

Wolfgang Amadeus
MOZART

Missa in c

KV 427

Soli (SSTB), Coro (SATB/SATB)
Flauto, 2 Oboi, 2 Fagotti
2 Corni, 2 Clarini, 3 Tromboni, Timpani
2 Violini, Viola e Basso continuo
(Violoncello/Contrabbasso, Organo)

ergänzt und herausgegeben von/completed and edited by
Frieder Bernius & Uwe Wolf

Stuttgarter Mozart-Ausgaben

Klavierauszug / Vocal score
Paul Horn



Carus 51.651/03

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:

Leinenpartitur inkl. Faksimilebeiheft (CV 51.651/01), Partitur kartoniert (CV 51.651/00), Studienpartitur (CV 51.651/07), Klavierauszug (CV 51.651/03), Klavierauszug XL Großdruck (CV 51.651/04), Chorpartitur (CV 51.651/05), komplettes Orchestermaterial (CV 51.651/19).

Das Werk ist in der vorliegenden Fassung mit dem Kammerchor Stuttgart und der Hofkapelle Stuttgart unter der Leitung von Frieder Bernius auf CD eingespielt (CV 83.284).

The following performance material is available for this work:

full score, cloth-bound, including a facsimile supplement (CV 51.651/01), full score, paperback (CV 51.651/00), study score (CV 51.651/07), vocal score (CV 51.651/03), vocal score XL in larger print (CV 51.651/04), choral score (CV 51.651/05), complete orchestral material (CV 51.651/19).

This work has been recorded and is available on CD in its present version by the Kammerchor Stuttgart and the Hofkapelle Stuttgart under the direction of Frieder Bernius (CV 83.284).

Zu diesem Werk ist **carus music**, die Chor-App, erhältlich, die neben den Noten und einer Einspielung einen Coach zum Erlernen der Chorstimme enthält. Mehr Informationen unter www.carus-music.com.

For this work **carus music**, the choir app, is available. In addition to the vocal score and a recording, the app offers a coach which helps to learn the choral parts. Please find more information at www.carus-music.com.

Vorwort

Die große Messe in c-Moll KV 427 ragt aus dem kirchenmusikalischen Werk Mozarts in vielerlei Hinsicht heraus. Durch die opulenten Dimensionen unterscheidet sie sich von allen anderen Messen Mozarts – und auch denen seiner Zeitgenossen. Allein ihre zeitliche Ausdehnung weist ihr eine Sonderstellung in der Geschichte der Messordinarien zu und rückt sie an die Seite der h-Moll-Messe BWV 232 Johann Sebastian Bachs sowie der *Missa solennis* op. 123 Ludwig van Beethovens. Besondere Faszination geht von Mozarts c-Moll-Messe aber auch wegen ihrer biographischen Bezüge sowie ihres Fragmentcharakters aus. Beides verbindet die Messe mit Mozarts anderem kirchenmusikalischen Großwerk, dem *Requiem* KV 626. Die c-Moll-Messe ist dabei gleich in mehrerer Hinsicht Fragment: Sie ist unvollständig komponiert und das Komponierte durch Quellenverluste nicht vollständig überliefert. Die ersten beiden Teilsätze des *Credo* sind nur in Entwurfsform notiert, die verbleibenden Teile des *Credo*, das *Agnus Dei* und *Dona nobis pacem* sind nicht komponiert. Verschollen ist die autographe Hauptpartitur des *Sanctus* und *Hosanna* sowie das Autograph des *Benedictus*; ein Verlust, den Nebenquellen nur zum Teil auszugleichen vermögen.

Entstehungsgeschichte

Aus einem vielzitierten Brief Mozarts an seinen Vater vom 4. Januar 1783¹ geht hervor, dass die c-Moll-Messe ihre Entstehung einem Gelübde verdankt, wenn auch nicht ganz klar wird, worin genau dieses besteht:

„[...] – es ist mir nicht ohne vorsatz aus meiner Feder geflossen – ich habe es in meinem herzen wirklich versprochen, und hoffe es auch wirklich zu halten. – meine frau war als ich es versprach, noch ledig – da ich aber fest entschlossen war, sie bald nach ihrer genesung zu heyrathen, so konnte ich es leicht versprechen – zeit und umstände aber vereitelten unsere Reise, wie sie selbst wissen; – zum beweis aber der Wirklichkeit meines versprechens kann die spart von der hälfte einer Messe dienen, welche noch in der besten hoffnung da liegt [...]“

Leider fehlen aus jener Zeit weitere Briefe, die die angesprochenen Sachverhalte erhellen könnten; vor allem der Neujahrsbrief von Leopold, auf den der Sohn hier direkt reagiert, könnte sicher einiges klären. Aus dem zitierten Brief allein können verschiedene mögliche Anlässe für das Versprechen herausgelesen werden. In Materialien zu einer Biographie Mozarts, die Constanze Mozart wohl um 1800 an den Verlag Breitkopf & Härtel sandte, werden sowohl die Geburt des ersten Sohnes² als auch die Reise

nach Salzburg, um Constanze dem Vater vorzuführen, genannt. In den späteren Erwähnungen wird allein die glückliche Geburt erwähnt.

Bei der zuvor mehrfach verschobenen Reise des jungen Paares nach Salzburg im Juli 1783 hatte Mozart offenbar auch das angefangene Manuskript der c-Moll-Messe dabei. Vermutlich hat Mozart in Salzburg noch weiter an der Messe gearbeitet, die Komposition aber nicht vollendet. Kurz vor der Rückreise des Paares nach Wien (am 27. Oktober 1783) fand am 26. Oktober im Stift St. Peter die erste und wahrscheinlich einzige Aufführung zu Lebzeiten des Komponisten statt. Bereits am 23. Oktober notiert Mozarts Schwester Nannerl in ihr Tagebuch: „in capelHaus bey der prob von der mess, meines bruders. bey welcher meine schwägerin die Solo Singt“.³ Die Beteiligung Constanzes als Solistin hat diese später selbst bestätigt. Offenbar in Vorbereitung auf diese Aufführung hat Mozart für sie das *Solfeggio* KV 393/2 geschrieben, das das „Christe eleison“ und damit den ersten Solo-Einsatz der Messe vorweg nimmt. Unter dem Datum des 25. Oktober notiert sie „zu st peter in amt mein bruder sein amt gemacht worden. die ganze hofmusik war dabey.“⁴ Da sich in Nannerls Tagebuch zwei Einträge zum 25. Oktober finden, aber keiner zum 26., wird vermutet, dass der sich auf die Aufführung beziehende zweite Eintrag tatsächlich zum 26. Oktober gehört, dem Festtag des Heiligen Amand, Bischof von Worms, des zweiten Schutzpatrons des Stifts. Dieser Festtag wurde besonders feierlich begangen, der Abt las die Messe selbst.⁵ Dass tatsächlich die c-Moll-Messe zur Aufführung kam, wird in einem Brief Constanze Mozarts aus dem Jahr 1800 bestätigt.⁶ Zur Aufführung gekommen sind einigen erhaltenen Stimmen zufolge *Kyrie*, *Gloria*, *Sanctus* mit *Hosanna* und *Benedictus*. Das *Credo* wurde zwar an Heiligenfesten gewöhnlich ausgelassen, aber nur, wenn sie nicht wie 1783 auf einen Sonntag fielen.⁷ Dass Mozart das angefangene *Credo* unvollendet beließ, kann also nicht durch die besondere Aufführungssituation erklärt werden. Es wurde vermutet, dass es einen Zusammenhang mit dem frühen Tod des erstgeborenen Sohnes Raimund Leopold gibt,⁸ der – bei einer Amme in Wien zurückgelassen – während der Abwesenheit des Paares am 19. August 1783 im Alter von gut zwei Monaten starb. Schließlich geht es

³ BD Nr. 765, Zeile 181f.

⁴ BD Nr. 765, Zeile 194ff. Dabei ist von einer aktiven Mitwirkung der Hofmusiker auszugehen; das Ensemble von St. Peter war für die Orchesterbesetzung der Messe zu klein.

⁵ Gerhard Croll, „Zwei Mozart-Messen in der Stiftskirche St. Peter“, in: *Das Benediktinerstift St. Peter zu Salzburg zur Zeit Mozarts. Musik und Musiker – Kunst und Kultur*, hrsg. von der Erzabtei St. Peter in Salzburg in Zusammenarbeit mit dem Institut für Musikwissenschaft der Universität Salzburg, Salzburg 1991, S. 135–139, bes. S. 137.

⁶ Brief vom 31.5.1800 an J. A. André, BD Nr. 1299, Zeile 14ff.: „wegen der Messe zum Davide penitente ist sich in Salzburg, wo sie gemacht oder aufgeführt ist, zu erkundigen.“

⁷ Siehe u.a. Ellen Freyberg, „Wolfgang Amadeus Mozart, c-Moll-Messe KV 427, Daten und Fakten“, in: *Wolfgang Amadeus Mozart: c-Moll-Messe. Ergänzungen und Vervollständigungen*, hrsg. von Michael Gassmann, Stuttgart/Kassel 2010 (= Schriftenreihe der Internationalen Bachakademie Stuttgart, 15), S. 9.

⁸ Paul Corneilson, „Papa Mozart“, in: *Newsletter of the Mozart Society of America X*, 1 (2006), S. 1–6, bes. S. 4f.

¹ *Mozart. Briefe und Aufzeichnungen. Gesamtausgabe*. Herausgegeben von der Internationalen Stiftung Mozarteum Salzburg. Gesammelt und erläutert von Wilhelm A. Bauer und Otto Erich Deutsch. Erweiterte Ausgabe, hrsg. von Ulrich Konrad, Kassel etc. 2005 (im Folgenden: BD), Dokument Nr. 719.

² Dagegen könnte allerdings eingewandt werden, dass Mozart bereits 6 Monate vor der Geburt des Sohnes an den Vater schreibt, dass die bereits vorliegende Hälfte der Messe als Beweis (für die Ernsthaftigkeit des Versprechens) dienen könne. Somit muss wohl der ganz genaue Inhalt des Versprechens offen bleiben, wenn es auch, den späteren Äußerungen Constanzes nach, sicher mit der Geburt des Sohnes in Zusammenhang steht.

gerade im *Et incarnatus est* um die Menschwerdung, also Geburt – und Mozart schreibt dazu eine seiner innigsten Kompositionen überhaupt. Jedoch gibt es für einen solchen Zusammenhang keinerlei Quellen; schlichter Zeitmangel kommt ebenso in Frage.

Aufführungs- und Editions-geschichte

Die Nachwelt wurde erst mit dem Erstdruck von 1840 auf die c-Moll-Messe aufmerksam: Eine erste belegte Aufführung erfolgte 1847 im Wiener Stephansdom durch den dortigen Kapellmeister Joseph Drechsler (1782–1852). Zehn Jahre später schreibt der Seitenstettener Stiftsorganist Joseph Anton Pfeiffer (1776–1859) nach Kremsmünster, dass er die „große, unvollendete Messe von Mozart abgeschickt“ habe, zu der er die „abgängigen Theile hinzuflickte“. Weiter berichtet Pfeiffer, dass er die Messe ab 1856 „ein Paarmale“ aufgeführt habe.⁹ Eine erste gedruckte Vervollständigung erschien zu Beginn des 20. Jahrhunderts, zahlreiche weitere folgen ab den 1950er Jahren.

Zur vorliegenden Edition und Ergänzung

Kyrie und Gloria

Keinerlei editorische Probleme bieten die beiden ersten Teile der c-Moll-Messe. Hauptquelle hierfür ist das in diesen Teilen vollständig erhaltene Autograph Mozarts.

Credo in unum Deum und Et incarnatus est

Wie an zahlreichen Stellen innerhalb des Autographs der c-Moll-Messe (und vieler anderer Mozart-Autographen) zu erkennen, schrieb Mozart seine Kompositionen in mehreren Phasen nieder, die sich heute häufig anhand der Tintenfarben unterscheiden lassen. In einem ersten Durchgang notiert Mozart in aller Regel den Continuo, die Singstimmen sowie führende Melodiestimmen des Orchesters, darunter meist die 1. Violine. Es fehlen hingegen in diesem Stadium z.B. alle Stimmen, die colla parte mit andern geführt werden, es fehlen Aus-Terzungen sowie andere Nebenstimmen und harmonische Auffüllungen, und es fehlt auch die Bezifferung; dies alles wird in (mindestens) einem weiteren Arbeitsgang eingetragen. Die beiden erhaltenen Sätze des *Credo* sind über das erste Stadium nicht hinausgelangt. Das heißt, der Kern der Musik ist vollständig vorhanden, bedarf aber, um ausführbar zu sein, der Ergänzung.

In *Credo in unum Deum* fehlen in Mozarts Niederschrift fast vollständig die 2. Violine und die Viola sowie alle nicht obligaten Partien von Oboen, Fagotten und Hörnern. Viel spricht dafür, dass auch die Trompeten und Pauken an diesem Satz beteiligt sein müssen. Zum einen verlangt die Tradition, dass bei einer solennen Messe *Gloria* und *Credo* jeweils mit dem vollen Orchester besetzt sind. Zum anderen deuten Tonart und Fanfarenmotivik eindeutig auf die Beteiligung der Trompeten.

In der traumhaft schönen Arie *Et incarnatus est* hat Mozart über weite Strecken neben dem Bass und der Singstimme nur die drei obligaten Bläser zu Papier gebracht. Die Sys-

teme der Streicher füllt er nur am Anfang (T. 1–19) und am Ende (T. 113 bis Schluss). Betrachtet man die vollendeten Seiten der Messe oder auch andere Mozart-Autographen, wird klar, dass hier lediglich eine harmonische Auffüllung zu erwarten ist. Diese allerdings ist nötig, um dem Sopran ein ausreichendes Fundament zu geben. Vorbilder dafür finden sich sowohl in der Messe wie außerhalb reichlich.

Sanctus und Hosanna

Mozart notierte großbesetzte Sätze in zwei Partituren: einer Hauptpartitur sowie einer zweiten, mit allen Stimmen, die nicht mehr auf die 12 Systeme seines Notenpapiers passten. Zu *Sanctus* und *Hosanna* ist nur letztere (mit Bläsern und Pauken) erhalten. Eine spätere Abschrift weist nur vier Vokalstimmen auf, doch der Inhalt der zweiten Partitur belegt zweifelsfrei, dass *Sanctus* und *Hosanna* ursprünglich doppelchörig waren. Zur Wiederherstellung der Doppelchörigkeit wurde den erhaltenen Posaenstimmen in der hier vorliegenden Rekonstruktion eine zentrale Bedeutung beigemessen. Es kann angenommen werden, dass sie weitgehend mit Vokalstimmen colla parte gehen; dies ist auch an deren vokaler Faktur, vor allem im *Hosanna*, gut zu erkennen. Die Posaunen haben wir in Anlehnung an Mozarts doppelchöriges Offertorium *Venite populi* KV 260 stets Chor I zugewiesen. Von dieser Hypothese ausgehend konnte eine schlüssige Verteilung der – in den Instrumenten ja weitgehend colla parte abgebildeten – acht Chorstimmen auf die beiden Chöre erfolgen.

Benedictus

Für das *Benedictus* ist die Partiturabschrift Hauptquelle, für die meisten Stimmen sogar die einzige Quelle.

Besondere Hinweise zur Aufführung

Im *Qui tollis* (Nr. 6) sind in T. 48ff. die Vokalstimmen und die Bläser punktiert, während die Streicher mit dem sich durch den ganzen Satz ziehenden quasi doppelpunktierten Rhythmus fortfahren. Hier empfiehlt es sich, Chor und Bläser an den Rhythmus der Streicher anzugleichen, die einfachen Punktierungen Mozarts also als vereinfachte Notation zu deuten.

Stuttgart, September 2016

Uwe Wolf

⁹ Ulrich Leisinger, „Frühe Ausgaben und erste Vervollständigungen der Messe in c-Moll KV 427“, in: Gassmann (wie Fußnote 7), S. 52.

Foreword

The great Mass in C minor KV 427 stands out amongst Mozart's church music works in several respects. With its generous dimensions it differs from all of Mozart's other masses – as well as from those of his contemporaries. Through its length alone it has acquired a special position in the history of settings of the ordinary of the mass, placing it alongside the Mass in B minor by Johann Sebastian Bach and the *Missa solemnis* op. 123 by Ludwig van Beethoven. But Mozart's C Minor Mass also holds a particular fascination because of its links to the composer's life and its fragmentary nature. Both connect the mass with Mozart's other great church music work, the *Requiem* KV 626. The C Minor Mass is fragmentary in several respects: the work was not completed, and those sections which were composed are incomplete because sources have been lost. The first two sections of the *Credo* were only written out in draft, and the remaining sections of the *Credo*, the *Agnus Dei* and *Dona nobis pacem* were never composed. The autograph main score of the *Sanctus* and *Hosanna* and the autograph of the *Benedictus* are missing, a loss which is only partly compensated for by the secondary sources.

History of composition

From a much-quoted letter from Mozart to his father dated 4 January 1783¹ it emerges that the C Minor Mass owes its composition to a vow, although it is not entirely clear what exactly this comprised:

"[...] It is quite true about my moral obligation and indeed I let the word flow from my pen on purpose. I made the promise in my heart of hearts and hope to be able to keep it. When I made it, my wife was not yet married; yet, as I was absolutely determined to marry her after her recovery, it was easy for me to make it – but, as you yourself are aware, time and other circumstances made our journey impossible. The score of half of a mass, which is still lying here waiting to be finished, is the best proof that I really made the promise. [...]"

Unfortunately no other letters survive from this period which might have shed light on the facts referred to; in particular, Leopold's New Year letter to which his son is directly reacting here would certainly clarify certain matters. From the letter quoted, various possible reasons can be deduced for the promise. In materials for a biography of Mozart which Constanze Mozart probably sent to the publisher Breitkopf & Härtel around 1800 – she makes reference to both the birth of their first son² and the jour-

ney to Salzburg so that Mozart could introduce his wife to his father. Later references are only to the successful birth.

On the young couple's journey to Salzburg in July 1783, previously postponed several times, Mozart evidently had the manuscript of the C Minor Mass with him, which he had started composing. He probably worked further on the mass in Salzburg, but did not complete the composition. Shortly before the couple's return journey to Vienna (on 27 October 1783), the first, and probably only, performance of the work during the composer's lifetime took place on 26 October in the Abbey of St. Peter. On 23 October Mozart's sister Nannerl wrote in her diary: "in the capelHaus at the rehearsal of the mass of my brother in which my sister-in-law is singing the solo".³ Constanze later confirmed that she had taken part as soloist. Evidently in preparation for this performance Mozart wrote the *Solfeggio* KV 393/2 for her, which anticipates the "Christe eleison" and thus the first solo entry in the mass. Under the date of 25 October she wrote "to st peter where the mass by my brother was performed in the main service. the entire court musicians were present."⁴ As there are two entries for 25 October in Nannerl's diary, but none for the 26th, it has been assumed that the second entry relating to the performance in fact dates from 26 October, the feast day of Saint Amand, the Bishop of Worms, and the second patron saint of the Abbey. This feast day was celebrated with particular pomp and ceremony, and the Abbot presided over the mass himself.⁵ There is evidence in a letter from Constanze Mozart dating from 1800 that the C Minor Mass was in fact performed.⁶ According to few surviving parts the *Kyrie*, *Gloria*, and *Sanctus* with the *Hosanna* and *Benedictus* were performed. The *Credo* was admittedly usually omitted on saints' days, but only when they did not fall on a Sunday, as was the case in 1783.⁷ The fact that Mozart left the *Credo* which he has started work on incomplete cannot, therefore, be explained by the special performance conditions. It has been assumed that there is a connection with the early death of the Mozarts' first-born son, Raimund Leopold. Left with a wet-nurse in Vienna, he died during his parents' absence on 19 August 1783 aged just two months.⁸ And finally, the *Et incarnatus est* deals with the subject of the incarnation, that is, birth – and for it

³ BD no. 765, line 181f.

⁴ BD no. 765, lines 194ff. Here we can assume the active participation of the court musicians; the ensemble at St. Peter's was too small for the orchestral forces of the mass.

⁵ Gerhard Croll, "Zwei Mozart-Messen in der Stiftskirche St. Peter", in: *Das Benediktinerstift St. Peter zu Salzburg zur Zeit Mozarts. Musik und Musiker – Kunst und Kultur*, ed. by the Archabbey of St. Peter in Salzburg in collaboration with the Institut für Musikwissenschaft der Universität Salzburg, Salzburg 1991, pp. 135–139, in particular p. 137.

⁶ Letter dated 31.5.1800 to J. A. André, BD no. 1299, lines 14ff.: "with reference to the mass on Davide penitente, enquiries should be made in Salzburg, where it was written or performed."

⁷ See, for example, Ellen Freyberg, "Wolfgang Amadeus Mozart, c-Moll-Messe KV 427, Daten und Fakten", in: *Wolfgang Amadeus Mozart: c-Moll-Messe. Ergänzungen und Vervollständigungen*, ed. Michael Gassmann, Stuttgart/Kassel 2010 (= Schriftenreihe der Internationalen Bachakademie Stuttgart, 15), p. 9.

⁸ Paul Corneilson, "Papa Mozart", in: *Newsletter of the Mozart Society of America X*, 1 (2006), pp. 1–6, in particular p. 4f.

¹ Mozart. *Briefe und Aufzeichnungen. Gesamtausgabe*. Edited by the Internationale Stiftung Mozarteum Salzburg. Compiled and commented on by Wilhelm A. Bauer and Otto Erich Deutsch. Expanded edition, ed. Ulrich Konrad, Kassel etc. 2005 (hereafter: BD), document no. 719. English citation from: *The letters of Mozart & his family*, vol. 3, ed. by Emily Anderson, London 1938, letter 477, pp. 1243–46; here p. 1243f. For the original text of the letters, see the German Foreword.

² However, a contradictory argument could be the fact that Mozart wrote to his father six months before the birth of his son, saying that the half of the mass which already existed could be regarded as evidence (of the seriousness of his promise). And so the precise nature of the promise has to remain open, even if, according to Constanze's later statements, it was definitely related to the birth of their son.

Mozart wrote one of his most heartfelt movements of all. But there is no evidence at all for such a connection; simple lack of time is also a possibility.

Performance and edition history

Later generations only become aware of the C Minor Mass with the first printed edition of 1840: a first documented performance took place in 1847 in St Stephen's Cathedral Vienna with the resident Kapellmeister, Joseph Drechsler (1782–1852). Ten years later the organist at Seitenstetten Abbey, Joseph Anton Pfeiffer (1776–1859), wrote to Kremsmünster that he had “sent off the great, incomplete mass by Mozart”, to which he “patched up the dependent sections”. Pfeiffer reported further that he had performed the mass “a couple of times” from 1856 onwards.⁹ A first printed completion appeared at the beginning of the 20th century and several followed later from the 1950s onwards.

About the present edition and completion

Kyrie and Gloria

The first two movements of the C Minor Mass do not pose any editorial problems. The main source for this is Mozart's autograph manuscript which survives complete for these sections.

Credo in unum Deum and Et incarnatus est

As can be seen in numerous places in the autograph manuscript of the C Minor Mass (and many other Mozart autographs), Mozart wrote out his compositions in several phases which today can often be distinguished from each other through the ink colors. In a first working through, Mozart usually wrote out the continuo, the vocal parts, and the leading melodic parts in the orchestra, including mainly the 1st violin. However, at this stage all the parts, for example, which played *colla parte* with other parts were missing, along with accompaniments in thirds and other secondary parts and harmonic ‘filling’, as well as figuring; these were all entered in (at least) one further stage of work. The two surviving movements of the *Credo* did not progress beyond the first stage. That is to say, the core of the music survives complete, but it needs to be completed in order to make it performable.

In the *Credo in unum Deum* in Mozart's fair copy the 2nd violin and viola parts are almost entirely missing, together with all the non-obbligato parts for oboes, bassoons, and horns. There is much evidence that the trumpets and timpani must have played in this movement. Firstly, there was a tradition that in a festive mass the *Gloria* and *Credo* were both scored for full orchestra. Secondly, the key and the fanfare motifs clearly indicate that trumpets were involved.

In the divinely beautiful aria *Et incarnatus est*, over long passages Mozart notated just the vocal part, the three obbligato wind parts, and the bass. He only filled out the string staves at the beginning (measures 1–19) and the end (measure 113 to the end). If we study the completed

pages of the mass or other Mozart autographs, it is clear that a harmonic filling-out was anticipated here. This is necessary in order to provide a firm foundation for the soprano. There are many examples of this in the mass and elsewhere.

Sanctus and Hosanna

Mozart notated movements scored for large forces in two scores; a main score, and a second score, known in English as the “overflow” score, containing all the parts which would not fit onto the 12-stave manuscript paper. Only the latter (with the wind, brass, and timpani parts) survives for the *Sanctus* and *Hosanna*. A later copy contains only four vocal parts, but the content of the overflow score shows beyond doubt that the *Sanctus* and *Hosanna* were originally scored for double choir. To recreate the double choir texture the surviving trombone parts have been given a key role in this reconstruction. We can assume that they are largely *colla parte* with the vocal parts; this can be seen clearly in the vocal style of the musical writing, particularly in the *Hosanna*. We have always allocated the trombones to choir I, following the example of Mozart's double-choir Offertorium *Venite populi* KV 260. Based on this hypothesis, it was possible to achieve a convincing division of the eight choral parts into two choirs, largely copied in the instruments *colla parte*.

Benedictus

For the *Benedictus* the copy of the score is the main source, and for most of the parts it is indeed the only source.

Particular suggestions on performance practice

In the *Qui tollis* (no. 6) in measure 48ff. the vocal, wind, and brass parts are dotted, whilst the strings continue with the quasi double dotted rhythm which runs throughout the whole movement. Here we recommend adjusting the rhythm in the choir and wind and brass instruments to match that in the strings, that is to interpret Mozart's single dotted rhythms as simplified notation.

Stuttgart, September 2016
Translation: Elizabeth Robinson

Uwe Wolf

⁹ Ulrich Leisinger, “Frühe Ausgaben und erste Vervollständigungen der Messe in c-Moll KV 427”, in: Gassmann (see footnote 7), p. 52.

Kyrie

Wolfgang Amadeus Mozart
(1756–1791)

1. Kyrie

ergänzt und herausgegeben von / completed and edited by
Frieder Bernius & Uwe Wolf

Andante moderato

Archi

+Otoni

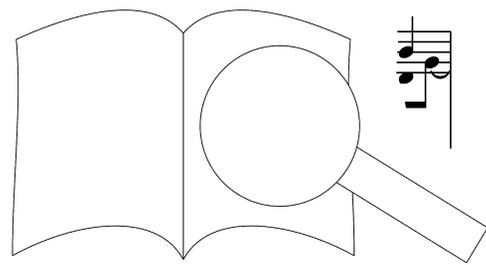
2 Oboi
2 Fagotti
2 Corni
2 Clarini
Timpani
3 Tromboni
Archi, Bassi
ed Organo

musical score for the beginning of the Kyrie, featuring a piano introduction for strings and woodwinds.

musical score for the first vocal entry, including lyrics and accompaniment for strings, woodwinds, and brass.

musical score for the second vocal entry, including lyrics and accompaniment for strings.

musical score for the final instrumental section of the Kyrie.



Auffüh. Dauer / Duration: ca. 55 min.

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Klavierauszug: Paul Horn

13

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

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

17

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

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

Ky - - ri - - son, e -

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

21

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

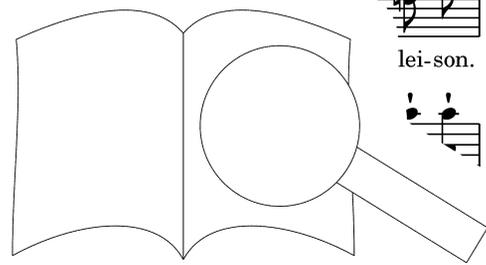
lei - - son, e - lei - son, e - lei - son - lei - son.

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

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

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

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

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

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

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

p Ky - ri - e e - - - lei - - -

p Ky - ri - e e - lei - - -

p Ky - ri - e e - - - lei - - -

Archi *p* +Otoni

lei - - -

son.

son,

son,

son,

Ob, Fg, Cor

p

34 Soprano solo

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

Chri - ste,

Chri - ste,

e - lei - son.

e - lei - son.

Archi

Archi

39

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

Chri - ste,

cresc.

44

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

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

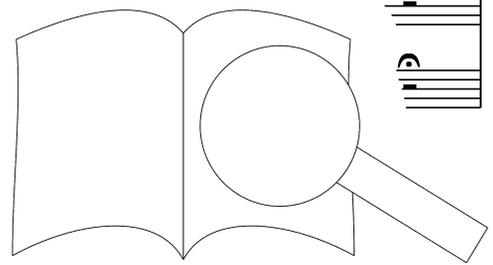
e - lei - son, e - lei - son, e - lei - son.

e - lei - soi

e - lei - soi

+Ob, Fg

cresc.



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50

Archi - son. Chri - - - ste, Chri-ste e - lei - son. Chri-ste, -Ob, Fg

56

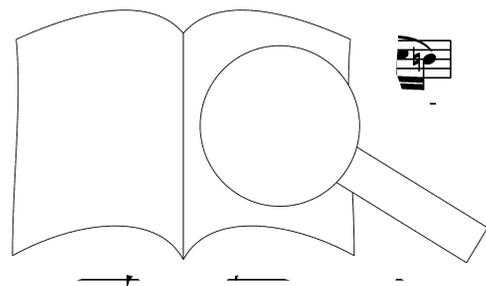
Chri - ste e - lei - son, e - lei - son, e - lei - son, e -

61

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

+Ob, Fg

65



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68

+Ob, Fg

71

son.

f

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

74

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

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

Ky - - - - ri - e e -

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

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

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

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

Tutti

lei - - son, e - lei - -

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

lei - - son, e - lei - son,

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

son, e - lei-son,

lei - e - lei - -

lei - - ri - e e - lei - -

son. Ky - ri - e

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

son. Ky - - - ri - e e - - -

son. Ky - - - ri - e e - - -

son. Ky - - - ri - e e - - -

Archi

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

lei - son. Ky - ri - e e -

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

lei - son. Ky - ri - e - i -

+Otoni

son,

son,

son,

le - - i - - son.

le - - i - - son.

le - - i - -

le - - i - -

11

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

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

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

- - - sis De-o. Glo - - ri-a in ex -

14

cel-sis, in ex-cel - - - sis De

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

cel - - - sis,

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

17

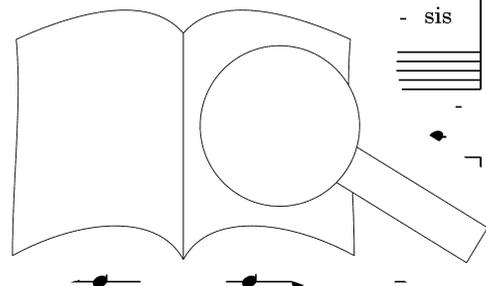
in ex-cel - - - sis

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

- sis De-o, in - sis

- sis De-o, in

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20

De - o, in ex-cel - sis, in ex - cel - sis, in ex-cel - sis. Et in —

De - o, in ex-cel - sis, in ex - cel - sis, in ex-cel - sis.

De - o, in ex-cel - sis, in ex - cel - sis, in ex-cel - sis.

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

Archi

23

ter - - - ra, in ter - ra pax ho

Et in — ter - - - ra, in ter - ra pæ

Et in — ter - - - ra

Et in — ter - - - ra

ni-bus

mi - ni-bus

27

bo - - - - - vo - - - - lun - - - -

- - - - nae vo - - - -

bo -

31

ta - - - - - tis. Glo - ri-a in ex -
 lun - - - - - ta - - - - - tis. Glo -
 vo - lun - ta - - - - - tis. Glo - ri-a in ex-cel-sis, in ex -
 - - - - - nae vo - lun - - - - - tis.

Tutti

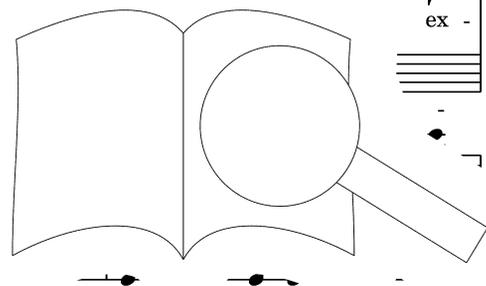
35

cel-sis, in ex-cel-sis, in ex - cel -
 ri - a in ex-cel-sis, in ex - cel-sis, in ex - cel -
 cel-sis, in ex-cel-sis, in ex - cel -
 Glo - ri-a in ex - cel-sis, in ex-cel-s.

38

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

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41

- - - sis De-o, in ex-cel-sis, in ex-cel-sis, in ex-cel-sis.

- - - sis De-o, in ex-cel-sis, in ex-cel-sis, in ex-cel-sis.

cel - - - sis De-o, in ex-cel-sis, in ex-cel-sis, in ex-cel-sis.

cel - sis De - - - o, in ex-cel-sis, in ex-cel-sis, in ex-cel-sis.

44

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

Et in - ter - - ra, in ter - - bus

p Et in - - - i - - - ni - bus

p Et in - - - i - - - ni - bus

Archi +Trb

49

bo - - - vo - - - lun - - -

- - - nae vo - - -

bo -

53

ta - - - - - tis.
 lun - - - - - ta - - - - - tis.
 vo - lun - ta - - - - - tis.
 - - - nae vo - lun - ta - - - - - tis.

+Ob, Fg, Cor
p

57

pp

3. Laudamus te

Allegro aperto

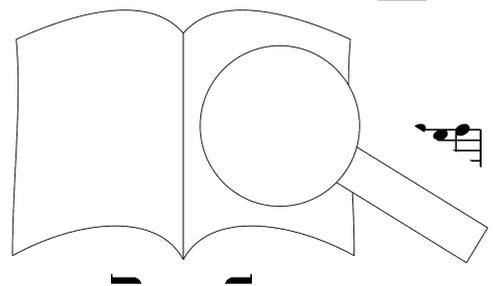
2 Oboi, 2 Corni
 Archi, Bassi
 ed Organo
 Fagotti col
 Basso

Archi
p
f
 +Ob, Cor

5

f
tr
tr

tr
tr



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11 Soprano solo

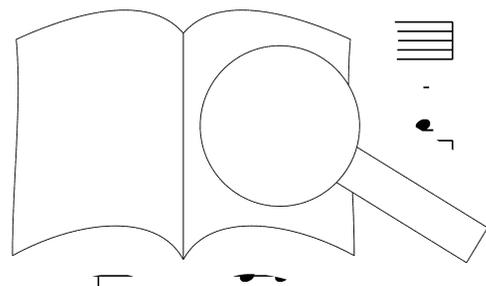
Musical score for measures 11-14. The vocal line (Soprano solo) is on a single staff. The piano accompaniment consists of two staves (treble and bass clef). The lyrics "Lau -" are written at the end of the first staff. The piano part includes a dynamic marking *p* at the end of the second staff.

Musical score for measures 15-18. The vocal line continues with the lyrics "da - - - - - mus te. ___". The piano accompaniment features a dynamic marking *f* in the second staff.

Musical score for measures 19-22. The vocal line continues with the lyrics "Be - ne - di - ci - mus te, ___". The piano accompaniment includes a dynamic marking *p* in the first staff and a marking "+Ob, Cor" in the second staff.

Musical score for measures 23-26. The vocal line continues with the lyrics "be - ne - di - - - - - mi". The piano accompaniment includes a dynamic marking *p* in the first staff and a marking "-Ob, Cor" in the second staff. Trills (*tr*) are indicated in the piano part.

Musical score for measures 27-30. The vocal line continues with the lyrics "- o - ra - mus te.". The piano accompaniment includes a dynamic marking *p* in the first staff and a marking "-Ob, Cor" in the second staff. Trills (*tr*) are indicated in the piano part.



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30

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

34

Archi Ob Archi

38

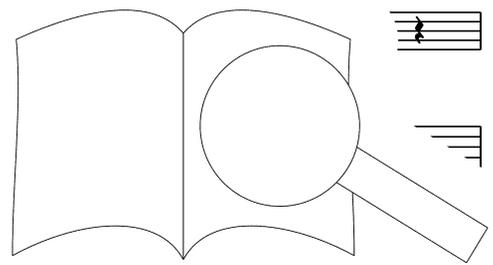
42

- mus te.

46

Ad - -

fp



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49

Glo - ri - fi -

52

ca -

Va Bassi

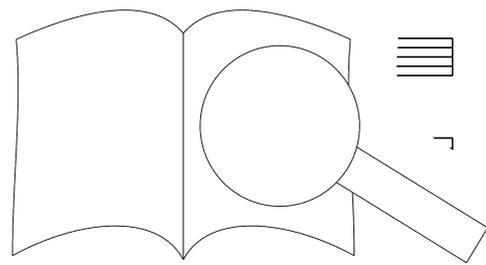
57

cresc.

60

- mus t

63



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66

Lau - da - - - mus te. Ad-o - ra - - - mus

-Ob, Cor

Ob

sf

p

simile

70

te. Be - ne - di - - - ci-mus te. Glo -

sf

74

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

fp

mfp

79

te. Ad ra -

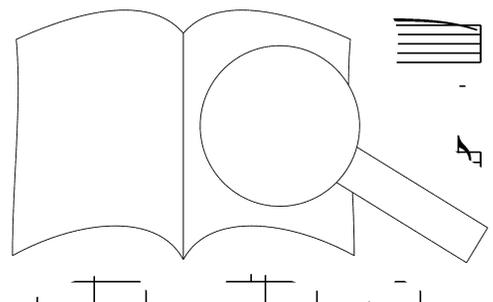
mfp

83

Lau

tr

tr



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88

- - - - - mus te. — Be - ne -

+Ob, Cor -Ob, Cor

f *p*

93

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

+Ob, Cor -Ob, Cor

f *p*

98

te.

tr *tr* *tr* *tr*

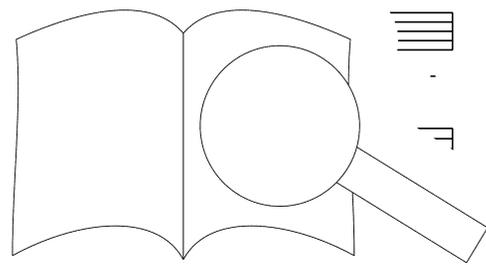
101

ra - - mus te. Gl. - fi - ca - -

tr *tr*

104

Archi



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108

112

116

119

122

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126

tr

Bassi

130

mus te, glo - ri - fi -

fp fp

134

ca - mus

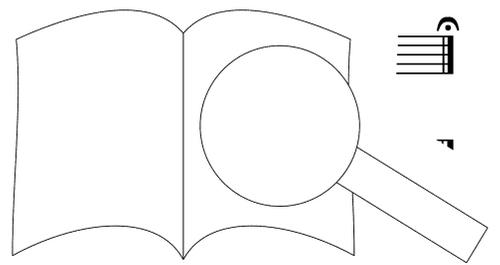
cresc.

138

te.

f tr tr

141



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4. Gratias

Adagio

Soprano I
Gra - ti-as, gra-ti-as a-gi-mus ti - - - bi pro - pter

Soprano II
Gra - - - ti-as a - - gi-mus ti - bi pro - pter

Alto
Gra - - - ti-as a - gi-mus ti - bi pro - pter

Tenore
Gra - ti-as a - gi-mus ti - bi pro - pter

Basso
Gra - ti-as a - - gi-mus ti-bi pro

Tutti

2 Oboi
2 Fagotti
2 Corni
3 Tromboni
Archi,
Bassi ed
Organo

4
ma-gnam, ma - gnam glo - ri - am. Gra - ti -
ma-gnam, ma - gnam glo - ri - am. Gra - ti -
ma-gnam, glo - ri - am. Gra - ti -
ma-gnam glo - ri - am tu - - - am. Gra - ti -
glo - ri - am tu - - - am. Gra - ti -
glo - ri - am tu - - - am. Gra - ti -

7

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

as a - - - gi - mus pro - pter ma - gnam

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

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

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

10

glo - ri - am tu - - - am

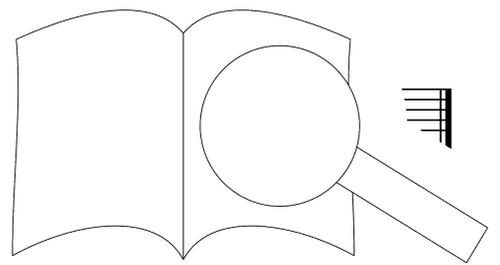
glo - ri - am tu - - -

glo - ri - am

glo - ri - am.

glo - ri - am.

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5. Domine

Allegro moderato

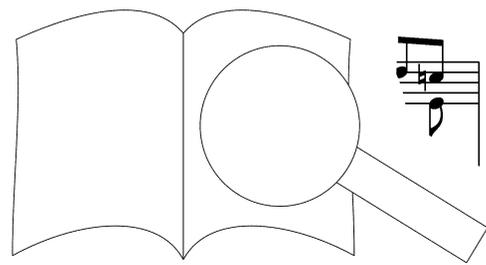
Archi
Bassi ed Organo
Fagotti col
Basso

Musical score for strings, basses, organ, and bassoons. The score is in 2/4 time and begins with a forte (f) dynamic. The upper staff features a melodic line with trills and slurs, while the lower staff provides a harmonic accompaniment.

Musical score for strings, basses, organ, and bassoons, starting at measure 6. The dynamics shift to piano (p) and then back to forte (f). The melodic line continues with trills and slurs.

Musical score for Soprano I solo, starting at measure 11. The vocal line includes the lyrics "ne De - us,". The piano accompaniment continues with a piano (p) dynamic and includes trills.

Musical score for Soprano I solo, starting at measure 16. The vocal line includes the lyrics "Rex cae - le". The piano accompaniment continues with a piano (p) dynamic.



21

us Pa - - - ter, De - - us Pa - - ter

26

o - mni - pot - ens.
Soprano II solo
Do - mi - ne Fi - li u - - ni - ge - ni - te,

32

Chri - ste. Do - - mi - ne De - u - - gnus

37

Fi - li - us,

42

Do - mi-ne Fi - - li u - ni - ge - ni-te, Je - su,
 tris. Do - mi-ne De - - us, Rex cae - le - - stis,

47

Je - - - su Chri - ste.
 De - us Pa - ter o - mni-pot-ens.

53

Do - - mi-ne De - us,
 Do - - mi-ne De - us, Do -

58

Do - us, A - - - gnus De - - - -
 De - us, A - - -

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63

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

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

68

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

Fi - li - us Pa - -

72

tris, Fi - - - us Pa - - -

tris, Fi - li - us Pa - - -

76

tris Pa - - -

i, Fi - - - li -

81

tris. A -

85

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

90

Fi - li - us Pa - tris, Fi - li - us Pa -

96

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6. Qui tollis

Largo

Soprano
Alto
Tenore
Basso

Coro I

Soprano
Alto
Tenore
Basso

Coro II

2 Oboi
2 Fagotti
2 Corni
3 Tromboni
Archi, Bassi
ed Organo

Archi

Qui tol - -
Qui
Qui
Qui

4

- - lis pec - ca - ta me
tol - - - lis pec - ca - di,
tol - - - lis pec - di,
tol - - - lis un - - - di,
Qui tol - - - lis
Qui tol - - -

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7

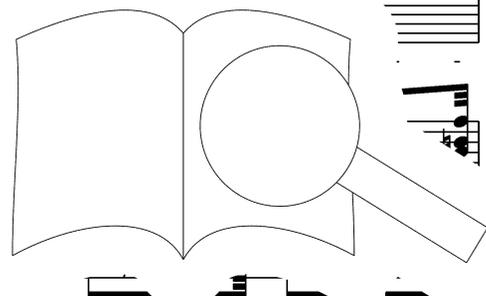
qui tol - lis pec - ca - ta, qui
 qui tol - - - lis, qui
 qui tol - lis pec - ca - ta, qui
 qui tol - - - lis, qui tol - - -

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

10

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

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



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13

p

ta mun - di, mi - se - re -

lis pec - ca - ta mun - di,

lis pec - ca - ta mun - di,

ca - ta mun - di,

ta, pec - ca - ta mun - di,

pec - ca - ta mun - di,

pec - ca - ta mun - di,

ca - ta mun - di,

Archi

p

16

re, mi se bis. Qui

no - bis.

no - bis.

re-re no - bis.

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

mi - se - re - re no - bis.

bis.

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

Qui tol - lis pec -
 Qui tol - - -
 Qui tol
 Qui

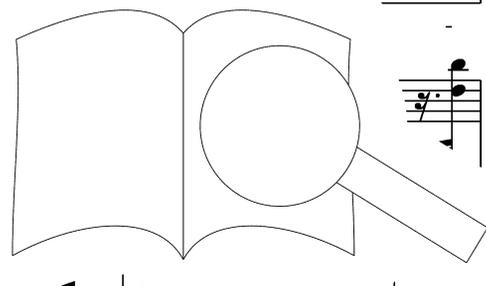
Tutti

qui tol - lis, ris,
 qui tol - lis, pec - ca - ta,
 qui tol - lis pec - ca -
 qui ta is pec - ca - ta mun -

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

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

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qui tol - - - lis pec - ca - ta mun - - *p* - -

qui tol - - - lis pec - ca - ta mun - - *p* - -

ta mun - - di, pec - ca - ta mun - - *p* - -

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

qui tol - - - lis pec - ca - ta mun - - *p* - -

tol - - - lis pec - ca - - - ta mun - - *p* - -

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

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

di, sus - ci - pe, sus - - ci-pe,

di, sus - ci-pe de-pre -

di, sus - ci-pe de-pre -

di, sus - ci-pe de-pre -

di, sus - ci - pe, sus - ci-pe, sus -

di, sus - ci - pe, sus - ci-pe, sus -

di, sus - ci - pe, sus - ci-pe, sus -

di, sus - ci - pe, sus - ci-pe, sus -

di, sus - ci - pe, sus - ci-pe, sus -

di, sus - ci - pe, sus - ci-pe, sus -

di, sus - ci - pe, sus - ci-pe, sus -

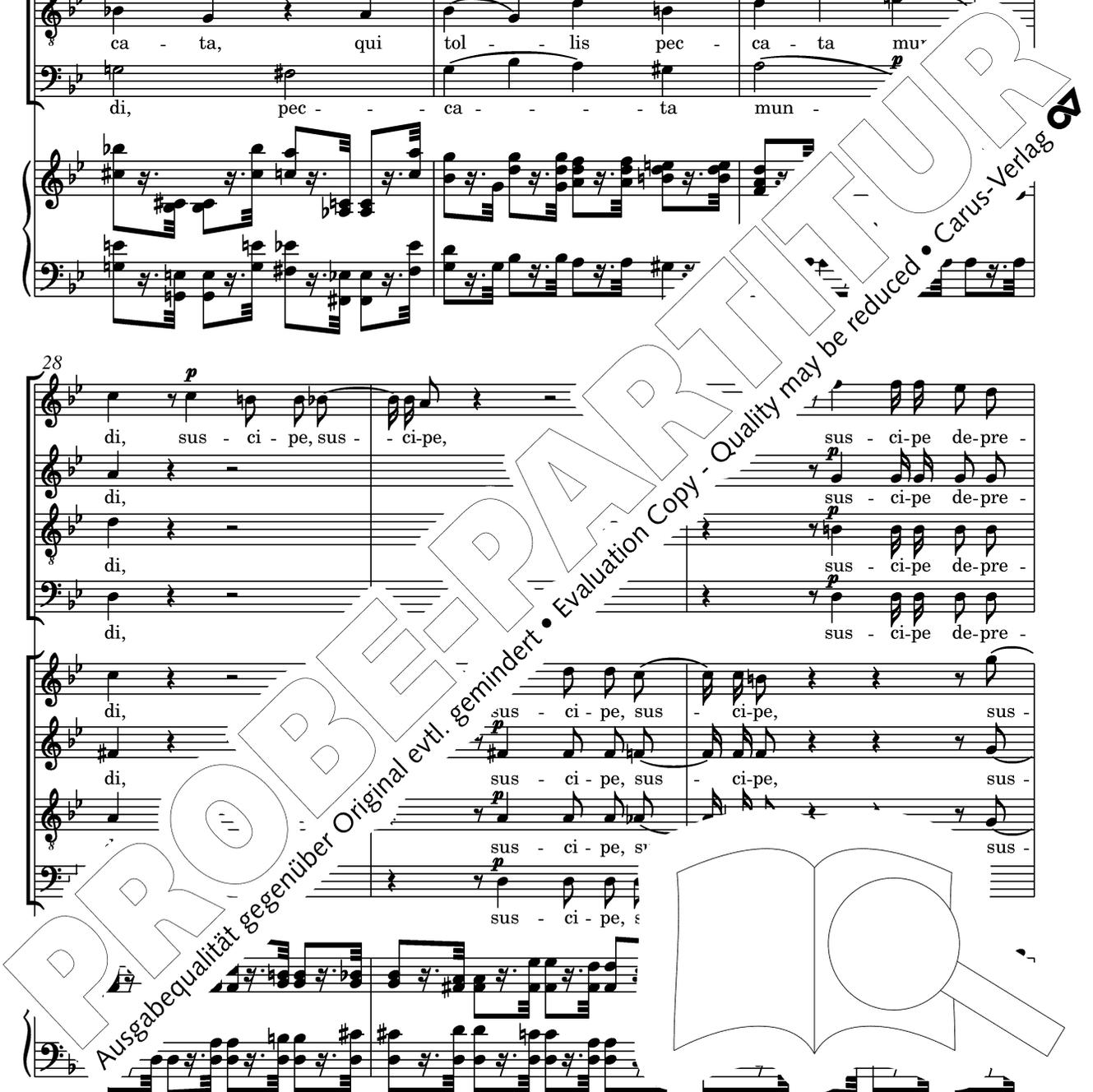
di, sus - ci - pe, sus - ci-pe, sus -

di, sus - ci - pe, sus - ci-pe, sus -

di, sus - ci - pe, sus - ci-pe, sus -

di, sus - ci - pe, sus - ci-pe, sus -

di, sus - ci - pe, sus - ci-pe, sus -



ca - ti - o - nem no - stram. Qui se - des

ca - ti - o - nem no - stram. Qui se -

ca - ti - o - nem no - stram. Qui se -

ca - ti - o - nem no - stram. Qui se -

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

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

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

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

Tutti

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

des ad dex - te - ram qui se - des

des ad dex - te - ram qui se - des

des ad dex - te - ram qui se - des

des, qui se - des ad

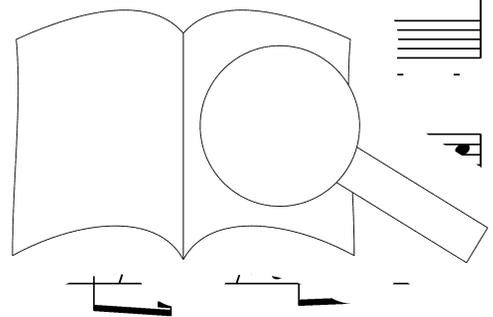
Qui se -

Qui se -

Qui se -

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

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

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

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

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

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

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

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

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

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

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

bis, *p* mi - se - re - re

bis, *p* mi - se - re - re - bis.

bis, *p* mi - se - re - bis.

bis, *p* mi - se - re - bis.

bis, *p* m: - bis.

bis, re no - - bis.

bis, re no - - bis.

bis, re no - - bis.

re no - -

re - re no - -

7. Quoniam

Allegro

2 Oboi
2 Fagotti
Archi, Bassi
ed Organo

Tutti

Archi

f *p*

Va

7

Bassi

14

Tutti

f

20

Soprano II solo

Archi

Quo - ni - am - - - - - lus

27

Soprano I solo

Soprano II solo

San - - - - - tus, tu so-lus tu

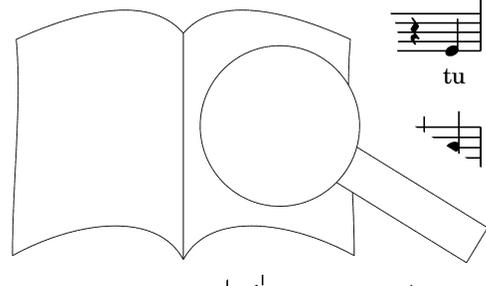
Quo - - - - - lus Do - mi - nus, tu -

San - - - - - tus, tu so-lus

Bassi

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34

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

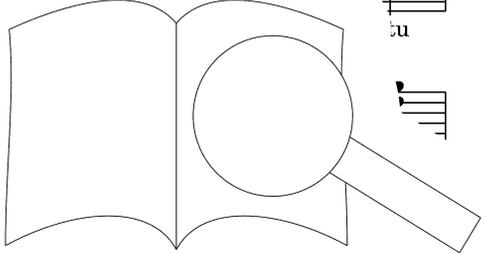
40

tu so - - - - lus Do - - - - is.
 San - ctus, tu so - - - - - lus San - - - - -
 - - - - - lus Al - tis - - - - si:
 - - - - - ni - - - - - ni -

45

Quo - - - - - ni-am tu so-lus San - - - - -
 - - - - - ni-am tu so - - - - - lus
 tu

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50

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

Tutti

56

San -
 ctus, tu so-lus San -
 mus. Tu so-lus San -

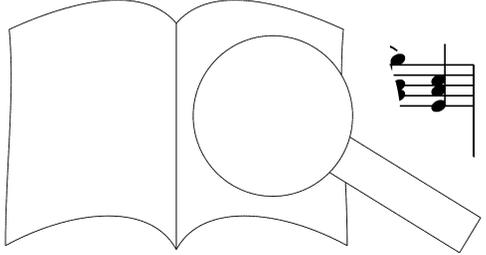
-Ob

62

as. Tu so - lus
 - ctus. Tu so - lus
 - ctus. - lus

Tutti

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67

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

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

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

Tutti

cre - scen - do

f

73

78

Quo - ni - am...

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

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

Quo - ni - am — tu so-lus San-ctus.

Va Bassi

San -

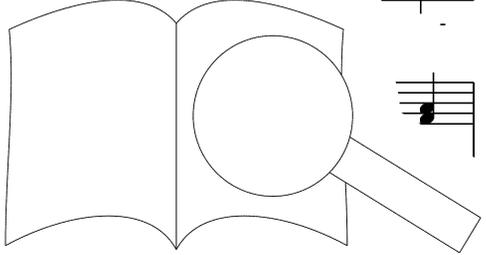
- ni - am — tu so-lus San -

Quo - ni -

+Ob

Va

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101

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

Archi

106

ctus. Quo - - ni - am tu so - lus, tr'

ctus. Quo - - ni - am tu so - lu'

ctus. Quo - - ni - am tu

Tutti

112

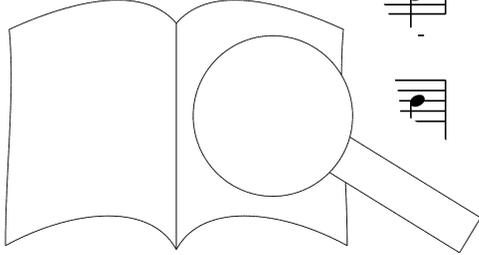
- - lus

so - - - - - lus San-ctus,

tu

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119

so - - - tus so - - - lus
tu so - - - lus

p *fp* *fp* *fp* *fp*
pp *fp* *fp* *fp*

126

San - - - ctus.
San - - - ctus.
San - - - ctus. Quo - -

pp *fp* *fp* *fp*

+Fg Ob.

131

am
quo - ni - am tu

p *fp*

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136

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

+Ob, Fg

141

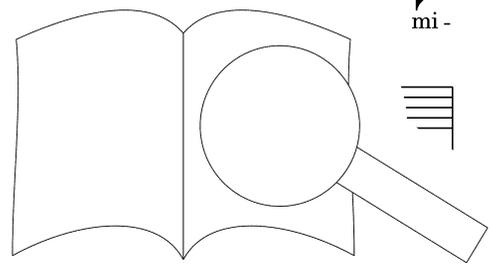
San

146

tu so - lus Do - - mi -
Tu so - lus Do - - mi -
Tu mi -

tti Archi
f p

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151

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

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

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

Tutti

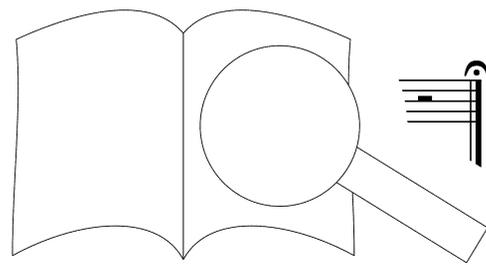
156

tis - si - mus, Al - tis - si - mus.

tis - si - mus, Al - tis - si - mus.

tis - si - mus, Al - tis - si - mus.

162



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8a. Jesu Christe

Adagio

Soprano
Alto
Tenore
Basso

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

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

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

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

Tutti

2 Oboi, 2 Fagotti
2 Corni, 2 Clarini
Timpani
3 Tromboni
Archi, Bassi
ed Organo



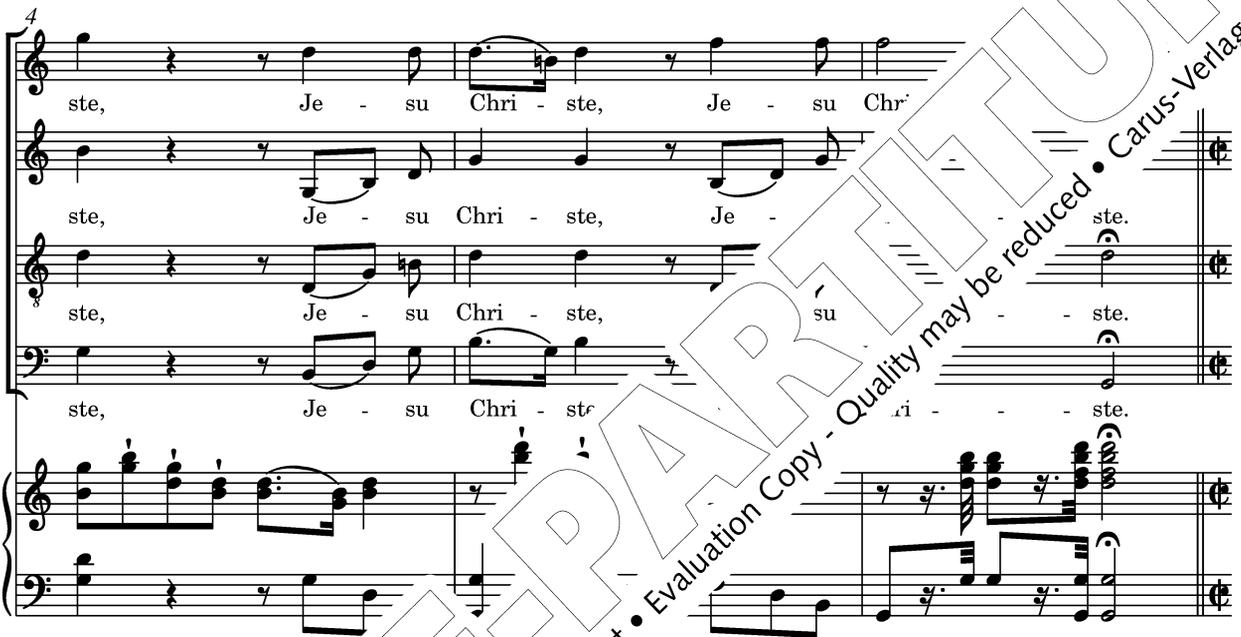
4

ste, Je - su Chri - ste, Je - su Chr'

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

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

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



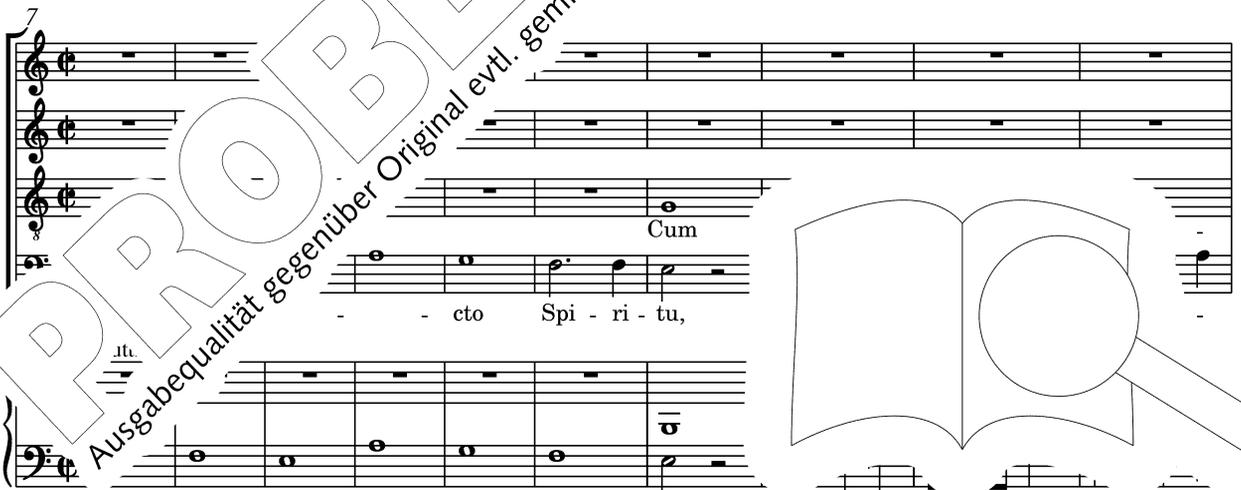
8b. Cum Sancto Spiritu

7

Cum

- - cto Spi - ri - tu,

lt.



17

Cum San -

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

23

Cum San -

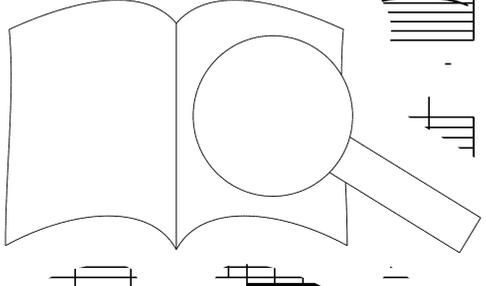
cto Spi - ri - tu, in glo - ri - a De - i Pa - tris. A -

29

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

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52

p *f*

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

p *f*

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

p *f*

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

p *f*

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

58

Cum San -

men, a -

men, a -

64

cto tu, in glo -

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

cto Spi - - ri

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69

men, a - men, a -

De - i Pa - tris. A -

p

74

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

men, a - men,

men, a - men.

men.

f

p

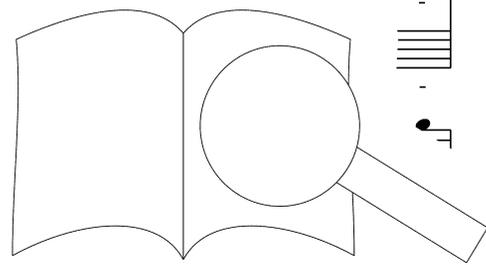
79

a - men, a -

Cum

Cum San

p



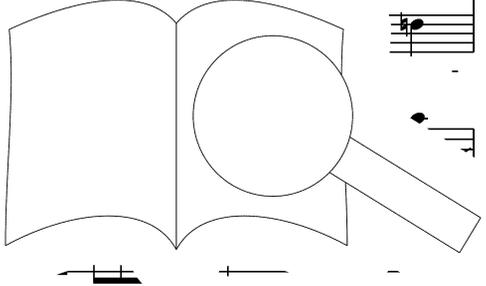
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cto Spi - - - ri - tu, in glo - ri - a De - i Pa - tris. A -

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

San - cto Spi - - - ri - a -

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117

Spi - - - ri - tu. A - - - - -

- - - - - men.

- - - - - cto Spi - - - ri - tu, cum

Cum San - - - - -

122

San - - - - - ri -

- - - - - cto Spi - - - - -

127

men.

Cum

San - - - - - cto

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132

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

Spi - - - ri - tu, in glo -

137

- - - - ri-a, cum

- - - - ri - a.

cum San -

- - - - men.

142

Spi - - - ri - tu.

A - - - - men.

cto - - - - ri - tu.

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Cum San - - - - - San - - - - - cto Spi - - ri -

cto Spi - - ri - tu. A - - - - - men. A - - - - - men, tu. A - - - - - tu. a - - - - -

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162 *f*

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

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

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

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

167 *p*

Cum San - - - cto Spi -

Cum San -

Cum San - - - cto, -

Cum San - - - ri - tu,

Tutti

176

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

a,

in glo - -

181

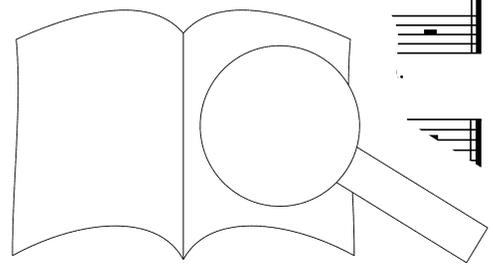
ri-a De-i Pa -
 in glo - ri-a De-i Pa -
 in glo - ri-a De-i Pa -
 ri-a, in glo - ri-a De-i Pa -

186

tris. A -
 tris. A -
 tris. A -
 tris. A -

191

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



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Credo

9. Credo

Allegro maestoso

2 Oboi
2 Fagotti
2 Corni
2 Clarini
Timpani
3 Tromboni
Archi, Bassi
ed Organo

Ctr, Timp, Archi

Ob, Cor

Musical score for strings and woodwinds, measures 1-3. The score is in 3/4 time and features a steady eighth-note accompaniment in the strings and woodwinds.

Musical score for strings and woodwinds, measures 4-6. The score continues with the same accompaniment pattern.

Musical score for strings and woodwinds, measures 7-9. The score continues with the same accompaniment pattern.

Musical score for strings and woodwinds, measures 10-13. The score continues with the same accompaniment pattern.

Vocal score for Soprano I, Soprano II, Alto, Tenore, and Bass, measures 14-16. The lyrics are: Cre - do, cre - do in u - Pa-trem o-mni-pot - en -
Cre - do, De - um, Pa-trem o-mni-pot - en -
Cre - do, Je - um, Pa-trem o-mni-pot - en -
Cre - d u - num De - um, - en -
cre - do in u - num De - um,

tem, fa - cto-rem cae - li et ter - - - - rae, fa - cto-rem cae - li et

tem, fa - cto-rem cae - li et ter - - - - rae, fa - cto-rem cae - li et

tem, fa - cto-rem cae - li et ter - - - - rae, fa - cto-rem cae - li et

tem, fa - cto-rem cae - li et ter - - - - rae, fa - cto-rem cae - li et

tem, fa - cto-rem cae - li et ter - - - - rae, fa - cto-rem cae - li et

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

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

ter - - - rae, vi - si - bi - li-um o - mni-um,

ter - - - rae, vi - si - bi - li-um o - mni-um

ter - - - rae, vi - si - bi - li-um o - mni-um

si - - - um, et in -

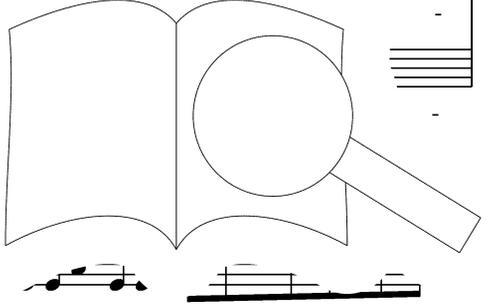
vi - - - bi - - - li - um, et in -

et in - vi - - -

et in - vi -

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30

vi - si - bi - li - um.
 vi - si - bi - li - um.
 - si - bi - li - um.
 - si - bi - li - um.
 si - bi - li - um.

Archi *p* *cresc.* +Ob, Fg

34

Cre - do. Et ir
 Cre - do. ni
 Cre - do. in Do - mi
 Cre - do. - num Do - mi
 Cre in u - num Do - mi

Tutti

38

num Je - sum, Fi - li - um, Fi - li - um De - i u - ni -
 num - li - um, Fi - li - um De - i u - ni -
 num - stum, Fi - li - um, Fi - li - um De - i u - ni -
 num Je - sum Chri - stum, Fi - li - um, ni -
 Je - sum Chri - stum, Fi - li - um, u -

ge - ni - tum. Et ex Pa - tre na - tum an - - - - -

ge - ni - tum. Et ex Pa - tre na - tum an - - - - -

ge - ni - tum. Et ex Pa - tre na - tum an - - - - -

ge - ni - tum. Et ex Pa - tre na - tum

ge - ni - tum. Et ex Pa - tre na - tum, cre - do,

te

an - - - - - te,

cre - do, cre - do, ci -

te o-mni-a

te o-mni-a

te o-mni-a

an - te o-mni-a

sae - - - - - cu - la.

sae - - - - - cu - la.

sae - - - - - cu - la.

- - - - - cu - la.

- - - - - cu - la.

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54

59

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

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

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

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

De - um de De - o, lu - men

Tutti

63

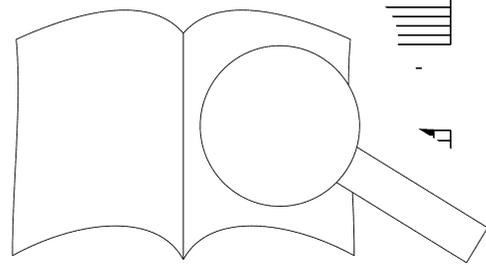
De - - - um ve - rum de - - - ro.

De - - - um ve - - - ro.

De - - - o ve - - - ro.

- - - um ve - rum de - - - ro.

De - - - um ve - ri



67

Ge - ni-tum, non fa - ctum, ge - ni-tum, non
 Ge - ni-tum, non fa - ctum, ge - ni-tum, non
 Ge - ni-tum, non fa - ctum, ge - ni-tum, non
 ro. Ge - ni-tum, non fa - ctum, ge - ni-tum,
 ro. Ge - ni-tum, non fa - ctum, ge - ni-tum,

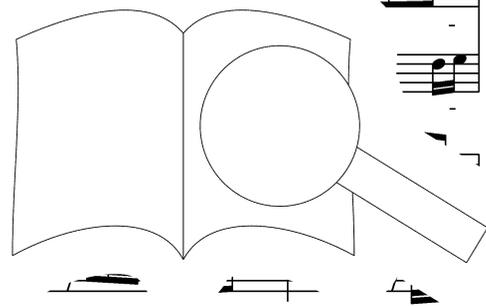
70

fa - ctum, con - - sub -
 fa - ctum, con - -
 fa - ctum, con - -
 non fa - ctum, con - - sub - s^t
 non fa - ctum, con - sub-stan-ti Pa - -

74

Pa - - tr
 stan - ti - e per quem o - -
 stan - per quem o - -
 per quem o
 pe

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78

mni-a fa - cta
 mni-a fa - cta
 mni-a fa - cta
 mni-a fa - cta
 mni-a fa - cta

82

sunt.
 sunt.
 sunt.
 sunt.
 sunt.

Archi

86

pter nos ho - mi - nes, et pro - pter
 ui pro - pter nos ho - mi - nes, et pro - pter
 Qui pro - pter nos ho - mi - nes, et pro - pter
 do. Qui pro - pter
 Cre - do. Qui pro - pte

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90

no - stram sa - lu - tem, qui pro - pter nos ho - - - mi -
 no - stram sa - lu - tem, qui pro - pter nos ho - - - mi -
 no - stram sa - lu - tem, qui pro - pter nos ho - - - mi -
 no - stram sa - lu - tem, qui pro - pter nos ho - - - mi -
 no - stram sa - lu - tem, qui pro - pter nos ho - - - mi -

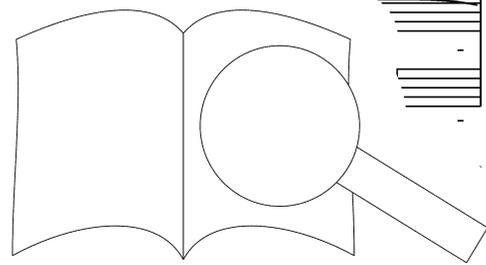
94

nes, et pro - pter no - stram sa - lu - - tem de - scen - dit de cae -
 nes, et pro - pter no - stram sa - lu - - tem de - scen - dit de
 nes, et pro - pter no - stram sa - lu - - tem de - scen - dit de
 nes, et pro - pter no - stram sa - lu - - tem de - scen - dit de
 nes, et pro - pter no - stram sa - lu - - ter - - - lis, de - scen -

98

de - scen -
 scen -

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102

dit de cae - - - lis, de - -
 dit, de - scen-dit de cae - lis, de -
 dit, de - scen-dit de cae - lis, de -
 dit, de - scen - dit, de - scen-dit de cae - lis, de -
 dit, de - scen - dit, de - scen-dit de cae - lis, de -

106

scen - dit de cae-lis, de cae-lis, de cae - - -
 scen - dit de cae-lis, de cae-lis, de cae - - -
 scen - dit de cae-lis, de cae-lis, de cae - - -
 scen - dit de cae-lis, de cae-lis, de cae - - -
 scen - dit de cae-lis, de cae-lis, de cae - - -

Archi

112

de cae - - lis.
 - dit de cae - lis.
 - dit de cae - lis.
 - scen - - dit de cae
 de - scen - - dit de cae

Tutti

10. Et incarnatus est

Flauto solo
Oboe solo
Fagotto solo
Archi, Bassi
ed Organo

Archi

6

Fl

Ob

Fg

11

Archi

Fiati

Archi

Fiati

Archi

Fiati

15

Archi

19

Soprano solo

Et in - car - na - tus est

Fiati

et Spi - - - ri - tu San - - -

24

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

Archi

29

et ho - mo fa -

Archi

Fiati

33

Ob

36

Fiati

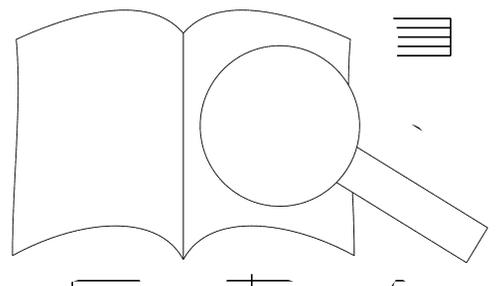
39

et

43

ctus est,

Fiati



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46

ho - - - - mo fa - - - -

Archi

Ob

Fl

Fg

49

- - - - - ctus est. Fiati

Archi

53

Et - - - - -st Fiati

57

de Spi - - - - -cto Fiati

Archi

mf

61

Vir - gi - ne: - - Et ho - mo fa - c

ho - mo

ii

66

fa - - - - -

69

Ob

72

75

Fl

Archi

78

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81

fa - ctus est,

Fl

Archi

Ob

Fg

85

fa -

Fg

Archi

Fg

89

ctus est, fa

93

Fg

97

100

Musical score for measures 100-103. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a minor key and features complex melodic lines with many slurs and ties.

104

Musical score for measures 104-106. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music continues with complex melodic and harmonic textures.

107

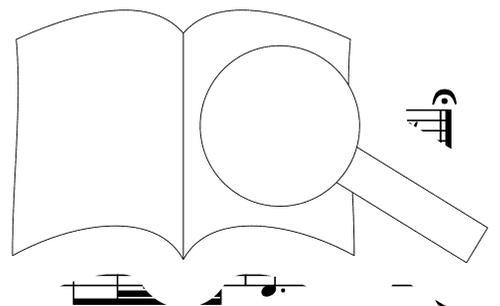
Musical score for measures 107-110. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features dense chordal textures and intricate melodic patterns.

111

Musical score for measures 111-114. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measures 111-112 show a tremolo effect. Measure 113 is marked *Tutti*. The music concludes with a final chord.

11

Musical score for measures 115-118. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features complex rhythmic patterns and a *pp* (pianissimo) dynamic marking.



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Sanctus

11a. Sanctus

Largo

Soprano
Alto
Tenore
Basso

Coro I

Soprano
Alto
Tenore
Basso

Coro II

Soprano
Alto
Tenore
Basso

Tutti

Trb, Cor

Ottoni

2 Oboi, 2 Fagotti
2 Corni, 2 Clarini
Timpani
3 Tromboni
Archi, Bassi
ed Organo

4

San -

S²

ctus

- - ctus

an - - - ctus

San - - - ctus

San - - - ctus

oni

Tutti

7

Do - - - - mi - nus De - us

Do - - - - mi - nus De - us

Do - - - - mi - nus De - us

Do - - - - mi - nus De - us

Archi

p

cresc.

9

Do - - - - mi - nus De - us

Do - - - - mi - nus De - us

Do - - - - mi - nus De - us

Do - - - - mi - nus De - us

Do - - - - mi - nus De - us

Do - - - - mi - nus De - us

Sa - ba-oth,

Sa - ba-oth,

Sa - ba-oth,

Do - - - - mi - nus, Do - mi - nus De - us

Do - - - - mi - nus, Do - mi - nus De - us

Do - - - - mi - nus, Do - mi - nus De - us

Do - - - - mi - nus, Do - mi - nus De - us

p

cresc.

f

cresc.

cresc.

cresc.

cresc.

cresc.

f

cresc.

Sa - ba-oth. Ple - ni sunt cae - li et ter - ra,
 Sa - ba-oth. Ple - ni sunt cae - li et ter - ra,
 Sa - ba-oth. Ple - ni sunt cae - li et ter - ra,
 Sa - ba-oth. Ple - ni sunt cae - li et ter - ra,

Sa - ba-oth. Ple - ni, ple - ni
 Sa - ba-oth. Ple - ni, ple - ni
 Sa - ba-oth. Ple - ni,
 Sa - ba-oth. Ple - ni,

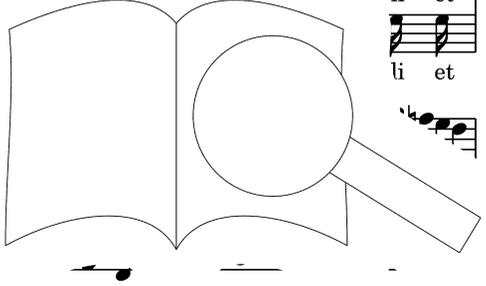
Fg, Trb Bassi Cor, Ctr Bassi Cor, Ctr Bassi

ple - ni ter - - ra
 ple - ni - li et ter - - ra
 cae - li et ter - - ra
 sunt cae - li et ter - - ra

sunt cr sunt cae - li et
 sur a, sunt cae - li et
 et ter-ra,
 li et ter-ra, li et
 li et

Fg, Trb Bassi Fg, Trb

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15

glo - ri - a, glo - ri - a tu - a.
 ter - ra glo - ri - a tu - a.
 ter - ra glo - ri - a tu - a.
 ter - ra glo - ri - a tu - a.
 ter - ra glo - ri - a tu - a.

11b. Hosanna
 Allegro comodo

18

Ho - san - na in ex - cel - sis na in ex - cel - sis

Fg, Va
 p

san-na in ex-cel-sis. Ho - san - na, ho -

cel - - - sis. Ho-san-na, ho - san-na, ho-san-na in ex - cel - - -

In_ ex - cel - - -

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

san-na in ex-cel-sis. Ho - san - na, ho -

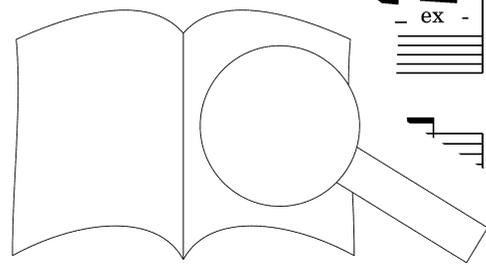
san-na in_ ex-cel-sis. an-na, ho - san - na, ho -san-na

- sis. Ho-sa ho-san-na in ex - cel - - -

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

- sis. Ho-san-na - ex -

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san - na in ex - cel - sis. Ho - san - na

san - na in ex - cel - sis. Ho - san - na, ho - san - na

in ex - cel - sis. Ho - san - na, ho - san - na, ho -

sis. In ex - cel - sis, in ex - cel - sis. Ho - san - na, ho - san - na, ho -

- sis. Ho - san - na, ho - san - na, ho -

cel - sis. Ho - san - na, ho - san - na, ho -

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

in ex - cel - sis. Ho - san - na in ex -

san - na, ho - san - na, ho - san - na

- sis, ho - san - na, ho - san - na, in ex -

san - na in ex - cel - sis,

san - na, ho -

in ex - cel - sis,

In ex - cel - sis,

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32

in_ ex - cel - sis, in ex -
 cel-sis. Ho - san - na in ex - cel - sis.
 in_ ex - cel - sis. Ho - san - na, ho - san - na in_ ex - cel - sis.
 cel-sis. Ho - san - na, ho - san - na in_ ex cel - - -

san-na, ho - san - na in ex -
 - sis. Ho - san - na in ex - cel - sis, in ex - ce'
 - sis.

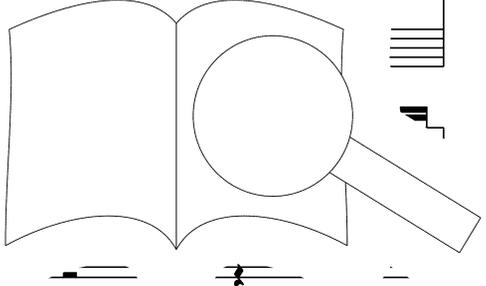
35

cel-sis.
 Ho - san - na, ho - san - na
 in ex - cel - sis. Ho - san - na,
 - sis. Ho - san - na, an - na in ex - cel - sis. Ho - san - na, ho -
 in ex - c - sis.
 cel-sis. Ho - san - na, ho - san - na, ho -
 ce', - na, ho - san - na, ho - san - na,
 - san - na, ho - san - na.

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- - sis.
 in ex - cel - sis. Ho-san - na, ho - san - na in ex -
 ho-san-na in ex - cel - sis. Ho - san -
 san-na in ex - cel - sis. Ho -
 Ho - san - na, ho - san - na in ex - cel -
 - - - na, ho - san - na, ho - san - na, ho - san - na in ex -
 ho - san - na in ex - cel - sis. Ho - san - na in ex - cel - sis.

Ho-san-na in ex - cel - sis. Ho - san - na in ex - cel -
 cel - sis. Ho - san - na in ex - cel - sis. Ho -
 - - - na in ex - cel - sis. Ho - san - na, ho - san - na, ho -
 san-na in ex cel - sis. Ho - san - na in ex -
 - - - si. Ho - san - na in ex - cel - sis. Ho - sa -
 cel - sis. Ho - san - na in ex - cel - sis. Ho - sa -
 sar ex - cel - sis. Ho - sa -
 - - cel - sis. Ho - san - na in ex - cel - sis.

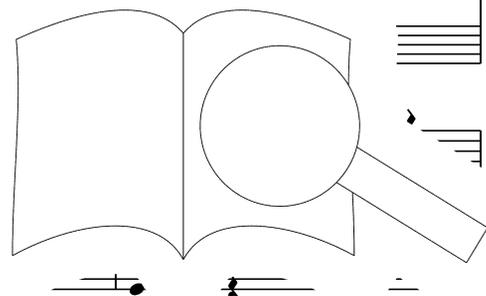


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na, ho - san - na, ho - san - na, ho - san - na in ex - cel - - -
 sis, in ex - cel - sis, in ex - cel - sis. Ho - san - na, ho - san - na in ex - cel -
 na, ho - san - na, ho - san - na, ho - san - na in ex - cel -
 san - na in ex - cel - sis. Ho - san - - - - na in ex - cel -
 cel - sis. Ho - san - na, ho - san - na, ho - san - na in ex - cel - - -
 - - - sis. Ho san - - - na - in ex - cel -
 in ex - cel - sis, in ex cel - - -
 Ho - san - - - r

- sis. Ho - - - san - na in ex - cel - sis,
 sis. Ho - - - san cel - sis. Ho - san - na in ex -
 sis. Ho - - - s ex - cel - sis. Ho -
 sis. Ho - in ex - cel - sis. Ho -
 sis. Ho - - - na,
 Ho - san - - - na, ho - san - na,
 san -
 - san - na in

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in_ ex - cel -

cel-sis. Ho - san - na, ho - san - na in ex -

san-na in ex-cel-sis. Ho - san - na, ho - san - na in ex -

san-na in ex-cel-sis. Ho - san - na, ho - san - na in ex -

ho - - - san - na in ex - cel-sis. Ho- san - na

ho - - - san - na in ex - cel-sis. Ho- san - na

ho - - - san - na in ex - cel-sis. Ho

Ho - - - san - na in ex - cel-sis.

- sis. Ho - - - ex - cel - sis,

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

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

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

san - na

ho - san - na

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in ex - cel - sis. Ho - san - na in ex - cel - sis. Ho -
 in ex - cel - sis. Ho - san - na in ex - cel - sis. Ho -
 in ex - cel - sis. Ho - san - na in ex - cel - sis. Ho -
 in ex - cel - sis. Ho - san - na in ex - cel - sis. Ho -

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

san - na in ex - cel - sis, in ce. sis, in ex - cel - sis.
 san - na in ex - cel - sis, in x - cel - sis, in ex - cel - sis.
 san - na in ex - cel - sis, .s, in ex - cel - sis, in ex - cel - sis.
 san - na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis.
 Ho - sis, in ex - cel - sis, in ex - cel - sis.
 cel - sis, in ex - cel - sis, in ex - cel - sis.
 an ex - cel - sis, in sis.
 an - na in ex - cel - sis.

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Benedictus

12a. Benedictus

Allegro comodo

2 Oboi, 2 Fagotti
2 Corni, 2 Clarini
Timpani
3 Tromboni
Arch. Bassi
ed Organo

Measures 1-3 of the instrumental introduction. The score is in 3/4 time and features a dynamic marking of *f* (forte). The woodwind part includes trills (*tr*) and slurs. The string part provides a rhythmic accompaniment.

Measures 4-6 of the instrumental introduction. The dynamic marking changes to *p* (piano). The woodwind part continues with trills and slurs. The string part maintains the accompaniment.

Measures 7-9 of the instrumental introduction. A cor Anglais (+Cor) is introduced in the woodwind part. The string part continues with the accompaniment.

Measures 10-12 of the instrumental introduction. The dynamic marking is *f*. The woodwind part includes trills (*tr*). The string part continues with the accompaniment.

13 Soprano I solo

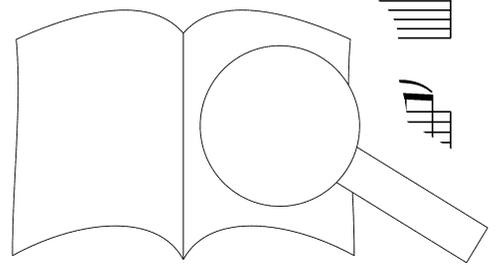
Be - ne - di -
Soprano II solo

Tenore solo

Basso solo

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

Measures 13-15 of the instrumental introduction, accompanying the vocalists. The woodwind part includes trills and slurs. The string part continues with the accompaniment.



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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 Do - mi-ni.

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

Tutti

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

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

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

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

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

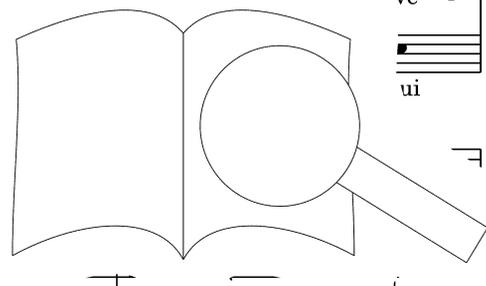
ve - nit, qui

ctus qui ve -

ui

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ve - nit, qui ve - nit, qui ve - nit, qui

ve - nit, qui ve - nit, qui ve - nit, qui

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

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

ve - nit, qui ve - nit, qui ve - nit, qui

ve - nit, qui ve - nit, qui ve - nit, qui

ve - nit, qui ve - nit, qui ve - nit, qui

ve - nit, qui ve - nit, qui ve - nit, qui

nit, qui ve - nit, qui ve - nit, qui

cresc.

nit, qui in no - mi - ne, in

nit, in no - mi - ne, in

nit, in no - mi - ne, in

nit, in no - mi - ne, in

mf *p*

Vc Bassi

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

Tutti
mf *p* *mf* *p*

di - ctus qui ve -
 di - ctus qui ve - it
 di - ctus qui ve - in
 ctus qui ve - - nit in

mf *p*

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

f *p*

Archi Ottoni

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46

- - mi - ne Do - mi - ni.

- - mi - ne Do - mi - ni.

- - mi - ne Do - mi - ni.

- - mi - ne Do - mi - ni.

Archi

Tutti

49

52

Be - ne - di -

Be - ne -

di - - - ctus

di - - - ctus

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

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

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

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

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

be - ne - di - - - ctus qui

Do - mi - ni, qui ve - - - nit,

Do - mi - ni, nit,

Do - mi - ni, qui qui

ve - nit, qui ve -

ve - nit in no - mi - ni, qui ve - - - nit, qui

qui - mi - ni, qui ve - - - nit, qui

Do - mi - ni, ve -

no - mi - ne Do - mi - ni, Tutti qui

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

Archi

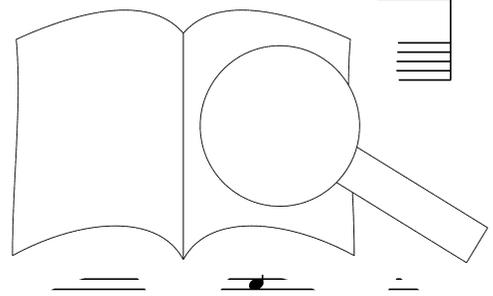
be - ne - di - ctus qui ve -
 be - ne - di - ctus qui ve
 be - ne - di - ctus qui ve - nit in no - mi - ne
 - ctus qui ve - nit, be - ne - ctus qui ve - nit in no - mi - ne

Tutti

Do - mi - ni.
 Do -
 P

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

Archi

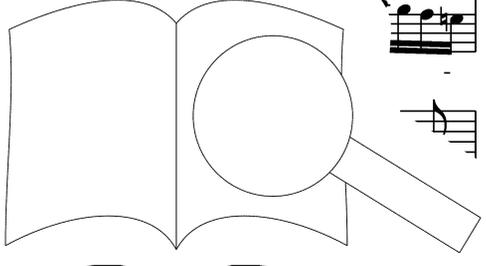


ctus, be - ne - di - ctus,
 di - ctus qui ve - nit, be - ne - di - ctus, be -
 Be - ne - di - ctus qui ve - nit, be - ne - di - ctus, Be - ne -

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

ve - qui ve - nit,
 qui ve - nit, qui

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qui ve - - - nit, qui ve - nit in
 ve - - nit, qui ve - nit in
 - - nit, qui ve - nit in
 - - nit

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

Tutti Archi

Vc

no-mi - ne, in no - mi-ne Do - - mi -
 no - mi-ne, in no - mi-ne Do - - Be - ne -
 no - mi-ne, in no - mi-ne Do - Be - ne -
 in no - mi-ne Be - ne - di - -

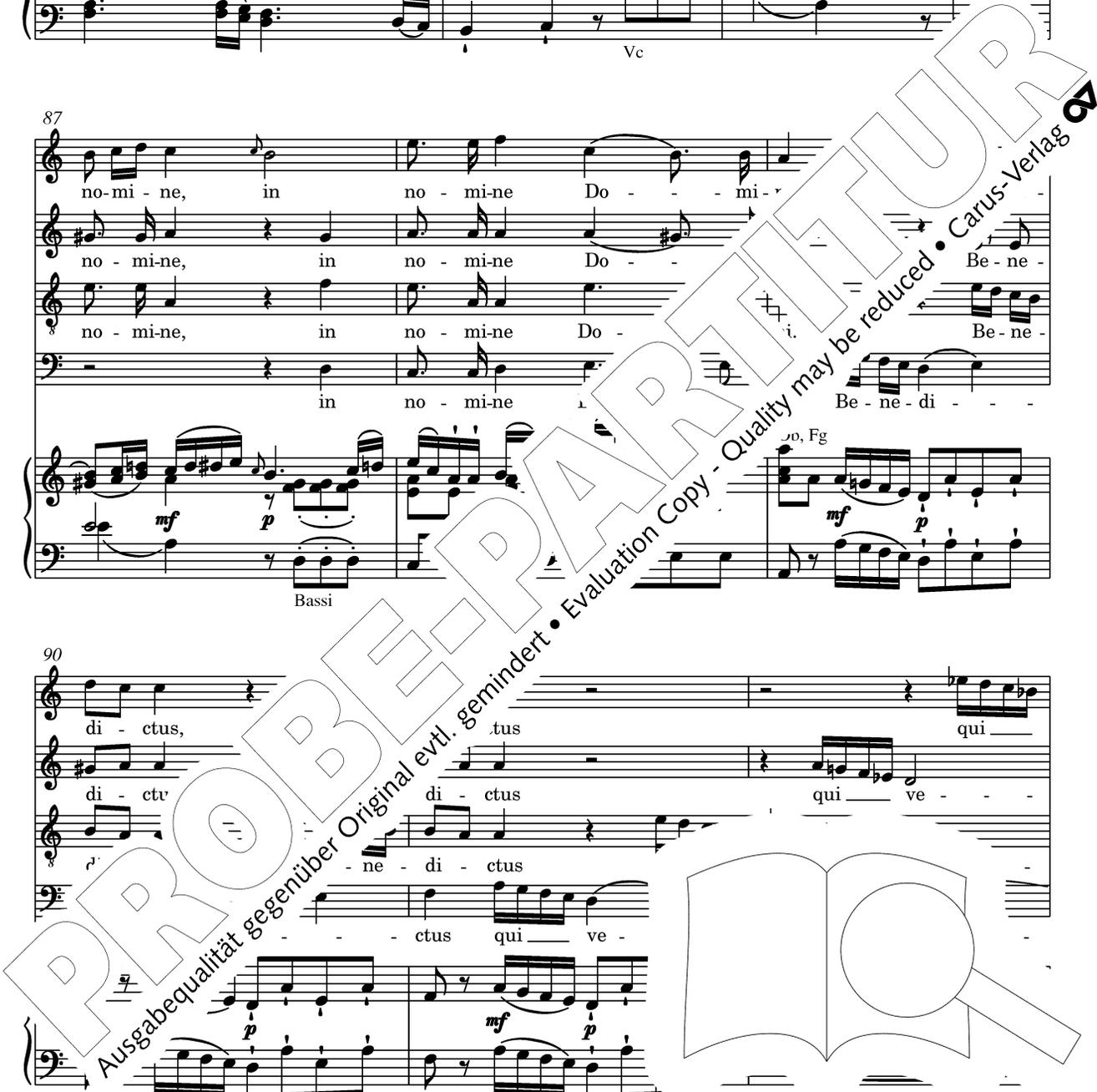
mf *p* *mf* *p*

Bassi

no, Fg

di - ctus, tus qui
 di - ctu di - ctus qui ve - -
 - ne - di - ctus
 - ctus qui ve -

p *mf* *p*



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

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

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

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

Tutti Archi Ottoni

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

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

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

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

Archi Ottoni Archi Ottoni

- - mi-ne. Dr

- m:

- ni.

- mi - ni.

Tutti

Cor

Bassi

tr

12b. Hosanna

107

Soprano

Alto

Tenore

Basso

Coro I

Soprano

Alto

Tenore

Basso

Coro II

Ho - - san - na in ex

Ho - - san - na in - - - - - na, ho - san - na, na,

Ho - - san - na in

cel - sis. Ho -

na, ho - san - na, na,

- san - na in

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in - ex - cel -

cel-sis. Ho - san - na, ho - san - na in ex -

san-na in ex-cel-sis. Ho - san - na, ho - san - na in ex -

san-na in ex-cel-sis. Ho - san - na, ho - san - na in ex -

ho - - - san - na in ex - cel-sis. Ho - san - na,

ho - - - san - na in ex - cel-sis. Ho - san - na,

ho - - - san - na in ex - cel-sis. H

Ho - - - san - na in ex - cel-sis.

- sis. Ho - - - sa. ex - cel - sis,

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

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

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

an - - - na

san - - - na

ho - san - - - na

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in ex - cel - sis. Ho - san - na in ex - cel - - sis. Ho -
 in ex - cel - sis. Ho - san - na in ex - cel - - sis. Ho -
 in ex - cel - sis. Ho - san - na in ex - cel - - sis. Ho -
 in ex - cel - sis. Ho - san - na in ex - cel - - sis. Ho -

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

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

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



Chormusik erleben Jederzeit. Überall.

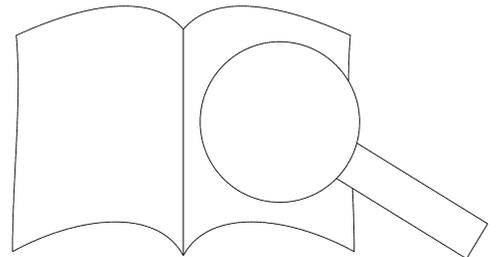
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- Coach zum Erlernen der eigenen Chorstimme
- Schnelle und schwierige Passagen können im Slow-Modus geübt werden
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- Für Tablet und Smartphone

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- Synchronized with first class recordings of renowned performers
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- For tablet and smartphone (Android und iOS)

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THE CHOIR APP



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