

Wolfgang Amadeus
MOZART

Missa brevissima

nach Fragmenten und Skizzen / after fragments and sketches
eingrichtet von / arranged by
Johann Simon Kreuzpointner

Soli e Coro (SATB)
2 Oboi, 2 Trombe, Timpani
2 Violini e Basso continuo

Partitur / Full score



Carus 51.801

Inhalt / Contents

Vorwort	3
Foreword	4
Kyrie	7
Gloria	22
Sanctus	35
Benedictus	43
Agnus Dei	
Agnus Dei (Solo S)	51
Dona nobis pacem	57

Zu diesem Werk ist folgendes Aufführungsmaterial erhältlich:
Partitur (Carus 51.801), Klavierauszug (Carus 51.801/03), Chorpartitur (Carus 51.801/05),
komplettes Orchestermaterial (Carus 51.801/19).

The following performance material is available for this work:
full score (Carus 51.801), vocal score (Carus 51.801/03), choral score (Carus 51.801/05),
complete orchestral material (Carus 51.801/19).

Vorwort

Das verwendete Material

Als Mozart am 15. Januar 1779 von seiner Reise, die ihn nach Mannheim, Paris und München geführt hatte, nach Salzburg zurückgekehrt war, befanden sich – neben weltlichen Werken – aus dem Bereich der Kirchenmusik lediglich die ersten 24 Takte einer reich besetzten Kyrie-Vertonung (KV 322/KV³ 296a) und vermutlich eine 18-taktige Verlaufsskizze zu einem Sanctus (KV³ 296c) in seinem Gepäck.¹ Mozart dachte bereits bei seinem ersten Aufenthalt in Mannheim 1777/78 daran, eine „neue grosse Messe“ für Kurfürst Karl Theodor von der Pfalz zu komponieren,² doch dürften die politischen Ereignisse rund um den bayerischen Erbfolgekrieg ihn dazu bewogen haben, dieses Vorhaben hintan zu stellen. Aller Wahrscheinlichkeit nach wendete er sich Ende des Jahres 1778 wieder der Komposition einer Messe zu und begann mit der Niederschrift. Die Orchesterbesetzung (2 Oboen, 2 Fagotte, 2 Hörner, 2 Trompeten, Pauken, Streicher und Orgel) und die gewählte Tonart (Es-Dur) deuten darauf hin, dass die Messe nicht für Salzburg vorgesehen war.³ Vielmehr darf man annehmen, dass Mozart auf eine Aufführung an einer der Münchner Hofkirchen hoffte, zumal die Arbeiten in München entstanden waren. Es ist nicht ausgeschlossen, dass er sein Vorhaben einer großen Messkomposition für den Kurfürsten Karl Theodor, der nun in München als Kurfürst von Bayern regierte, wieder aufgegriffen hatte.

Etwas drei Jahre zuvor war in Salzburg seine *Missa in C* („Orgel-solomesse“ KV 259) entstanden. Zu dieser Messe existiert auch eine erste unvollendet gebliebene Fassung von Sanctus und Hosanna, die Mozart allerdings verworfen hatte. Die 21 Takte des fertig instrumentierten Fragments verteilen sich auf 9 Takte „Sanctus“ und 12 Takte „Hosanna“.

Schon bevor Mozart am 14. Dezember 1784 in die Wiener Loge „Zur Wohltätigkeit“ aufgenommen wurde,⁴ hatte er eine Reihe von Stücken für diverse Freimaurer-Logen komponiert. Darunter findet sich auch ein dreisätziges Kantaten-Fragment mit dem Titel „Dir, Seele des Weltalls“ (KV 429) in Es-Dur, das vermutlich in Wien um 1783 entstanden sein dürfte. Mozart hat im 1. Satz der Kantate den Part von Violino I, Chorsatz (dreistimmiger Männerchor) und beziffertem Bass ausgeführt. Im 2. Satz sind neben Melodie und (unbeziffertem) Bass die Violinstimmen nur sporadisch ausgearbeitet, der 3. Satz bricht nach wenigen Takten ab.

Zur Entstehungsgeschichte der „Missa brevissima“

Die Idee hinter dem Projekt entstand am 9. April 2015 in Salzburg. Damals diskutierte ich mit Armin Kircher, Kirchenmusikreferent der Erzdiözese Salzburg, über die musikalische Gestaltung von katholischen Wort-Gottes-Feiern und die Verwendbarkeit von klassischen Orchestermessen. Er gab mir die Anregung, aus unvollendeten Ordinariumssätzen von

Mozart eine „Missa brevissima“ bestehend aus Kyrie, Gloria und Agnus Dei zusammenzustellen. Ich wählte dafür das *Kyrie in Es* (KV 322/KV³ 296a) und nahm als Vorlage für die beiden fehlenden Sätze seine Kantate (KV 429). So wie Mozart Teile seiner *Missa in c* (KV 427) später für die Kantate *Davide penitente* (KV 469) wiederverwendete, arbeitete ich, wenn auch in umgekehrter Richtung, Kantatensätze in Ordinariumsteile um. Später verwarf ich den ursprünglichen Plan einer Messe für die Wort-Gottes-Feier und wagte mich an die Skizze KV³ 296c heran, die von Mozart mit „Sanctus“ überschrieben war. Aus dem vorhandenen Material entstanden, unter Einbeziehung des Hosanna-Entwurfes zur *Missa in C* (KV 259), die Ordinariumsteile Sanctus und Benedictus.⁵

Bearbeitung und Ergänzung

Wie obigen Ausführungen zu entnehmen ist, hatte ich von Beginn an nicht vor, die Arbeiten am Projekt „Missa brevissima“ in eine komplette Ordinariumsvertonung münden zu lassen. Da die Besetzung der Komposition mit der Länge des Werkes korrespondieren sollte, beschränkte ich mich beim Orchestersatz auf 2 Oboen, 2 Trompeten und Pauken, Streichtrio sowie Orgel.

Welche Fragmente ich den einzelnen Ordinariumssätzen zugrunde legte, möge die folgende Darstellung sowie eine tabellarische Übersicht auf Seite 6 veranschaulichen.

Das **Kyrie** (KV 322/KV³ 296a) zählt zu den drei von Maximilian Stadler bearbeiteten Fragmenten aus Mozarts Nachlass.⁶ Mozart arbeitete bis Takt 21 den Vokalsatz vollständig aus und notierte in den folgenden drei Takten nur noch ein paar Instrumentalstimmen. Wie Stadler ließ auch ich mit Takt 23 die Reprise beginnen, formte aber den harmonischen Verlauf ab Takt 27 von ihm abweichend zur Tonika, arbeitete seine Idee des Stimmentausches ab Takt 29 anders aus und ließ der Schlussgestaltung etwas mehr Raum. Bei der Reduzierung des Orchesterpartes kam mir der Umstand entgegen, dass im Kyrie die Viola bis auf wenige Takte mit dem Bass unisono geführt ist und die Hörner nur in den ersten 7 Takten ausgearbeitet sind.

Für das **Gloria** verwendete ich den 1. Satz aus dem Kantatenfragment KV 429 und wandelte den Satz, um den Charakter einer Gloria-Vertonung besser zu treffen, vom 4/4-Takt in einen 3/4-Takt um. Mir war bewusst, dass dies einen großen Eingriff in die Originalsubstanz bedeutete, wenngleich sich diese Vorgehensweise auch bei Mozart findet. So lässt Mozart z. B. das „Hosanna“ aus der *Missa in C* („Orgel-solomesse“ KV 259) im Sanctus im geraden und im Benedictus dann im ungeraden Takt erklingen. Die Erstellung eines vierstimmig gemischten Chorsatzes aus der dreistimmigen Vorlage bereitete keine besondere Schwierigkeit. Bei der Unterlegung des lateinischen Textes orientierte ich mich an Mozarts Praxis. An einigen Stellen waren Einschübe nötig, die nicht von Mozart herrühren (Takt 39, 43/44, 47–51, 57–68, 75/76, 86, 92–101).

¹ Günther Massenkeil, „Messen“, in: *Mozarts Kirchenmusik, Lieder und Chormusik*, hg. von Thomas Hochradner und Günther Massenkeil, Laaber 2006, S. 106.

² *Mozart. Briefe und Aufzeichnungen*, herausgegeben von der Internationalen Stiftung Mozarteum Salzburg, gesammelt (und erläutert) von Wilhelm A. Bauer und Otto Erich Deutsch, Kassel etc. 1962, Bd. 3, S. 179, Nr. 388, Z. 90.

³ Die Salzburger Kirchenmusik Mozarts kennt für Trompeten und Pauken, mit Ausnahme der *Litanei in B* KV 125, nur die C-Stimmung.

⁴ Hans-Josef Irmen, *Mozart – Mitglied geheimer Gesellschaften*, Zülpich (Prisca-Verlag) ²1991, S. 97.

⁵ In dieser Form führte ich die einzelnen Ordinariumsteile als „Missa brevissima“ in der Pfarrkirche Langenrohr (bei Wien) mit Studierenden des Konservatoriums für Kirchenmusik der Diözese St. Pölten am 2. April 2016 erstmals auf.

⁶ Das *Kyrie in Es* in der Fassung von Maximilian Stadler ist erschienen unter Carus 51.322.

Die Vorlage zu **Sanctus** und **Benedictus** bildete die oben genannte Skizze (KV³ 296c): Mozart notiert auf einer Zeile acht Takte einer Violinstimme mit knappen Oboeneinwürfen und darunter auf fünf Zeilen eine zehntaktige Fugenexposition. Da bei Mozart sämtliche Sanctus-Vertonungen im Tutti von Chor und Orchester beginnen, interpretierte ich die achttaktige Instrumentalstimme als charakteristische Begleitfigur zu einem schlichten Vokalsatz, den ich nach zwei Takten (Takt 9–10) zur Dominante führte. Die knappe Fugenexposition deutete ich als eigenständigen Teil, da sich die Instrumentalfiguren (Sanctus Takt 1–8) nicht sinnvoll mit dem Fugato kombinieren lassen. Ich folgte hier dem Vorschlag von Alfred Einstein und unterlegte diese Fugenexposition mit dem Benedictus-Text.⁷ Bei meinen Ergänzungen führte ich den Sopraneinsatz vollständig aus und kadenzerte danach ab (Takt 11–15). Da mir das Colla-parte-Mitgehen der Instrumente mit dem Vokalsatz nicht sinnvoll erschien, entwickelte ich darüber einen Kontrapunkt in den Violinstimmen und klammerte die Bläser aus.

Das „Hosanna“, die erste und gestrichene Fassung zu KV 259, transponierte ich nach Es-Dur und legte die Spitzentöne im Sopran (Sanctus Takt 12 und 15; Benedictus Takt 18 und 22) durch Lagenwechsel von Sopran, Alt und Tenor um, da ich den für Mozarts Messen üblichen Ambitus nicht überschreiten wollte. Die Instrumentation konnte ich unverändert übernehmen. Mit Takt 23 beginnen meine Ergänzungen.

Die Vorlage für das **Agnus Dei** basiert auf dem 2. Satz des Kantatenfragmentes KV 429. Die im Original 93 Takte umfassende Arie kürzte ich auf 50 Takte, um die Proportionen innerhalb der Ordinariussätze zu wahren, und fügte eine sechstaktige Überleitung zum „Dona nobis pacem“ hinzu. Dieses greift zwar Motive aus dem Kyrie (KV 322 / KV³ 296a) auf, stellt aber ansonsten eine Neukomposition aus meiner Feder dar.

Klammert man das „Dona nobis pacem“ bei der folgenden Rechnung aus, so rühren von den insgesamt 258 Takten 79 Takte nicht von Mozart her – das ist etwas weniger als ein Drittel. Von dem verbleibenden Teil, der auf Mozart basiert, besteht aber nur ein Viertel (42 Takte) aus Mozarts ursprünglich geplanter *Missa in Es*. Dieser Umstand bekräftigte mich in meinem Vorhaben, an dem Arbeitstitel „Missa brevissima“ festzuhalten. Der für Mozart untypische Titel sollte nicht nur die knappe Messvertonung (ohne Credo) widerspiegeln, sondern auch die Sonderstellung dieser Messkomposition signalisieren.

Wien, im Januar 2017

Johann Simon Kreuzpointner

Foreword

The material used

Apart from the secular works Mozart had written during his trip that had taken him to Mannheim, Paris and Munich, the only religious music that was in his luggage when he returned to Salzburg on 15 January 1779 were the opening 24 measures of an opulently orchestrated Kyrie setting (K. 322 / K.³ 296a) and presumably an 18-measure sketch for a Sanctus (K.³ 296c).¹ During his first stay in Mannheim in 1777–1778, Mozart had already been thinking of composing a “new great mass” for the Elector Charles Theodore of the Palatine,² but it was likely that the political events surrounding the War of the Bavarian Succession prompted him to put this project on hold. At the end of 1778 it was very likely that he went back to composing a mass and commenced with the writing. The orchestration (2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani, strings and organ) and the selected key (E-flat major) suggest that the mass was not intended for Salzburg.³ Rather, it may be assumed that Mozart was hoping for a performance at one of Munich’s court cathedrals, especially since the work had been created in Munich. It cannot be ruled out that he had again taken up his intention of a large-scale composition for the Elector Charles Theodore, who was now ruling in Munich as Elector of Bavaria.

Approximately three years earlier his *Missa in C* (“Organ Solo Mass” K. 259) was composed in Salzburg. His initial unfinished version of the Sanctus and Hosanna for this mass also exists, which Mozart had however abandoned. The 21 measures of the finished instrumentated fragment are comprised of 9 measures “Sanctus” and 12 measures “Hosanna.”

Even before Mozart was admitted into the Viennese Masonic lodge “Zur Wohltätigkeit” (“At the Sign of Beneficence”) on 14 December 1784,⁴ he had composed several pieces for various Masonic lodges. Among them is a three-movement cantata fragment with the title “Dir, Seele des Weltalls” (“To thee, Soul of the Cosmos”) K. 429 in E-flat major, which is believed to have originated in Vienna in 1783. For the first movement of the cantata, Mozart had written out the first violin part, the choir parts (three-part men’s choir) and the figured bass. For the 2nd movement, apart from the melody and (unfigured) bass, the violin parts are only written out sporadically and the 3rd movement breaks off after a few measures.

About the origin of the “Missa brevissima”

The idea behind the project was born in Salzburg on 9 April 2015. Back then I had been discussing with Armin Kircher, church music consultant of the Archdiocese of Salzburg, about the musical structure of Catholic celebrations of the Word of God and the usability of classical orchestral masses. He suggested to me the idea of compiling together a “Missa brevissima” consisting of a Kyrie, Gloria and Agnus Dei taken from unfinished ordinary movements by Mozart. I thereby chose the

¹ Günther Massenkeil, “Messen”, in: *Mozarts Kirchenmusik, Lieder und Chormusik*, edited by Thomas Hochradner and Günther Massenkeil, Laaber 2006, p. 106.

² *Mozart. Briefe und Aufzeichnungen*, edited by the International Mozarteum Foundation Salzburg, compiled (and commented on) by Wilhelm A. Bauer and Otto Erich Deutsch, Kassel etc. 1962, Vol. 3, p. 179, No. 388, line 90.

³ Except for the *Litany in B-flat major*, K. 125, Mozart’s religious music written in Salzburg is composed only in C for the trumpets and timpani.

⁴ Hans-Josef Irmen, *Mozart – Mitglied geheimer Gesellschaften*, Zülpich (Prisca-Verlag) ²1991, p. 97.

⁷ Holger Stüwe, „Skizzen und Fragmente zur Kirchenmusik“, in: *Mozarts Kirchenmusik, Lieder und Chormusik* (wie Fußnote 1), S. 345.

Kyrie in E-flat major (K. 322/K.³ 296a) and adopted his cantata (K. 429) as a template for the two missing movements. In the same way that Mozart later reused parts of his *Mass in C minor* (K. 427) for the cantata *Davide penitente* (K. 469), I reworked, albeit in the opposite direction, cantata movements into parts of the ordinary. Later, I abandoned the original plan for a mass on the Celebration of the Word of God and ventured to approach the sketch K.³ 296c, which has the heading “Sanctus” by Mozart. From the available material, together with the draft for the Hosanna in *Missa in C* (K. 259), the Sanctus and Benedictus sections of the ordinary emerged.⁵

Editing and completion

As can be deduced from the information above, I originally had no intention of turning the work for the “Missa brevissima” project into a complete setting of an ordinary. Since the instrumentation of the composition was supposed to correspond with the length of the work, I restricted myself to 2 oboes, 2 trumpets and timpani, string trio and organ for the instrumentation.

On which fragments I based the individual movements of the ordinary is illustrated in the following presentation as well as in a tabular overview on page 6.

The **Kyrie** (K. 322 / K.³ 296a) is one of the three fragments from Mozart’s manuscripts that was completed by Maximilian Stadler.⁶ Mozart worked the vocal writing in full up to measure 21 and notated only a few instrumental parts in the following three measures. Like Stadler, I also allowed the recapitulation to begin with measure 23; unlike him however I formed the harmonic progression from measure 27 to the tonic, worked out his idea of exchanging the voicing starting in measure 29 differently and gave the final arrangement more breadth. In reducing the orchestra part, it was convenient that, apart from a few measures, the viola line is in unison with the bass and that the horns are only worked out in the first seven measures.

For the **Gloria** I used the first movement from the cantata fragment K. 429 and converted the movement to make it better suited to the character of a Gloria, changing it from common time to triple time. I was aware that this meant reworking the original material greatly, although examples of this can be found in Mozart’s writing as well. For example, Mozart allows for the “Hosanna” from the *Missa in C* (“Organ Solo Mass” K. 259) to be performed in duple meter in the Sanctus and in triple meter in the Benedictus. The creation of a mixed four-part choir movement from the three-part draft did not cause any difficulty. While setting the Latin text to music I oriented myself to Mozart’s practice. In certain places, it was necessary to insert material that was not from Mozart (mm. 39, 43/44, 47–51, 57–68, 75/76, 86, 92–101).

The drafts of the **Sanctus** and **Benedictus** formed the above-mentioned sketch (K.³ 296c): Mozart wrote down eight measures of a violin part with brief oboe interjections on one line and a ten-measure fugal exposition on five lines underneath. Because all of Mozart’s Sanctus settings begin from the chorus and orchestra in tutti, I interpreted the eight-measure instru-

mental part as a characteristic accompanying figure to a simple vocal setting, which I led to the dominant after two measures (mm. 9–10). I construed the brief fugal exposition as a separate entity, as the instrumental figures (Sanctus mm. 1–8) cannot be usefully combined with the fugato. I followed Alfred Einstein’s suggestion here and supplemented this fugal exposition with the Benedictus text.⁷ In my amendments I completed the soprano line and then drew it to a cadence (mm. 11–15). Because it didn’t appear to me that the instrumental colla-parte went along with the vocal line sensibly, I developed a counterpoint above it in the violin parts and factored out the winds.

I transposed the original, rejected version of the “Hosanna” for K. 259 to E-flat major and avoided some very high notes in the soprano (Sanctus mm. 12 and 15; Benedictus mm. 18 and 22) by switching the registers of the soprano, alto and tenor, as I did not want to go beyond the range customary for Mozart’s masses. I could keep the instrumentation unchanged. My additions begin in measure 23.

The template for the **Agnus Dei** is based on the 2nd movement of the cantata fragment K. 429. I shortened the original 93-measure aria to 50 measures to maintain the proportions within the movements of the ordinary and added a six-measure transition to the “Dona nobis pacem.” Although this takes up motifs from the Kyrie (K. 322 / K.³ 296a) it represents a new composition from my hand.

Without taking the “Dona nobis pacem” into account, only 79 of the total of 258 measures were not written by Mozart – approximately less than one third. Of the remaining material, which is based on Mozart, one quarter (42 measures) stem from Mozart’s originally planned *Missa in E-flat major*. This factor reaffirmed my intention to adhere to the working title “Missa brevissima.” Atypical for Mozart, the title should reflect not only the brief mass setting (without the Credo), but also signal the unique role of this mass.

Vienna, January 2017
Translation: Erik Dorset

Johann Simon Kreuzpointner

⁵ In this version, I performed the individual parts of the ordinary as a “Missa brevissima” for the first time in the parish church of Langenrohr (near Vienna) with students of the Conservatory of Church music of the diocese St. Pölten on 2 April 2016.

⁶ Maximilian Stadler’s version of the *Kyrie in E-flat major* can be found in Carus 51.322.

⁷ Holger Stüwe, “Skizzen und Fragmente zur Kirchenmusik”, in: *Mozarts Kirchenmusik, Lieder und Chormusik* (see footnote 1), p. 345.

	Köchel-Verzeichnis, 1./2. Auflage <i>Köchel catalogue, 1st/2nd edition</i>	Köchel-Verzeichnis, 3. Auflage <i>Köchel catalogue, 3rd edition</i>
Kyrie	KV 322 = KV Anh. 12	KV 296a = KV 296b
Gloria	KV 429 1. Satz / <i>1st movement</i>	KV 468a 1. Satz / <i>1st movement</i>
Sanctus	Sanctus: deest Hosanna: KV 259 1. Entwurf / <i>1st draft</i>	Sanctus: KV 296c T. / <i>mm.</i> 1–9 Hosanna: KV 259 1. Entwurf / <i>1st draft</i>
Benedictus	Benedictus: deest Hosanna: KV 259 1. Entwurf / <i>1st draft</i>	Benedictus: KV 296c T. / <i>mm.</i> 10–18 Hosanna: KV 259 1. Entwurf / <i>1st draft</i>
Agnus Dei	Agnus Dei: KV 429 2. Satz / <i>2nd movement</i> Dona nobis pacem: Kreuzpointner	Agnus Dei: KV 468a 2. Satz / <i>2nd movement</i> Dona nobis pacem: Kreuzpointner

Missa brevissima

Wolfgang Amadeus Mozart

1756–1791

Kyrie

nach Fragmenten und Skizzen eingerichtet von
Johann Simon Kreuzpointner (*1968)

Largo

Oboe I

Oboe II

Clarino I
in Mi^b/Es

Clarino II
in Mi^b/Es

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

Violino I

Violino II

Soprano

Alto

Tenore

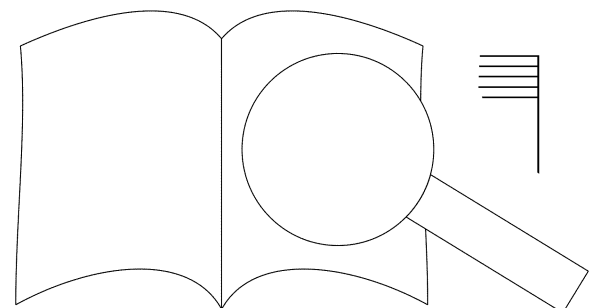
Basso

Auffüh. Duration: ca. 15 min.

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3

p *f*

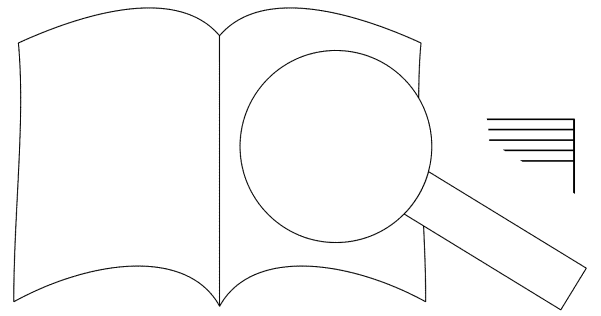
f

f

3 *p*

utti
Ky - ri - e,
f Tutti
Ky - ri - e,
f Tutti
Ky - ri - e,
f Tutti

solo



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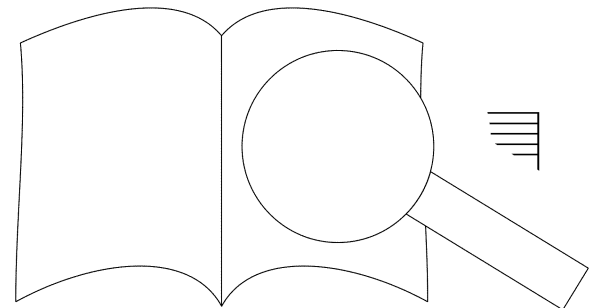
6

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

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

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

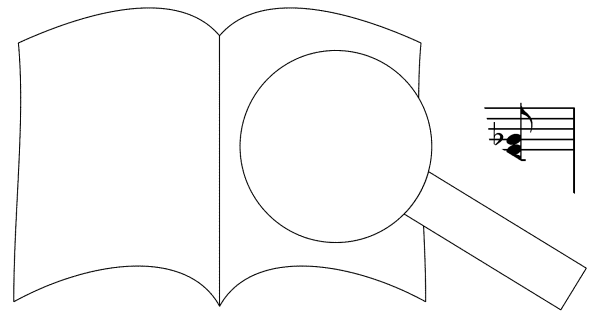
Ky - ri - e e -

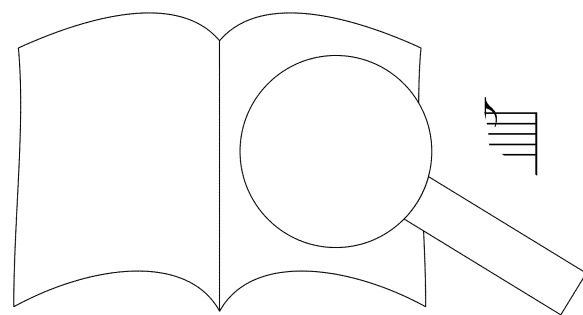


9

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

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Musical notation for the first system, measures 13-15. It consists of two staves in G major, 4/4 time. The first staff has a melodic line with a long note in measure 13 and a half note in measure 14. The second staff has a bass line with a half note in measure 13 and a quarter note in measure 14.

Musical notation for the second system, measures 16-18. It consists of two staves in G major, 4/4 time. The first staff has a melodic line with a half note in measure 16 and a quarter note in measure 17. The second staff has a bass line with a half note in measure 16 and a quarter note in measure 17.

An empty musical staff for the third system.

Musical notation for the third system, measures 19-21. It consists of two staves in G major, 4/4 time. The first staff has a melodic line with a half note in measure 19 and a quarter note in measure 20. The second staff has a bass line with a half note in measure 19 and a quarter note in measure 20. A dynamic marking 'p' is present in measure 20.

Musical notation for the fourth system, measures 22-24. It consists of two staves in G major, 4/4 time. The first staff has a melodic line with a half note in measure 22 and a quarter note in measure 23. The second staff has a bass line with a half note in measure 22 and a quarter note in measure 23. A dynamic marking 'p' is present in measure 23. A 'Solo' marking is present in measure 24.

Ky - ri - e e - le - -

Chri - ste_ e -

Ky - ri - e e - le -

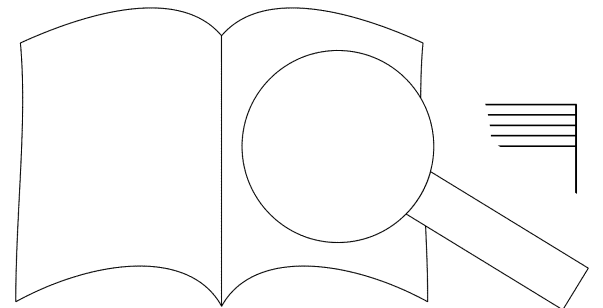
lei - son,

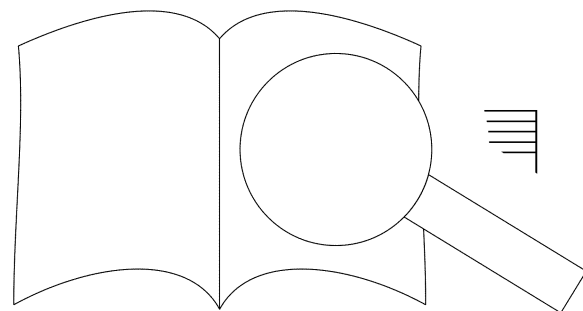
i - son.

lei

i - son.

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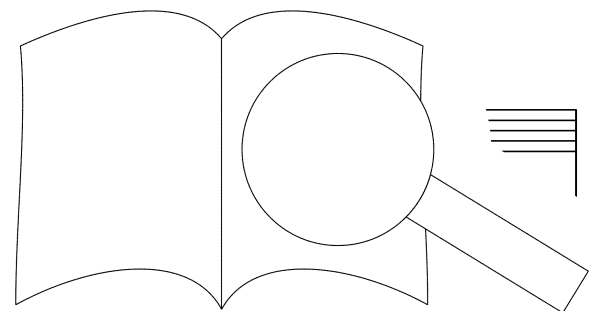
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Chri - son, e - lei -

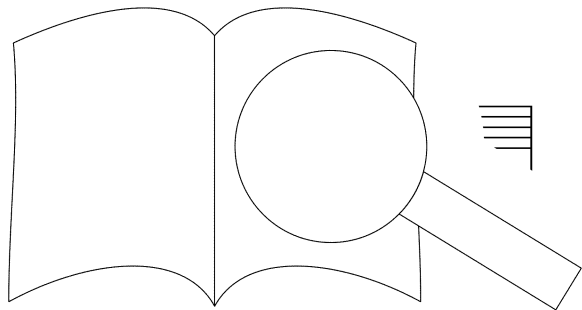
f Tutti lei - son. Chri e - lei - son. *p* Chri - ste e -

ste e - lei - son. *p* Chri - ste e -

ste e - lei - son Chri - ste e -



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p *pp* *f*

f *f*

f

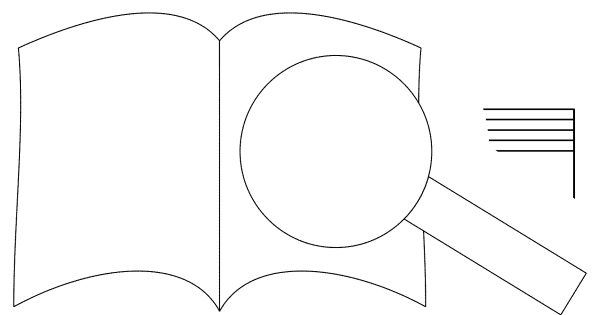
pp *f* *pp*

f *f*

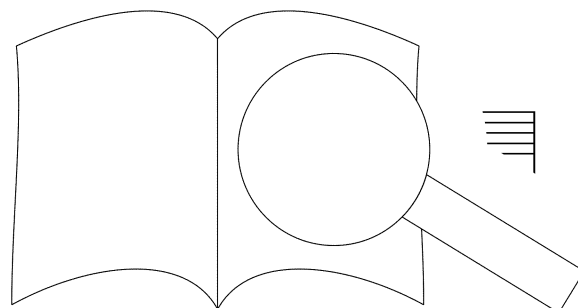
Ky - ri - e,
Ky - ri - e,
Ky - ri - e.

rgano *pp*

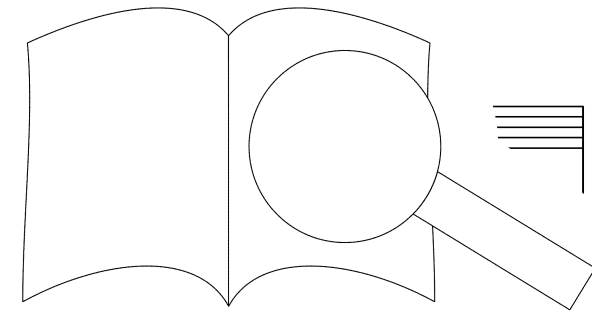
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Ky - ri - e, Ky - ri - e e -
 Ky - ri - e, Ky - ri - e
 Ky - ri - e,
 Ky - r



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Musical notation for the first system, consisting of two staves. The first staff has a dynamic marking of *p* and the second staff has a dynamic marking of *f*. The music is in a key with two flats and a common time signature.

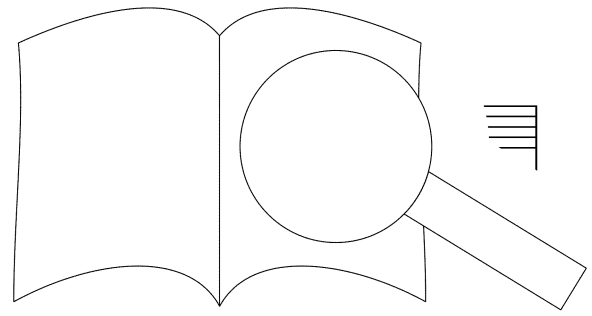
Musical notation for the second system, consisting of two staves. The first staff has a dynamic marking of *p* and the second staff has a dynamic marking of *f*.

Musical notation for the third system, consisting of two staves. The first staff has a dynamic marking of *p* and the second staff has a dynamic marking of *f*.

Musical notation for the fourth system, consisting of two staves. Both staves feature trills (tr) and dynamic markings of *p* and *f*.

Vocal notation with lyrics for the fifth system. The lyrics are: "son, e - lei - son, Ky - ri - e e - son, e - lei - sor Ky - ri - e e - son, e - lei - son. Ky - ri - e e - son, e - lei - son." The notation includes dynamic markings of *p* and *f*.

Musical notation for the sixth system, consisting of two staves. The first staff has a dynamic marking of *p*. Below the staves are the numbers 6, 4, 3, 5, 2, likely indicating fingerings.



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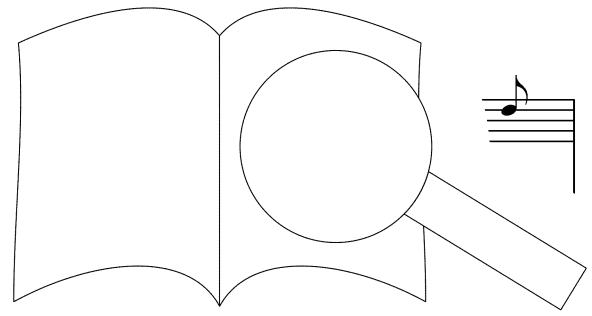
lei - son, e - lei - e - le - - - i -

lei - - - - - y - ri - e e - le - - - i -

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

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

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Musical notation for the first system, consisting of two staves. The first staff has a dynamic marking of *p* and the second staff has a dynamic marking of *f*.

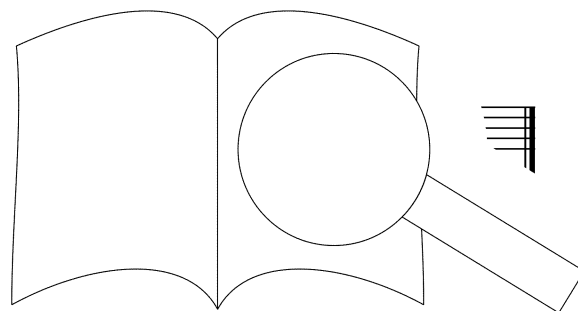
Musical notation for the second system, consisting of two staves. Both staves have a dynamic marking of *f*.

Musical notation for the third system, consisting of a single staff with a dynamic marking of *f*.

Musical notation for the fourth system, consisting of two staves. The first staff has dynamics *p* and *f*, and a trill marking (*tr*). The second staff has a dynamic marking of *f*.

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

Musical notation for the fifth system, consisting of two staves. The first staff has a dynamic marking of *p* and the second staff has a dynamic marking of *f*. Fingerings 5 6 and 5 are indicated below the notes.



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Gloria

Allegro

Oboe I

Oboe II

Clarino I
in Mi^b/Es

Clarino II
in Mi^b/Es

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

Violino I

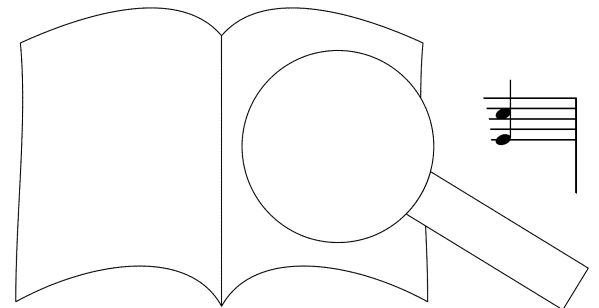
Violino II

Soprano

Alto

Tenore

Basso



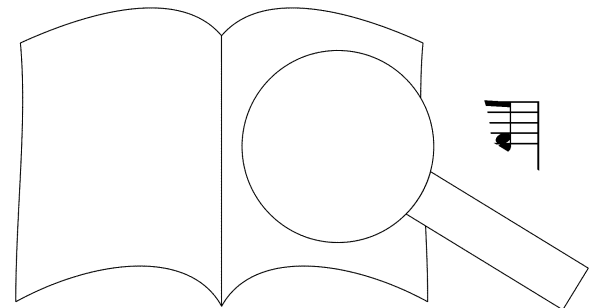
ter - ra pax, — bus bo-nae vo-lun-ta -

ter - ra pax, — mi - ni - bus bo-nae vo-lun-ta -

ter - ra ho - mi - ni - bus bo-nae vo-lun-ta -

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

7 - 6 — 5 6 6 - 5 - 6 —
4 — 3 6 4 - 3 - 4 —



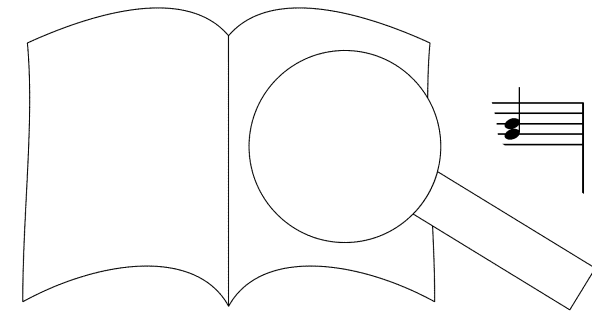
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tis. Lau - da - mus . . . ci - mus te, ad - o -

tis. Lau - r be - ne - di - ci - mus te, ad - o -

tis. e, be - ne - di - ci - mus te, ad - o -

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



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Ob *p* *f*

VI *f*

ra - mus_ te, glo-ri - fi - ca - mus_ te. Gra - ti - as

ra - mus te, glo-ri - fi - ca - mus te. *f*

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

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

6 5

4 3

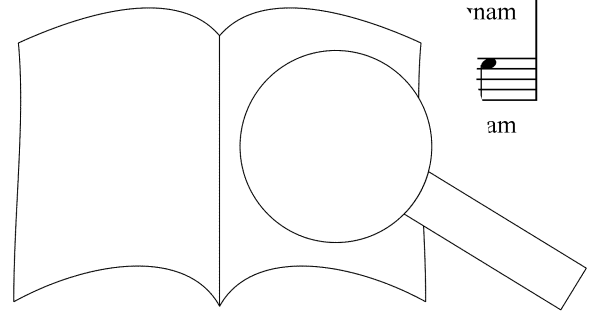
a - gi - mus, - bi pro - pter ma - gnam

Gra - ti ti - bi pro - pter ma - gnam

a - mus ti - bi nam

a - gi - mus ti - bi am

3 5



glo - ri - am tu - am. Do - mi - ne De - us, Rex coe - le - stis,
 glo - ri - am tu - am.
 glo - ri - am tu - am.
 glo - ri - am tu - am.

6 6 6 5 4 5 7 6 5

Je Fi - li u - ni - ge - ni - te, Do - mi - ne
 Je - su Chri - -
 - pot - ens. su

6 4 6 7 6 6 7



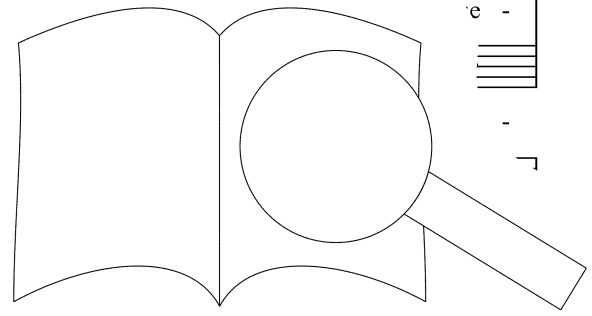
p *f* *f* *f* *f* *f* *f* **Tutti**

De - us, A-gnus De - i, Fi - li - us Pa - tris. Qui tol - lis pec - ca - ta, ste. Qui tol - lis pec - ca - Chri - ste. Qui tol - lis pec - ste. Qui tol - l'

4 6 6 - 6 - 4b 6 - 5 4 - 5 # 6 5

pec - ca - ta re - re, mi - se-re-re no - bis, Solo
 pec - ca - mi - se - re - re, mi - se - Solo
 per mi - se Solo e -
 di, mi - se

#7 #8 #4 6 7 6 5
 6 4 # 6 5



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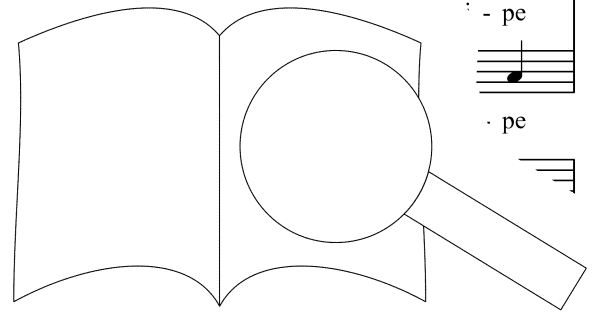
mi - se - re - re no - bis, mi - se - re - re no - bis. Qui tol - lis pec - ca - ta,
 re - re no - bis, mi - se - re - re no - bis. Qui tol - lis pec - ca
 re - re no - bis, mi - se - re - re no - bis. Qui tol - lis pec
 re - re no - bis, mi - se - re - re no - bis. Qui tol -

6 7 6 - 6 6 4 # 6 5

pec - ca - ta ci - pe, sus - ci - pe
 pec - sus - ci - pe, sus - ci - pe
 sus - ci - pe
 sus - ci - pe
 sus - ci - pe
 sus - ci - pe

7 - 6 -

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de - pre - ca - ti - o - nem no - stram. Qui se - des ad dex - te - ram,

de - pre - ca - ti - o - nem no - stram. Qui se - des ad dex -

de - pre - ca - ti - o - nem no - stram. Qui se - des ad

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

6 - 6 6 4 3 5 6 5

ad dex - te - ram no - bis, mi - se - re - re no - bis,

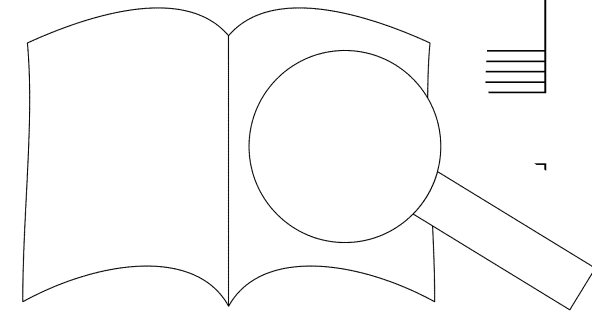
ad dex -

- tris.

6 5 7 6 5 6 4 3 5 2

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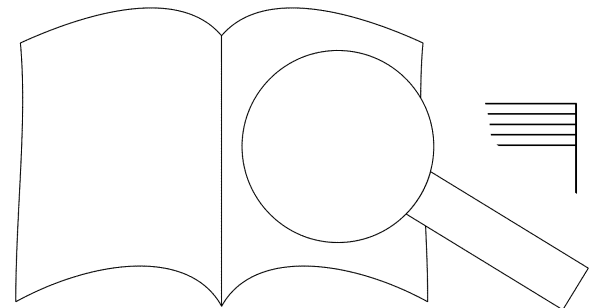
mi - se - re - re no - bis.

Tutti
Quo - ni - am tu so - lus

f
Quo - ni - am tu so - lus

f
Quo - ni - am tu so - lus

f
Quo - ni - am tu so - lus



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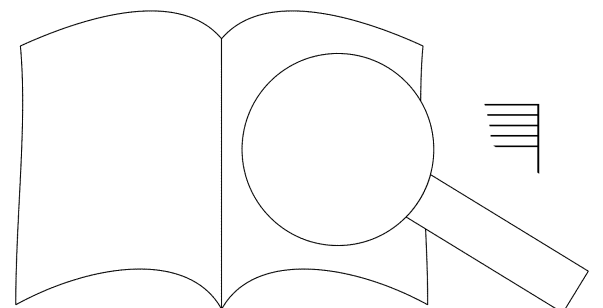
San - ctus, tu so - lus Do - mi - r .is - si - mus, tu so - lus

San - ctus, tu so - lus - m' ius Al - tis - si - mus, tu so - lus

San - ctus, tu cu so - lus Al - tis - si - mus, tu so - lus

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

7 ——— 6 ——— 5 ——— 9 ——— 5 ———
4 ——— 4 ——— 3 ——— 4 ———



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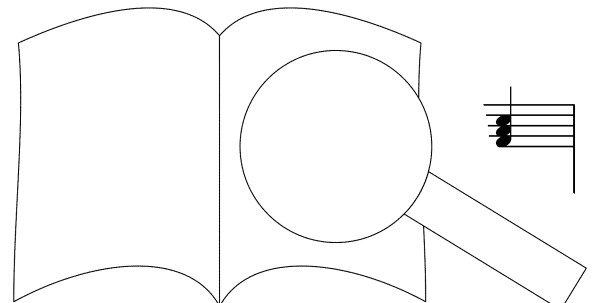
Do - mi - nus, tu so - lus Al - tis - si - mus. San - cto Spi - ri - tu, in

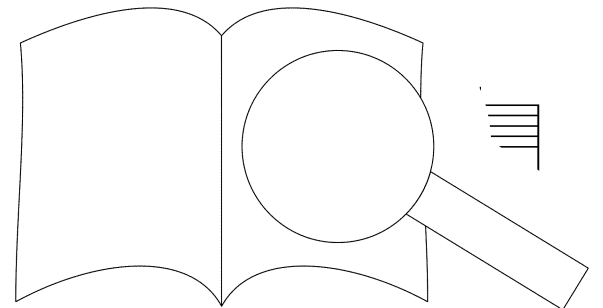
Do - mi - nus, tu so - tis. Cum San - cto Spi - ri - tu, in

Do - mi - nus, tu so - tis. Cum San - cto Spi - ri - tu, in

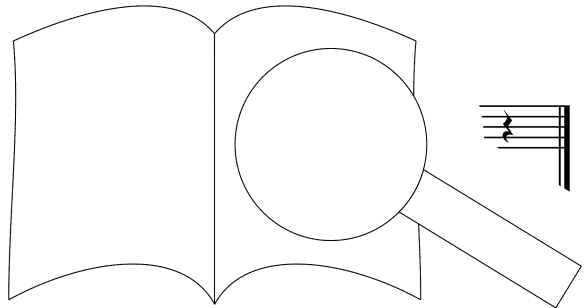
Do - n - tis - si - mus. Cum San - cto Spi - ri - tu, in

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Sanctus

Maestoso

Oboe I

Oboe II

Clarin I
in Mi^b/Es

Clarin II
in Mi^b/Es

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

Violino I

Violino II

Soprano

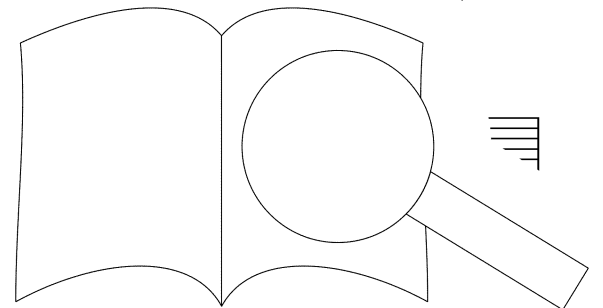
Alto

Tenore

Basso

The musical score for the Sanctus section includes parts for Oboe I and II, Clarin I and II in Mi^b/Es, Timpani in Mi^b-Si^b/es-B, Violino I and II, and vocal soloists (Soprano, Alto, Tenore, Basso). The woodwinds and strings play a rhythmic pattern of eighth notes, alternating between fortissimo (f) and piano (p) dynamics. The vocal soloists enter with the lyrics: "San-ctus, San-ctus Do-mi-nus, Do-mi-nus De-us". The score is marked with dynamics like *f*, *p*, and *Tutti*. The tempo is *Maestoso*.

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Allegro moderato

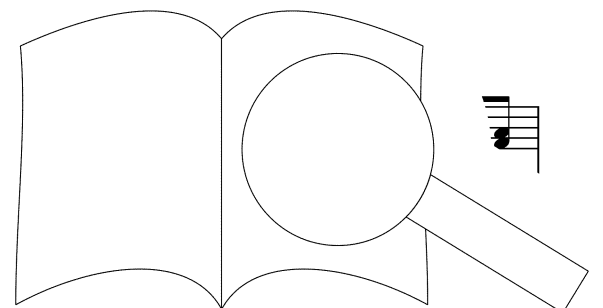
- ri - a tu - a. *f* Tutti in ex - cel - sis. Ho - san - na in ex -

glo - ri - a a. *f* Tutti - san - na in ex - cel - sis. Ho - san - na in ex -

glo - ri - a. *f* Ho - san - na in ex -

glo - a. *f* Ho - san - na in ex -

6 - 6 - 6 5
5 - 4 3



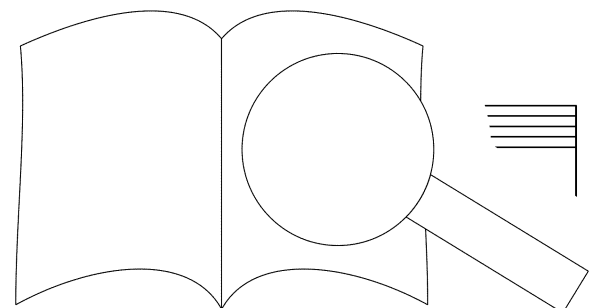
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Solo *f* Ho - san - na in ex - ce' Ho - san - na,

Solo *p* cel - sis. Ho - sar ex in ex - cel - sis. Ho - san - na,

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

f cel - sis Ho - san - na in ex - cel - sis. *p* Ho -



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Musical notation for the first system, consisting of two staves. The first staff begins with a dynamic marking of *f* (forte) and the second staff with *p* (piano). The music is in a minor key and features a melodic line with some grace notes.

Musical notation for the second system, consisting of two staves. Both staves begin with a dynamic marking of *f* (forte). The music continues the melodic and harmonic development from the previous system.

Musical notation for the third system, featuring a single staff with a dynamic marking of *f* (forte). This appears to be a continuation of the bass line or a specific instrumental part.

Musical notation for the fourth system, consisting of two staves. The first staff has a dynamic marking of *f* (forte) and the second staff has *p* (piano). The music includes some complex rhythmic patterns and phrasing.

Vocal and organ accompaniment notation for the fifth system. It includes lyrics for four different parts:

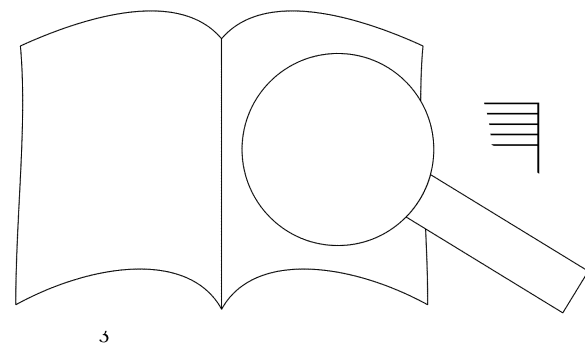
1. *ho - san - na, - sis. Ho -*

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

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

4. *san - na, - san - na in ex - cel - sis.*
 Dynamics markings *f* and *p* are used throughout.

Musical notation for the sixth system, including the text "Bassi ed Organo" and the number "6". It shows the accompaniment for the organ and bass.

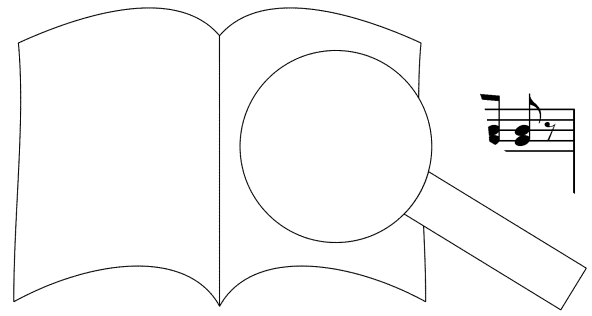


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Bassi 6
ed Organo



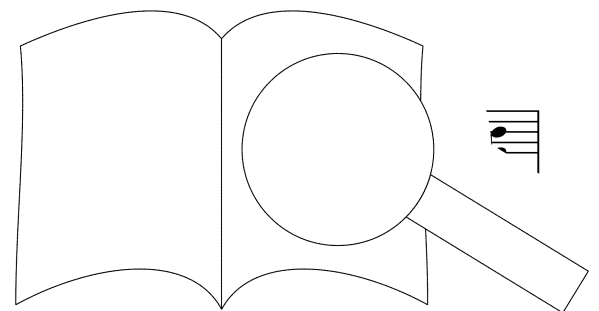
Tutti
ho - san - na in ex - cel - sis. ho - san - na

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

Solo
ho - san - Ho - san - na, ho - san - na

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

6 5 6 6 - 5
4 3 5 - 3



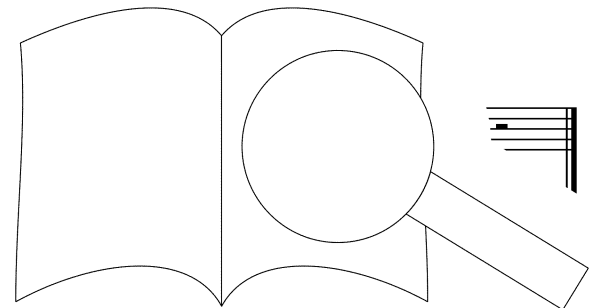
f Tutti
in ex - cel - sis. Ho - san na in ex - cel - sis.

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

f Tutti
in ex - cel - sis. na in ex - cel - sis.

f Tutti
in ex - cel - sis. san - na in ex - cel - sis.

8 — 8 — 6 — 5 — 6 —
3 — 3 — — — — —



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Benedictus

Andante

Oboe I

Oboe II

Clarin I
in Mi^b/Es

Clarin II
in Mi^b/Es

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

Violino I

Violino II

Soprano

Alto

Tenore

Basso

The musical score is arranged in a standard orchestral format. The woodwind section includes Oboe I and II, Clarin I in B-flat/E-flat, and Clarin II in B-flat/E-flat. The percussion section includes Timpani in B-flat-Si-flat/E-flat-B. The string section includes Violino I and Violino II. The vocal section includes Soprano, Alto, Tenore, and Basso. The score is in 3/4 time and B-flat major. The tempo is Andante. The woodwinds and strings play a melodic line, while the vocal soloists enter with the text 'Be - ne - di - ctus qui'.

The vocal line and piano accompaniment are shown. The vocal line includes the text: 'Be - ne - di - ctus qui' (Tenore) and 'di - ctus qui ve -' (Basso). The piano accompaniment features a melodic line with a forte dynamic (f) and a bass line with a piano dynamic (p). The piano part includes a large graphic of an open book and a magnifying glass, symbolizing a detailed view of the score.

5

(Solo) Be - ne -

(Solo) Be - ne - di - ctus qui ve - nit, qui

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

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

b7 6 b7 46 7 7 4 3

10

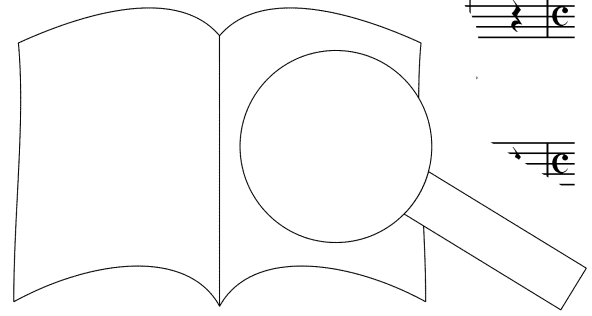
di - ctus qui nit in no - mi - ne Do - mi - ni.

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

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

o - mi - ni, in no

7 7 b7 b7 9 6 6



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Solo *f* Tutti

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

Solo *f* Tutti

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

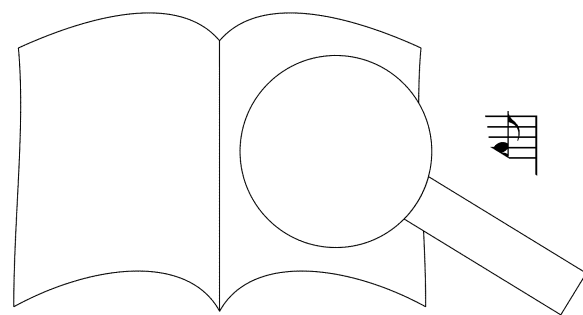
f

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

f

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

6 7 - 9 8
4 3 - 4 3



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

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

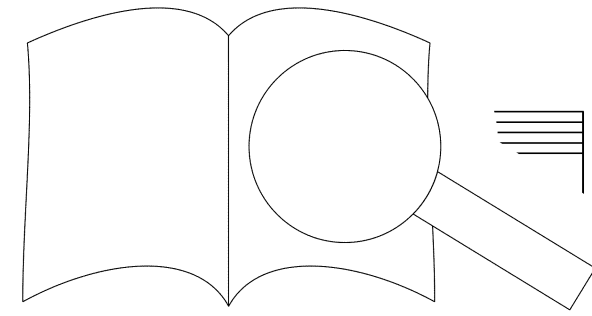
san - na in ex - ce' san - na, ho - san - na,

san - na Ho - san ho -

Organo: *tasto solo*

Bassi

4 7 6 5
4 3 4 3



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Musical notation for the first system, featuring two staves. The first staff begins with a dynamic marking of *f* and later changes to *p*. The second staff also begins with *f* and changes to *p*. The music consists of eighth and sixteenth notes.

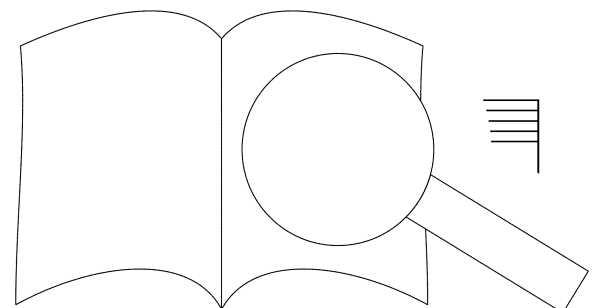
Musical notation for the second system, featuring two staves. Both staves begin with a dynamic marking of *f*. The music continues with eighth and sixteenth notes.

Musical notation for the third system, featuring a single bass staff with a dynamic marking of *f*. The music consists of eighth notes.

Musical notation for the fourth system, featuring two staves. Both staves begin with a dynamic marking of *f* and later change to *p*. The music consists of eighth and sixteenth notes.

Vocal notation for the fifth system, including lyrics and dynamic markings *f* and *p*. The lyrics are: ho - san - na in ex - cel - sis - na, ho - ho - san - na in ex - c Ho - san - na, ho - ho - san - na Ho - san - na, ho - san - na

Musical notation for the sixth system, including lyrics and dynamic markings *f* and *p*. The lyrics are: san - na sis. Ho - san - na, .gano 6 6 6 5 4 3 Organo: tasto Bassi



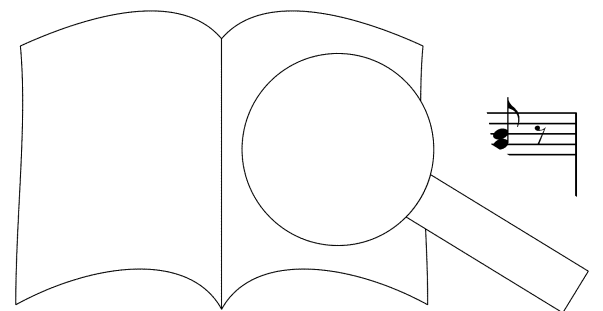
san - na, ho - san - na *p* Solo Ho - san - na,

san - na, - sis. *p* Solo Ho - san - na,

san - na, ex - cel - sis. *p* Solo Ho - san - na,

in ex - cel - sis. *p* Solo Ho - san - na,

Bassi ed Organo 6 6 6 5
4 3



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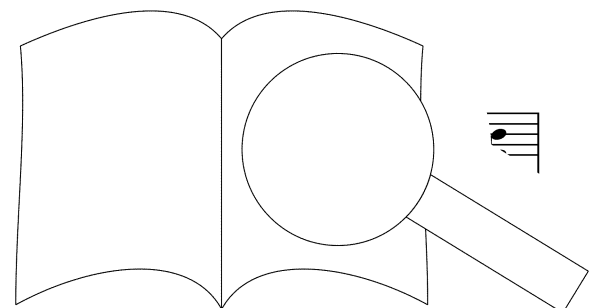
Tutti
ho - san - na in ex - cel - sis. ho - san - na

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

Solo
ho - san - Ho - san - na, ho - san - na

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

6 5 6 6 - 5
4 3 5 - 3

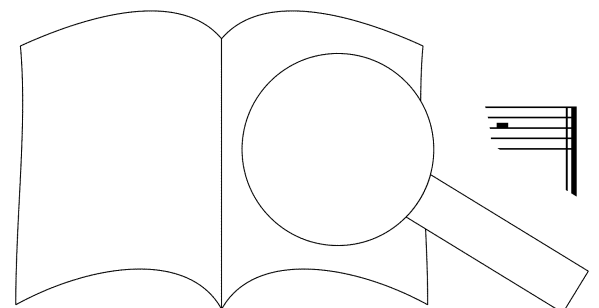


f Tutti
in ex - cel - sis. Ho - san

f Tutti
in ex - cel - sis. Ho an in ex - cel - sis.

f Tutti
in ex - cel - na in ex - cel - sis.

f Tutti
in e: san - na in ex - cel - sis



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Agnus Dei

Andante

Oboe I

Oboe II

Violino I

Violino II

Soprano solo

Organo
e Bassi

con sordino

con sordino

tasto solo

gnus De - i, qui te pec-

6 6 6 6 6 - 2 6

3 -

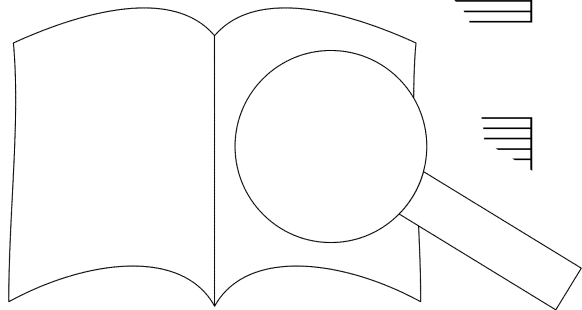
ca - ta - mun - di: mi - se - re - re no - bis,

6 - 6 - 6 5 / 4 3 7 -

- bis, mi - se -

6

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p

p

p

p

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

p

6 4 6 6 6 4/2 6 4 3

p

p

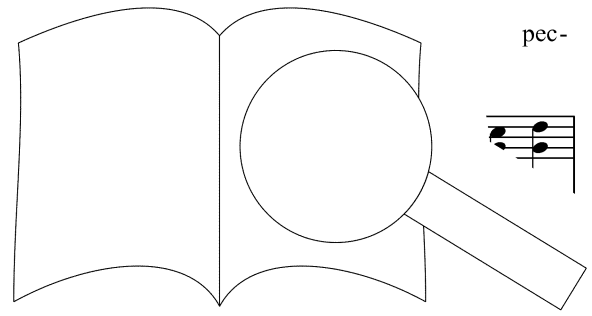
p

p

gnus De - i, pec -

p

no solo 5 3 - 6 4 6 #6



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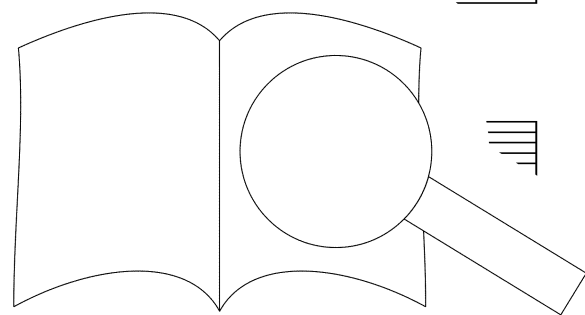
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ca - ta - mun - di: mi - se - re - re no - bis,

6 - 6
4 # 6

is, mi - se - re - re, r

6



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A - gnus De - i, A - gnus De - i, qui tol -

6 6 6 6 - 5 - 6 6 6 -
3 - 4

ol - lis pec - ca - ta - mun - di,

6 6 6 6 - 5 - 6 6 6 -
3 - 4

6 6 6 6 - 5 - 6 6 6 -
3 - 4

Dona nobis pacem

57 **Allegro moderato**

Oboe I

Oboe II

Clarino I
in Mi^b/Es

Clarino II
in Mi^b/Es

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

Violino I
senza sordino
p

Violino II
senza sordino
p

Soprano
Solo
do - na no - bis, a - pa do - na no - bis, do - na no - bis pa - cem,

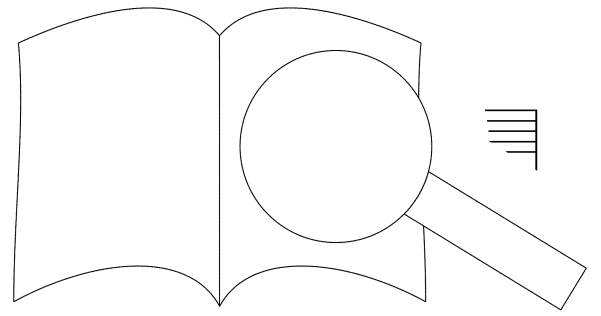
Alto

Tenore

Basso

p

tasto solo



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Tutti

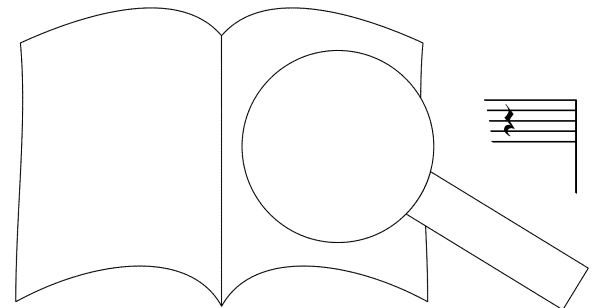
do - na no - bis, do - na no - bis, no - bis, no - bis - pa - cem,

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

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

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

4 6 4 6 7 4 - 3 6
3 2 2 -



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p *f* *p* *f*

f *f* *f*

f

p *f* *p*

Solo Tutti

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

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

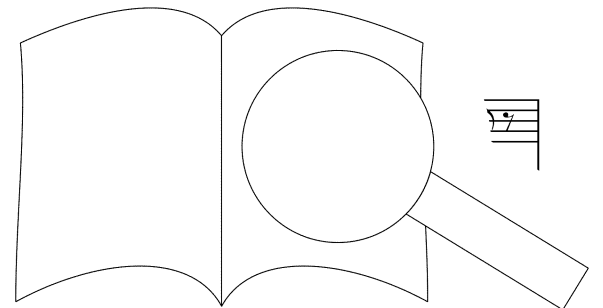
Solo Tutti

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

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

f *p*

6 6 - 6 6 - 5 - 2
4 - 3 -



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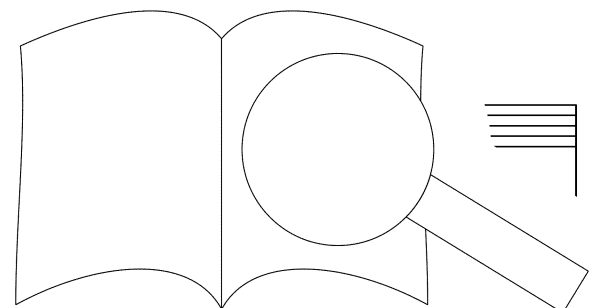
do - na no - bis, no - bis, do - na no - bis pa - cem,

do - na no - bis,

do - na no . . . cem,

do - bis pa - cem,

ta



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f *p* *f*

f *f*

f

f *p* *f* *p*

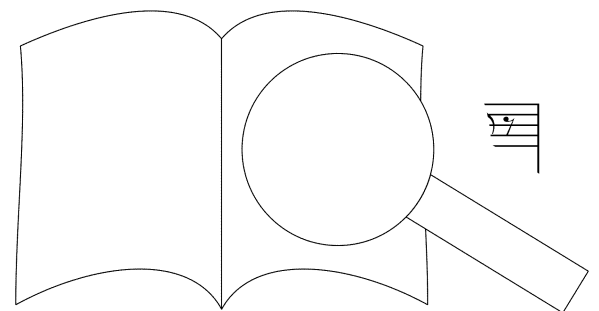
Tutti *Tutti*

do - na no - bis, no - bis - pa -
 do - na no - bis, r - pr
 do - na no -
 do - na

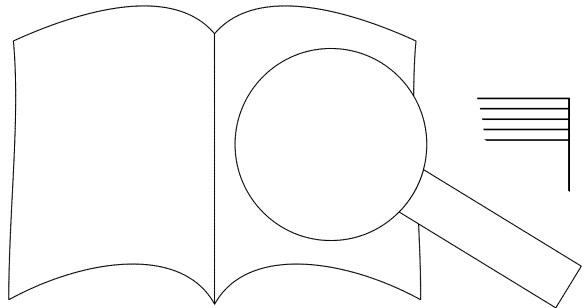
pa - cem, do - na no-bis pa - cem,
 do - na no-bis pa - cem,
 do - na no-bis pa - cem,
 pa - cem, do - na no-bis pa - cem,

p

- 7 - 6 - 6 5 2
 4 3



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



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Musical notation for two staves, measures 80-82. Dynamics include 'f'.

Musical notation for two staves, measures 83-85. Dynamics include 'f'.

Musical notation for a single staff, measures 86-88. Dynamics include 'f'.

Musical notation for two staves, measures 89-91.

Solo Tutti

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

Solo Tutti

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

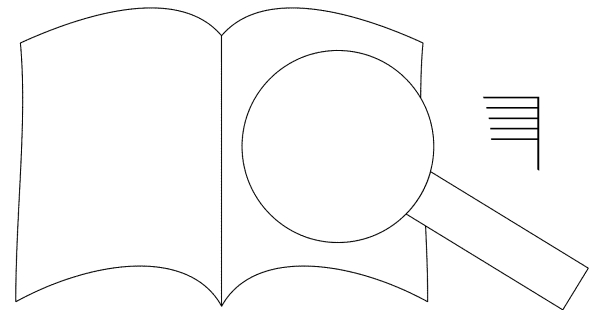
Tutti

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

Solo Tutti

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

Musical notation for two staves, measures 92-94.



no - bis pa - cem, do cem.

no - bis pa - cem, de pa - cem.

no - bis pa a no - bis pa - cem.

no - do - na no - bis pa - cem

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