re - re, mi - se - re - re
 pec-ca - ta mun-di: mi - se - re - re, mi - se - re - re
 Mi - se -

p *pp*

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



pp pp ff fz

a

ff ff

no - bis. no - - bis. Fi - li - us Pa - tris, A - gnus

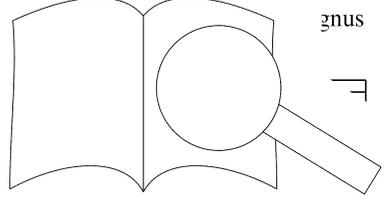
no - re no - bis.

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

mi - se - re - re no - - bis. Fi - li - gnus

f ff f ff

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



ffz fz decresc. p pp

ffz fz decresc. p pp

ffz fz decresc. p pp

ffz decresc. pp

ffz decresc. pp

ffz decresc. pp

De - i, pec - ca - ta mun - di, pec - ca - ta mun - di:

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

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

ffz decresc. p pp

ffz decresc. p pp

PROBENPARTITUR

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

pp
ppp

ff
ff

f
ff
ff

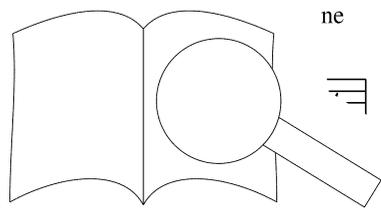
mi - se - re mi - se - re - re no - - bis.

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

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

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

f
ff



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

ff a 2 fz ffz

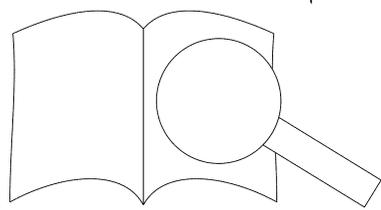
fz fz ffz fz fz ffz ff fz ffz

ffz

ffz ffz

ff Do - m' - gnus De - i, Fi - li - us Pa - tris, A - gnus De - i, Fi - li - us Pa - tris, A - gnus De - i, A - gnus De - i, Fi - li - us Pa - tris, A - gnus De - i.

ffz ffz



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

ffz fff fz

ffz fff fz

ffz fff fz

fz fz fz ffz fff

fz fff

ffz fz

ffz fz

fff

fff

fff

De - ta, pec-ca - ta mun - di: mi - se-re-re no - -

us pec - ca - ta, pec-ca - ta mun - di: mi - se-re-re no - -

- ta, pec-ca - ta mun - di: mi-se-re-re, mi - se-re-re no - -

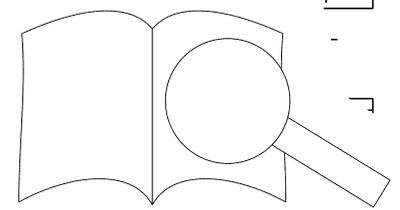
- lis pec - ca - ta, pec-ca - ta mun - di: mi-se-re-re,

ffz fff

ffz fff

ffz fff fz

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



decresc. p pp

decresc. p pp

fz der pp

fz der pp

bis. fz decresc. p pp

fz decresc. p pp

231 Tempo I

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes a large '7' marking and dynamic markings such as 'fz' and 'fz'.

Musical score for the second system, featuring vocal lines and piano accompaniment. Dynamic markings 'f' and 'fz' are present.

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

ni -

Musical score for the third system, featuring vocal lines and piano accompaniment. Dynamic markings 'f' and 'fz' are present.

PROBEPARTITUR

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

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

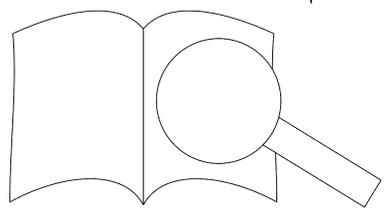
tis - si - n - - - - - a so - lus, tu so - lus Do - mi - nus, tu so - lus Do - -

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

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

PROBEPARTITUR

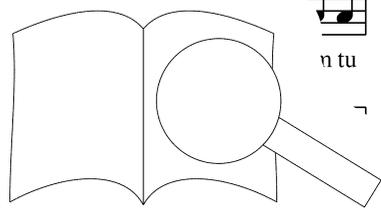
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



tu so - lus, tu San - ctus, Al - tis - si - mus, quo - ni - am tu
 tu so - lus, tu San - ctus, Al - tis - si - mus, quo - ni - am tu
 tu so - lus, tu San - ctus, Al - tis - si - mus, quo - ni - am tu
 nus, tu so - lus, tu San - ctus, Al - t n tu

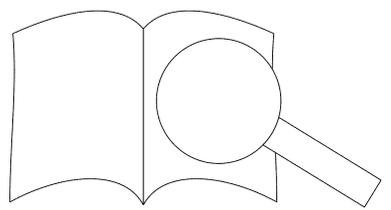
PROBEPAPIER

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



so - lus Al - tis quo - ni - am tu so - lus Do - mi - nus.
 quo - ni - am tu so - lus Do - mi - nus.
 mus, quo - ni - am tu so - lus Do - mi - nus.
 so - si - mus, quo - ni - am tu so - l

PROBE PAPIER
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



260 Moderato

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a bass line with a forte dynamic marking.

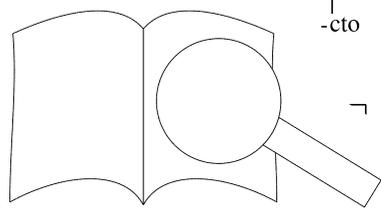
Musical notation for the second system, including vocal line and piano accompaniment. The piano part features a bass line with a forte dynamic marking.

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features a bass line with a forte dynamic marking.

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part features a bass line with a forte dynamic marking.

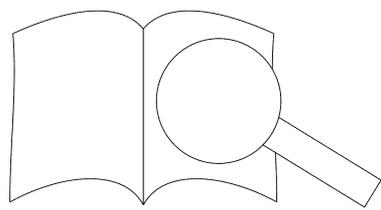
San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris... A - cto

Cum



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

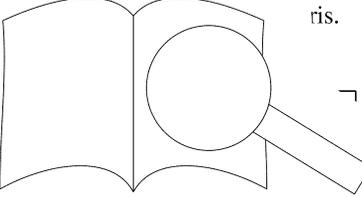
PROBEPARTITUR
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



a 2

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

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



First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a treble and bass clef. The vocal line starts with a rest followed by a series of notes.

Second system of musical notation, continuing the vocal and piano parts. The piano accompaniment features a steady rhythmic pattern.

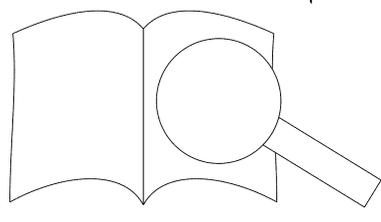
Third system of musical notation, showing the continuation of the vocal and piano parts.

Fourth system of musical notation, with the vocal line beginning to include lyrics.

Fifth system of musical notation, featuring lyrics under the vocal line: "ri - tu, in glo - ri - a De - i Pa - tris. A - -".

Sixth system of musical notation, with lyrics: "ri - tu, in glo - ri - a De - i Pa - tris. A - men, a - -".

Seventh system of musical notation, with lyrics: "cum San-cto Spi - ri - tu, cum San-cto Spi-ri - tu, in glo - ri - a De - i Pa-tris." and "A - - men,".



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

First system of musical notation, featuring a vocal line on a treble clef staff and piano accompaniment on grand staff (treble and bass clefs).

Second system of musical notation, primarily piano accompaniment on grand staff.

Third system of musical notation, primarily piano accompaniment on grand staff.

Fourth system of musical notation, primarily piano accompaniment on grand staff.

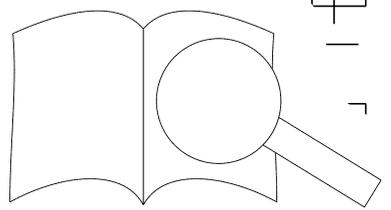
Fifth system of musical notation, featuring a vocal line and piano accompaniment.

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

men, a-men, a-men,

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

cum San-cto Spi-ri-tu, in



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

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

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

Piano accompaniment line for the second system.

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

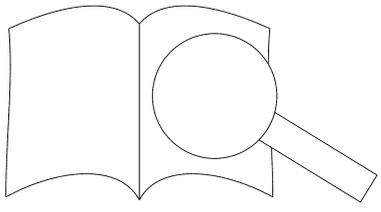
Fourth system of musical notation, including a vocal line with lyrics and piano accompaniment.

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

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

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

Pa- cum San-cto Spi-



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

First system of musical notation, featuring a vocal line in the upper staff and piano accompaniment in the lower staff. The piano part includes a bass line with some notes circled in a dashed oval.

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

Third system of musical notation, primarily piano accompaniment.

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

Fifth system of musical notation with lyrics: - i t - men, a - - - men, cum San - cto Spi - ri - tu, in_ glo -

Sixth system of musical notation with lyrics: - i A - men, cum San - cto Spi - ri -

Seventh system of musical notation with lyrics: - i Pa - - tris. A - - - men, cum San - cto Spi - ri -

Eighth system of musical notation with lyrics: De - - i Pa - - tris. A - - - men,

Ninth system of musical notation, primarily piano accompaniment. A decorative graphic of an open book with a magnifying glass is located in the bottom right corner.

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

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line starts with a whole note rest, followed by a half note G4, and then a melodic phrase. The piano accompaniment features a bass line with a half note G3 and a treble line with a half note G4.

Musical notation for the second system, including vocal line and piano accompaniment. The vocal line continues with a half note G4 and a melodic phrase. The piano accompaniment features a bass line with a half note G3 and a treble line with a half note G4.

Musical notation for the third system, including vocal line and piano accompaniment. The vocal line continues with a half note G4 and a melodic phrase. The piano accompaniment features a bass line with a half note G3 and a treble line with a half note G4.

Musical notation for the fourth system, including vocal line and piano accompaniment. The vocal line continues with a half note G4 and a melodic phrase. The piano accompaniment features a bass line with a half note G3 and a treble line with a half note G4.

Musical notation for the fifth system, including vocal line and piano accompaniment. The vocal line continues with a half note G4 and a melodic phrase. The piano accompaniment features a bass line with a half note G3 and a treble line with a half note G4.

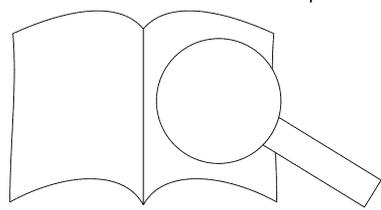
Musical notation for the sixth system, including vocal line and piano accompaniment. The vocal line continues with a half note G4 and a melodic phrase. The piano accompaniment features a bass line with a half note G3 and a treble line with a half note G4.

Musical notation for the seventh system, including vocal line and piano accompaniment. The vocal line continues with a half note G4 and a melodic phrase. The piano accompaniment features a bass line with a half note G3 and a treble line with a half note G4.

Musical notation for the eighth system, including vocal line and piano accompaniment. The vocal line continues with a half note G4 and a melodic phrase. The piano accompaniment features a bass line with a half note G3 and a treble line with a half note G4.

Musical notation for the ninth system, including vocal line and piano accompaniment. The vocal line continues with a half note G4 and a melodic phrase. The piano accompaniment features a bass line with a half note G3 and a treble line with a half note G4.

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



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

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

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

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

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

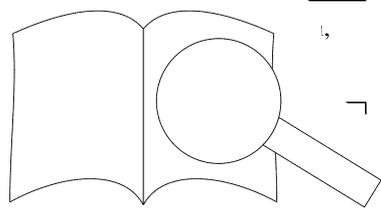
- - men, a - men,

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

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

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

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



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

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

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

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

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

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

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

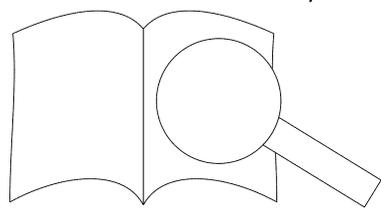
Musical notation for the seventh system, featuring a vocal line and piano accompaniment.

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

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

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

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



Musical score system 1, measures 1-8. Treble and bass staves with notes and rests.

Musical score system 2, measures 9-16. Treble and bass staves with notes and rests.

Musical score system 3, measures 17-24. Treble and bass staves with notes and rests.

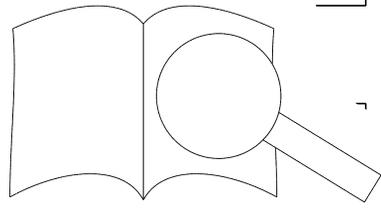
Musical score system 4, measures 25-32. Treble and bass staves with lyrics.

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

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

Musical score system 5, measures 33-40. Treble and bass staves with lyrics.

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



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

371

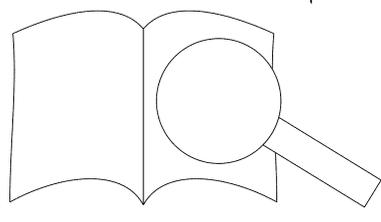
tu, in - i Pa - tris. A - men, a - men, a - men, a - men,

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

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

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

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



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

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

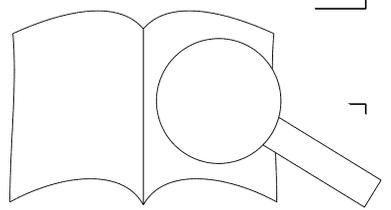
Third system of musical notation, featuring vocal staves and piano accompaniment.

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

a - men, a - men, a - men, a - - - men,
 a - - - men, a - men, a - men, a - - - men,
 tris. A - men, a - men, a - men, cum San-cto Spi - ri -
 .en, a - men, a - men, a - men, a - - - men, a

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

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



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

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

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

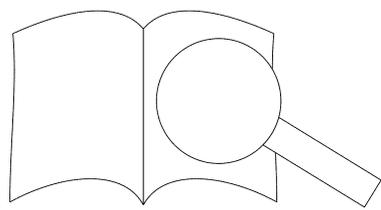
Fourth system of musical notation, featuring vocal staves and piano accompaniment.

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

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

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

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



First system of musical notation, consisting of three staves (treble, alto, and bass clefs) with various notes and rests.

Second system of musical notation, consisting of three staves. The first staff has a dynamic marking 'a 2' above it.

Third system of musical notation, consisting of two staves (treble and bass clefs).

Fourth system of musical notation, consisting of three staves.

Fifth system of musical notation with lyrics. The lyrics are: De - glc - Pa - tris... A - men, a - - men, a - men, a - men, A - men, a - - men, a - - men, a - men, a - men.

Sixth system of musical notation, consisting of two staves.

Seventh system of musical notation, consisting of two staves. To the right of the staves is a graphic of an open book with a magnifying glass over it, and the number '2' below it.

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

First system of musical notation, including treble and bass clefs, notes, and dynamics such as *fz*.

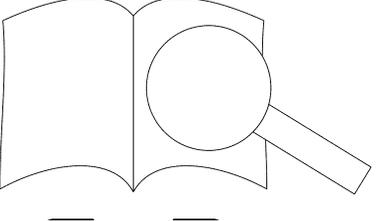
Second system of musical notation, including treble and bass clefs, notes, and dynamics such as *fz*.

Third system of musical notation, including treble and bass clefs, notes, and dynamics such as *fz*.

Fourth system of musical notation, featuring a treble clef and lyrics: "a - - - men, a - - - men, a - - - men,".

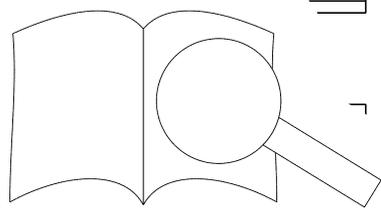
Fifth system of musical notation, including treble and bass clefs, notes, and lyrics: "a - - - men, a - - - men, a - - - men, a - - - men,".

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



421

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



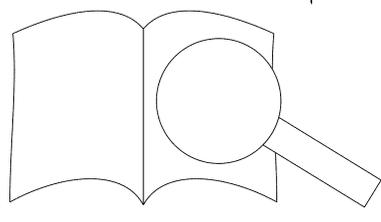
glo - ri - a De - i Pa - tris. A - men,

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

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

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

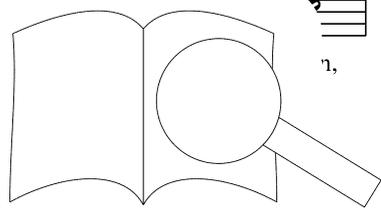
PROBEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



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

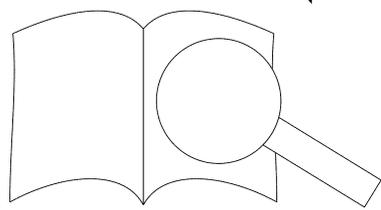
PROBEPARTITUR

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



Musical score for piano and voice, measures 453-458. The score includes piano accompaniment and vocal lines with lyrics "a - - - - - men." and dynamic markings like "fz" and "fz".

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



Credo

Moderato

Oboe I,II

Clarinetto I,II
in Si^b/B

Fagotto I,II

Corno I,II
in Mi^b/Es

Clarino I,II
in Mi^b/Es

Trombone I,II

Trombone III

Timpani
in Mi^b-Si^b/es-B

Violino I

Violino II

Viola

Soprano

Alto

Basso

Musical score for strings, including Violins I & II, Violas, Cellos, and Double Basses. The score shows various rhythmic patterns and dynamics, with a *p* dynamic marking at the end of the system.

Cor I, II

Trb I, II

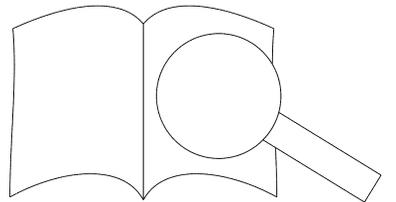
Trb III

Musical score for brass instruments: Cor I, II; Trb I, II; Trb III. The score includes dynamic markings such as *pp* and *p*.

Musical score for piano accompaniment, featuring *pizz.* (pizzicato) and *pp* (pianissimo) markings.

Vocal line with Latin lyrics: *rem coe-li et ter - - rae,*
- - cto - - rem coe-li et ter - - rae,
fa - cto - - rem coe-li et ter - - rae,
fa - cto - - rem coe-li et ter -

Musical score for piano accompaniment, continuing the piece.



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

pp

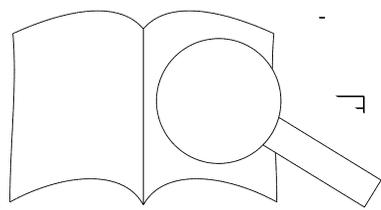
pp

vi - si - b' in - vi - si - bi - li - um, et in - vi - si - bi -

vi . n, et in - vi - si - bi - li - um, et in - vi - si - bi -

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

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



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

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line begins with a rest, followed by a melodic phrase starting on a half note G4, marked with a forte (f) dynamic.

Musical notation for the second system, including vocal line and piano accompaniment. The vocal line continues with a melodic phrase, and the piano accompaniment provides harmonic support.

Musical notation for the third system, including piano dynamics and articulation. The piano part features a crescendo from piano (p) to forte (f) with a slur over the notes.

Musical notation for the fourth system, including 'arco' markings and dynamics. The piano part has 'arco' markings above and below the staff, and a forte (f) dynamic.

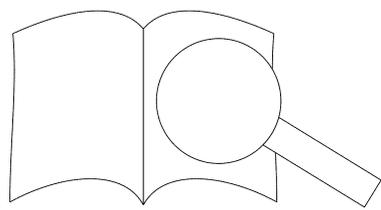
Musical notation for the fifth system, including lyrics "li - um" and "Cre - do in u - num". The vocal line has a forte (f) dynamic.

Musical notation for the sixth system, including lyrics "li" and "u.". The vocal line has a forte (f) dynamic.

Musical notation for the seventh system, including lyrics "li" and "Cre - do in u". The vocal line has a forte (f) dynamic.

Musical notation for the eighth system, including 'arco' markings and dynamics. The piano part has 'arco' markings above and below the staff, and a forte (f) dynamic.

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



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

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

Musical notation for the third system, including piano accompaniment. Dynamics include *p*.

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

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

Do-mi-num

D

...n, cre - do in Fi - li-um De - i u - ni - ge -

- stum, cre - do in Fi - li-um De - i u - ni - ge -

Je - sum Chri - stum, cre - do in Fi - li-um De - i u - ni - ge -

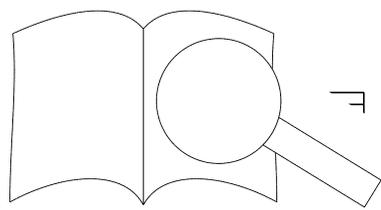
sum Chri - - stum, cre - do in Fi - li-um D

pizz.

p

pizz.

p



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

ni - tum. An - te o - mni-a sae - - cu -

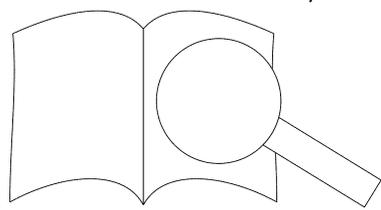
ni Et ex Pa - tre na - tum_ an - te o - mni-a sae - cu -

Et ex Pa - tre na -

ni a. Et ex Pa - tre na - tum_ an - te o - mni - a

arco
f
arco
f

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



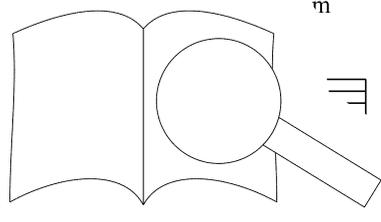
65

la. lu - men de lu - mi - ne, De - um

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

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

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



76

ve - rum

ve

o ve - ro.

de De - o ve - ro.

de De - o ve - ro.

Per quem o - mnia,

Per quem

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

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

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

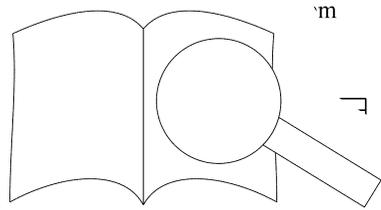
Musical notation for the fourth system, including vocal line and piano accompaniment.

per quem cta sunt, per quem

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

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

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



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

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

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

Musical notation for the fourth system, including piano accompaniment with dynamics: **p**

Musical notation for the fifth system, including vocal line with lyrics: o - mni-a fa

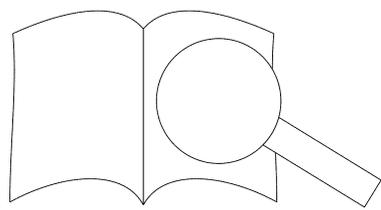
Musical notation for the sixth system, including vocal line with lyrics: fa

Musical notation for the seventh system, including vocal line with lyrics: .at.

Musical notation for the eighth system, including vocal line with lyrics: fa cta sunt.

Musical notation for the ninth system, including piano accompaniment with dynamics: **p**

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



Musical score for the first system, featuring two staves with piano (*p*) dynamics. A large watermark is overlaid across the page.

Musical score for the second system, featuring two staves with piano (*p*) dynamics. A large watermark is overlaid across the page.

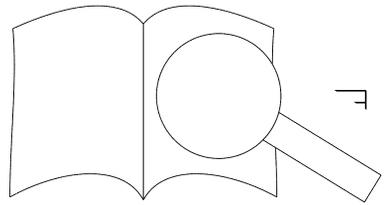
Musical score for the third system, featuring two staves with piano (*p*) dynamics. A large watermark is overlaid across the page.

Musical score for the fourth system, featuring two staves with pizzicato (*pizz.*) dynamics. A large watermark is overlaid across the page.

Vocal score for the fifth system with Latin lyrics and piano (*p*) dynamics. A large watermark is overlaid across the page.

Qui et pro - pter no - stram sa - lu - tem
 - nes, et pro - pter no - stram sa - lu - tem
 .os ho - mi - nes, et pro - pter no - stram sa - lu - tem
 pro - pter nos ho - mi - nes, et pro - pter nc

Musical score for the sixth system, featuring two staves with pizzicato (*pizz.*) dynamics. A large watermark is overlaid across the page.



decresc. **pp**

decresc. **pp**

pp

decresc. **p**

decresc. **pp**

pp

scen - dit de coe - - - lis.

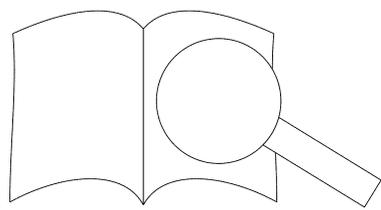
dit, de - scen - dit de coe - - - lis.

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

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

decresc. **pp**

decresc. **pp**



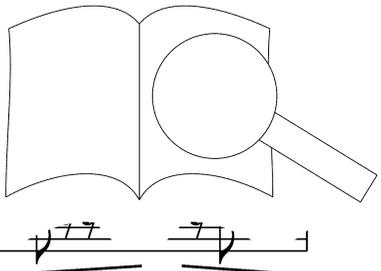
PROBEPARTITUR
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

pp

Ten. *p*

Et in - car - na - tus est de

pizz.



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

pp

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of two flats. It begins with a rest, followed by a melodic phrase starting on a dotted half note. The middle staff is a vocal line with a treble clef, also starting with a rest and a melodic phrase. The bottom staff is a piano accompaniment line with a bass clef, featuring a rhythmic pattern of eighth notes and quarter notes.

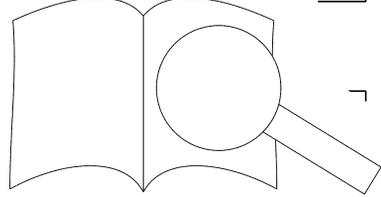
The second system continues the musical score with three staves. The vocal lines and piano accompaniment follow the same structure as the first system, with melodic development in the vocal parts and a consistent rhythmic accompaniment.

The third system of the musical score consists of three staves. The vocal lines and piano accompaniment continue, with the piano part showing more complex rhythmic patterns and dynamics.

The fourth system of the musical score consists of three staves. The vocal lines and piano accompaniment continue, with the piano part showing more complex rhythmic patterns and dynamics.

ri - tu San - cto ex - Ma - ri - - - a, Mari - a Vir - gine: Et

The fifth system of the musical score consists of three staves. The vocal lines and piano accompaniment continue, with the piano part showing more complex rhythmic patterns and dynamics.



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

tus est. Et in-car-na - tus est, et in-car-na - tus

Ten. II solo
Et in - car - na - i

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

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line features a melodic phrase with a fermata. The piano accompaniment consists of chords and a bass line.

Musical notation for the second system, including vocal line and piano accompaniment. The vocal line continues with a melodic phrase. The piano accompaniment features a more active bass line.

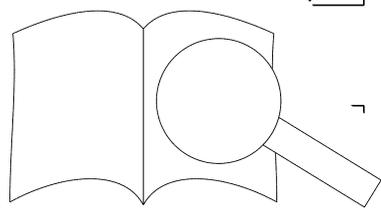
Musical notation for the third system, including vocal line and piano accompaniment. The vocal line has a rhythmic pattern of eighth notes. The piano accompaniment features a steady eighth-note bass line.

Musical notation for the fourth system, including vocal line and piano accompaniment. The vocal line continues with a melodic phrase. The piano accompaniment features a steady eighth-note bass line.

Musical notation for the fifth system, including vocal line and piano accompaniment. The vocal line continues with a melodic phrase. The piano accompaniment features a steady eighth-note bass line.

Musical notation for the sixth system, including vocal line and piano accompaniment. The vocal line continues with a melodic phrase. The piano accompaniment features a steady eighth-note bass line.

de Spi-ri - tu San - cto, de Spi - ri - tu San - cto ex Ma -
 ri - tu San - cto ex Ma - ri



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

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

Second system of musical notation, primarily piano accompaniment.

Third system of musical notation, primarily piano accompaniment.

Fourth system of musical notation, featuring piano accompaniment.

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

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

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

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

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

Sopr. solo

Et in - car-

Et ho - mo fa - ctus est.

Vir

Et ho - mo fa - ctus est.

