

Camille  
**SAINT-SAËNS**

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Messe de Requiem  
op. 54

Fassung für  
Soli (SATB), Chor (SATB), Streicher, Harfe und Orgel

Version for  
soli (SATB), choir (SATB), strings, harp and organ

eingrichtet von / arranged by  
Klaus Rothaupt

auf der Grundlage der Edition von Fritz Näf  
und der Bearbeitung bei Durand (1927)

based on the edition by Fritz Näf  
and the arrangement at Durand (1927)

Partitur / Full score



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Carus 27.317/50

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Zu dieser Fassung ist folgendes Aufführungsmaterial erhältlich:

Partitur (Carus 27.317/50), Klavierauszug (Carus 27.317/03), Chorphartitur (Carus 27.317/05), komplettes Orchestermaterial (Carus 27.317/69).

Daneben gibt die Partitur der Originalversion mit Bläsern (Carus 27.317), sie ist auch für eine Aufführung mit reduzierter Bläserbesetzung verwendbar.

The following performance material is available for this version:

full score (Carus 27.317/50), vocal score (Carus 27.317/03), choral score (Carus 27.317/05), complete orchestral material (Carus 27.317/69).

Besides there is a full score for the original version with winds (Carus 27.317), it can be used also for a performance with a reduced wind section.

# Vorwort

Die *Messe de Requiem* hat Camille Saint-Saëns im April 1878 innerhalb von nur wenigen Tagen komponiert und am 22. Mai desselben Jahres in der Église Saint-Sulpice in Paris uraufgeführt, mit Charles Widor an der Orgel. Gewidmet ist das Werk Albert Libon, dem ein Jahr zuvor verstorbenen Freund und Mäzen des Komponisten.

Die originale Besetzung umfasst neben den Streichern je vier Flöten, Fagotte und Hörner, je zwei Oboen und Englischhörner sowie vier Posaunen (auf der Orgelempore), zwei Orgeln (Grand Orgue<sup>1</sup> und Orgue d'accompagnement) und vier Harfen.

Die vorliegende Orgelbearbeitung des Bläsersatzes der *Messe de Requiem* von Saint-Saëns soll eine Aufführung des Werkes in kleiner Besetzung ermöglichen. Dabei habe ich den originalen Part der begleitenden Orgel, so wie er in der Partitur steht, als Basis genommen und die Bläserpartien darin eingearbeitet. Grundlage dafür war eine Ausgabe für Streicher, Harfe und Orgel, die 1927 bei Durand in Paris erschien.<sup>2</sup>

Meistens sind die Bläserpartien in den Satz eingearbeitet, an einigen Stellen kann man Bläsersoli besonders hervorheben. Die Vorschläge für die Manualverteilung beziehen sich auf eine Orgel mit einem Hauptwerk und einem – nach Möglichkeit – romantischen Schwellwerk. Für die Registrierung der solistischen Bläserpartien habe ich Vorschläge gemacht, die natürlich je nach Orgel und Raumakustik variabel sind und sich in der Dynamik der Besetzungsstärke der Streicher anpassen sollten.

Wo es der leichteren Spielbarkeit und/oder Lesbarkeit dient, wurden Systemverteilung und Akkordlage der ursprünglichen Orgelstimme eingerichtet, Pedaltöne separat notiert. Ganz vereinzelt (z.B. Sanctus, T. 26–29) werden auch Vokalpartien unterstützend in der Orgel mitgeführt.

Die Harfen – original mit vier Instrumenten besetzt – spielen meist unisono und können problemlos durch eine\*n Spieler\*in ausgeführt werden. Lediglich in Nr. 5 Hostias und Nr. 7 Benedictus gibt es zwei gegenläufige Partien (original für Harfe I+II und Harfe III+IV geschrieben), die in der vorliegenden Ausgabe unverändert übernommen wurden und je nach Gegebenheit von ein oder zwei Spieler\*innen ausgeführt werden können.

Göppingen, Mai 2020

Klaus Rothaupt

<sup>1</sup> Nur im „Tuba mirum“ (= Nr. 2 Dies irae, Takt 38–90).

<sup>2</sup> Plattennummer D. & F. 11,293. Die Orgelstimme ist dort als „Partie d'Orgue, remplaçant des Instruments à vent. Version: Quintette à cordes, Orgue et harpe“ benannt.

# Foreword

Camille Saint-Saëns composed the *Messe de Requiem* in April 1878 within only a few days and premiered it on 22 May of the same year at the Église Saint-Sulpice in Paris, with Charles Widor at the organ. The work is dedicated to Albert Libon, the composer's friend and patron, who had died a year earlier.

In addition to the strings, the original instrumentation includes four each of flutes, bassoons and horns, two oboes and two English horns, four trombones (in the organ gallery), two organs (Grand Orgue<sup>1</sup> and Orgue d'accompagnement) and four harps.

The present organ arrangement of the wind instruments of the *Messe de Requiem* by Saint-Saëns is intended to make it possible to perform the work in a small instrumentation. I have taken the original part of the accompanying organ as it appears in the score as a foundation and incorporated the wind parts. The basis for this was an edition for strings, harp and organ which was published by Durand in Paris in 1927.<sup>2</sup>

Mostly the wind parts are incorporated into the arrangement; in some places, wind solos can be especially emphasized. The suggestions for the manual distribution refer to an organ with a Grand Orgue and – if possible – a Romantic swell. I have made suggestions for the registration of the solo wind sections, which are of course variable depending on the organ and space acoustics and should be adapted in dynamics to the instrumentation of the strings.

Where it serves the purpose of easier playability and/or legibility, staff allocation and chord distribution of the original organ part have been amended; pedal notes have been notated separately. Very occasionally (e.g., Sanctus, mm. 26–29) vocal parts are also doubled in the organ for support.

The harps – originally composed for four instruments – usually play in unison and can be played by one player without any problems. Only no. 5 Hostias and no. 7 Benedictus contain two contrasting parts (originally written for harp I+II and harp III+IV); these have been taken over unchanged in the present edition and can be played by one or two players, depending on the circumstances.

Göppingen, May 2020

Translation: Gudrun and David Kosviner

Klaus Rothaupt

<sup>1</sup> Only in the “Tuba mirum” (= no. 2 Dies irae, mm. 38–90).

<sup>2</sup> Plate number D. & F. 11,293. There, the organ part is labeled “Partie d'Orgue, remplaçant des Instruments à vent. Version: Quintette à cordes, Orgue et harpe.”

# Messe de Requiem

op. 54

Fassung für Streicher, Harfe und Orgel

Version for strings, harp and organ

Camille Saint-Saëns

1835–1921

## 1. Requiem – Kyrie

Andante sostenuto ♩ = 76

Soprano solo  
Contralto solo

Ténor solo  
Basse solo

Sopranos

Contraltos

Ténors

Basses

Harpe

Orgue

Violons I, II

Contrebasses

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Aufführungsdauer / Duration: ca. 35 min.

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Hp

Org

VI

Va

Vc

Cb

Org

VI

Vc

Cb

Réc.

G.O.

pizz.

f

10

G.O.

Réc.

G.O.

Réc.

dim.

dim.

f

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16

A

S *p* Re - qui - em ae - ter - nam do - na e - is

C *p* Re - qui - em ae - ter - nam do - na e - is

T *p* Re - qui - em ae - ter - nam do

B

S *pp* Re - qui - em

C *pp* Re - qui - em

T Re - qui - em

B

Org

VI

Vc

Cb *pizz.* *p*

Soli

Choeur

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S  
Do - mi-ne, re - qui - em ae - ter - nam do - na e - is Do - mi-ne:

C  
Do - mi-ne, re - qui - em ae - ter - nam do - na e - is Do - mi-ne:

T  
Do - mi-ne, re - qui - em ae - ter - nam do - na e - is Do -

B

S  
do - na e - is Do - mi-ne, re - qui-em ae - ter - is

C  
do - na e - is Do - mi-ne, re - qui-em ae - m na e - is

T  
do - na e - is Do - mi-ne, re - qui- do - na e - is

B  
*pp*  
do - na e - is

Org

VI

Vc

Cb

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**Soli**

S et lux per - pe - tu - a lu - ce - at e - - - is.

C et lux per - pe - tu - a lu - ce - at e - - - is.

T et lux per - pe - tu - a lu - ce - at e - - - is.

B et lux per - pe - tu - a lu - ce - at e - - - is.

*cresc.* *f* *dim.*

**Chœur**

S Do - mi-ne: - ne lu - ce - at

C Do - mi-ne: pe - tu - a lu - ce - at

T Do - mi-ne: per - pe - tu - a lu - ce - at

B Do - mi-ne: et lux per - pe - tu - a lu - ce - at

*cresc.* *mf*

**Org**

Réc. *mp cresc.* *mf* *dim.* *mp cresc.* *mf*

**VI**

*p* *cresc.* *mf*

*p* *cresc.* *mf*

*p* *cresc.* *mf*

*cresc.* *sf* *div.* *cresc.* *div.* *cresc.*

**Cb**

*cresc.* *arco* *cresc.* *mf*

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B

**Soli**

C: *dolce* Te de - cet

T: *dolce* Te de - cet hy - mnus De - us in Si - on,

**Chœur**

S: *dim.* e - - - is.

C: *dim.* e - - - is.

T: *dim.* e - - - is.

B: *dim.* e - - - is.

**Hp**

*pp*

**Org**

*pp*

**VI**

*dim.*

*pp*

[unis.]

**Vc**

*dim.*

*p*

[unis.]

*pp*

**Cb**

*dim.*

*p*



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C hy - mnus De - us in Si - on,

T Soli

B *dolce*  
Te de - cet hy - mnus De - u

S *pp*  
Ky - ri - e,

C Chœur *pp*  
Ky - ri - e

T

B

Hp

Org  
G.O. Réc.

VI *pp*

Vc

Cb

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*poco cresc.*

S et ti - bi red - de - tur vo - tum in Je - ru - sa - lem, et ti - bi red -

C *poco cresc.* et ti - bi red - de - tur vo - tum in Je - ru - sa - lem,

T

B on,

S

C e - le - i - son.

T *pp* Ky - ri - e, *se* e - le - i -

B *sempre pp* Ky - ri - e

Hp

Org

Vi

Vc

Cb

Sol

S de - tur vo - tum in Je - ru - sa - lem: ad te

C vo - tum in Je - ru - sa - lem: ad te

T et ti - bi red - de - tur vo - tum in Je - ru - sa - lem:

B red - de - tur vo - tum in Je - ru - sa - lem:

*cresc.* **C** *f*

Chœur

S Ky - ri - e, e -

C Ky - ri - e, e -

T son. ri - e e -

B Ky - ri - e e -

*poco cresc.* *cresc.* *f*

Org

G.O.

Réc.

VI

Vc *cresc.* *f*

Cb *cresc.* *f*

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S  
o - mnis ca - ro ve - ni - et.

C  
o - mnis ca - ro ve - ni - et.

T  
o - mnis ca - ro ve - ni - et.

B  
o - mnis ca - ro ve - ni - et.

S  
le - i - son. Chri - ste

C  
le - i - son. Chri - ste i - son.

T  
le - i - son. Chri - ste le - i - son.

B  
le - i - son. Chri e - le - i - son.

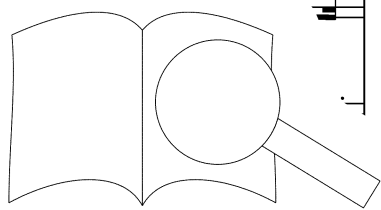
Org  
Réc. G.O. Réc.

VI

Vc

Cb

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Sol

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

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

T Ky - ri - e. Chri - - ste e - le - i - so

B Ky - ri - e. Chri - - ste e - le

Chœur

S

C

T

B

Hp

Org

G.O.

*sf*

*pp*

Vi

Vc

Cb

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D

S  
C  
T  
B

Soli

e - le - i - son.

e - le - i - son.

e - le - i - son.

e - le - i - son.

S  
C  
T  
B

Chœur

Ky - ri

pp

pp

Hp

Org

Vi  
Vc  
Vc  
Cb

p

pizz.

pizz.

pizz.

pizz.

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S  
C  
T  
B

Soli

S  
C  
T  
B

Chœur

*ppp*  
e - le - i - son, e - le - i - son.

*ppp*  
e - le - i - son, e - le - i - son.

*ppp*  
e - le - i - son, e - le - i

e - le - i - son.

Hp

Org

Vi

*pp* arco *pp* *ppp*

Vc

[arco]

Cb

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# 2. Dies irae

Allegro  $\text{♩} = 84$

Soprano solo *sotto voce*  
Di - es i - rae, sol - vet sae - clum in fa - vil - la,

Contralto solo *sotto voce*  
Di - es i - rae, sol - vet sae - clum in

Ténor solo *sotto voce*  
Di - es i - rae, sol - vet sae

Basse solo *sotto voce*  
Di - es i - rae,

Chœur  
Sopranos *sotto voce*  
Contraltos *sc*  
Ténors *es voce*  
Basses  
il - la,

Harpe

Orgue

Altos *pp*

Violoncelles, Contrebasses *pp*



**Soli**

S di - es il - la,

C di - es il - la, te - ste Da - vid cum Si -

T di - es il - la,

B di - es il - la, te - ste Da - vid

**Chœur**

S di - es i - rae, sol - vet sae - clum in fa - vil - la:

C di - es i - rae, sol - vet sae - clum in fa - vil - la:

T di - es i - rae, sol - vet sae - clum in fa - vil - la: - ste Da - vid

B di - es i - rae, sol - vet sae - clum in fa - vil - la:

Hp

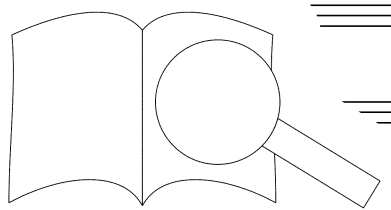
Org

G.O. Trompette 8'

A

Vc, Cb

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**Soli**

S: *cresc.* te - ste Da - vid cum Si - byl - - la.

C: byl - la, *cresc.* cum Si - byl - - la.

T: *cresc.* te - ste Da - vid cum Si - byl - - la.

B: byl - la, *cresc.* cum Si - byl - - la

**Chœur**

S: cum Si - byl - la, *cresc.* cr... la.

C: *cresc.* te - ste Da - vid

T: cum Si - byl - la, .n .s. .

B: *cresc.* te - ste Si - byl - la.

Hp

Org

Réc. *f*

V'

Alt

Vc, Cb

Vc

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S  
C  
T  
B

Soli + Chœur

*f* Quan - tus tre - mor est fu -  
*f* Quan - tus tre - mor est fu - tu -  
*f* Quan - tus tre - mor est fu - tu - rus,  
*f* Quan - tus tre - mor est fu - tu - rus, - do

Hp

Org

(G.O. Trompette 8')

VI

Vc, Cb

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S  
tu - rus, quan - do ju - dex est ven - tu - rus,

C  
Soli + Chœur  
quan - do ju - dex est ven - tu - rus, est ven -

T  
quan - do ju - dex est ven - tu - rus, cun - cta stri

B  
ju - dex est ven - tu - rus, cun - cta stri - cte dis

Hp

Org

Vi

Alt

Vc, Cb

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S  
cun - cta stri - cte dis - cus - su - - - rus!

C  
tu - rus, cun - cta stri - cte dis - cus - su - - - rus!

T  
su - - - rus!

B  
rus!

Hp

Org

VI

Alt

Vc, Cb

S  
Tu - ba mi - rum spar - gens

C  
Tu - ba mi - rum spar - gens

T  
Tu - ba mi - rum spar - gens

B  
Tu - ba mi - rum spar - gens

tutta forza

Réc.

G.O.

49

S  
so - num per se-pul-cra re - gi - o - num.

C  
so - num per se-pul-cra re - gi - o - num.

T  
so - num per se-pul-cra re - gi - o - num.

B  
so - num per se-pul-cra re - gi - o - num.

Org  
G.O. Réc.

58

S  
Co - get o-mnes an - te thro - num.

C  
Co - get o-mnes an - te thro - num.

T  
Co - get o-mnes an - te thro

B  
Co - get o-mnes ar

Org  
Réc. [G.P.]

67

S  
- pe - bit et na - tu - ra,

C  
Mors stu - pe - bit et na - tu - ra,

T  
Mors stu - pe - bit et na - tu - ra,

B  
Mors stu - pe - bit

Org  
Réc. p

Soli

S cum re - sur - get cre - a - tu - ra, ju - di - can - ti re - spon - su - ra. *cresc. f*

C cum re - sur - get cre - a - tu - ra, ju - di - can - ti re - spon - su - ra. *cresc. f*

T cum re - sur - get cre - a - tu - ra, ju - di - can - ti re - spon - su - ra. *cresc. f*

B cum re - sur - get cre - a - tu - ra, ju - di - can - ti re - spon - su - ra. *cresc. f*

Chœur

S ju - di - can - ti re - spon - su - ra. *p cresc.*

C ju - di - can - ti re - spon - su - ra. *p cresc.*

T ju - di - can - ti re - spon - su - ra. *p cresc.*

B ju - di - can - ti re - spon - su - ra. *p cresc.*

Org

Réc. [G.P.]

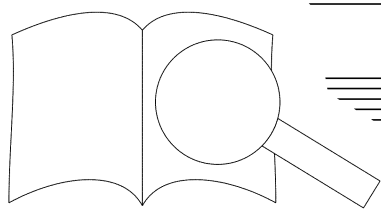
VI *p cresc. f*

Alt *p cresc. f*

Vc *p cresc. f*

Ténor sol

ber scri - ptus pro - fe - re - tur, in quo to - tum con - ti - ne - tur, un - de mun - dus ju - di - ce - tur.



\* Takt 82/85/88: Das c' wird original nur von einer Posaune gespielt. Die Posaune kann im Schwellwerk mit „Trompete 8“ imitiert und evtl. vom Registranten gespielt werden für einen vereinfachten Übergang zu G.O. / The c' is originally played only by one trombone. The trombone can be imitated in the swell by a "Trompete 8" and possibly played by the registrant for a simplified transition to G.O.



Récit.

*f ad lib.*

85

Basse solo

Ju - dex er-go cum se - de - bit, quid- quid la-tet ap - pa - re - bit: nil in - ul-tum re - ma - ne - bit.

Org

Réc. G.O.

*mf* > *più p*



**C** Un poco più lento

88

Ténor solo

Hp

Org

Réc. G.O.

*p* > *pp*

*sivo*

J.O. Fonds 8'

VI

*mf* *p*

Vc

*p* *mf* *p*

Cb

*p* *pizz.*

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T tunc di - ctu - rus? Quem pa - tro - num ro - ga - tu - - -

S  
C  
Chœur  
T  
B

Hp

Org

VI

V

Cb

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T rus?

S *p* *espressivo*  
 Quid sum mi - ser tunc di - ctu - rus?

C *p* *espressivo*  
 Quid sum mi - ser tunc di - ctu

Chœur  
 T *p* *espressivo*  
 Quid sum mi - ser tunc di

B *p* *espressivo*  
 Quid sum mi - ser tunc ctu rus?

Hp *cresc.*

Org *Réc*  
*cresc.*

VI

Alt *f* *espressivo*

Vc, Cb *v.c.* *pizz.* *cresc.*

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S  
C  
T  
B

Soli

*f* Cum vix ju - stus

*f* Cum vix ju - stus

*f* Cum vix ju - stus

*f* Cum vix ju - stus

S  
C  
T  
B

Chœur

*cresc.* *f* *mf*  
Quem pa - tro - num ro - ga - tu - rus? vix -

*cresc.* *f* *dim.*  
Quem pa - tro - num ro - ga - tu - rus? ju -

*cresc.* *f* *dim.*  
Quem pa - tro - num ro - ga - tu - rus? vix ju -

*cresc.* *f* *dim.*  
Quem pa - tro - num ro - ga - tu - Cum vix ju -

Hp

Org

*dim.*

A  
Vc,  
Cb

*f* *sempre f* *f* *dim.*

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### 3. Rex tremendae

Allegro moderato ♩ = 104

Ténor solo

Sopranos

Contraltos

Ténors

Basses

Orgue

Pédale

Violons I divisés

Violoncelles,  
Contrebasses

The musical score is arranged in a standard orchestral format. It includes staves for a solo Tenor, Soprano, Contralto, Tenor, and Bass, a Chœur (Choir) with Soprano, Contralto, Tenor, and Bass parts, Organ, Pedal, Violins I (divided), and Violoncelles/Double Basses. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Allegro moderato' with a quarter note equal to 104 beats per minute. The lyrics for the choir parts are: Soprano: 'Rex tre - men'; Contralto: 'Rex je -'; Tenor: 'ne e ma - je -'; Bass: 'Rex men - dae ma - je -'. The organ part features a 'Pédale' section. The string parts include dynamics such as *pp* and *sim.* (sustained). A large watermark 'PROBE' is overlaid diagonally across the page, along with the text 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag'.

8

S sta - tis, qui sal - van - dos sal - vas gra - tis, sal - va me, fons pi - e -

C sta - tis, qui sal - van - dos sal - vas gra - tis,

T sta - tis, qui sal - van - dos sal - vas gra - tis,

B sta - tis, qui sal - van - dos sal - vas gra - tis,

VI I

VI II

Alt

Vc. Cb

15

S ta - tis. - - - - - va me.

C sal - - - - - tis.

T sal - va me, fons p sal - va me.

B sal - - - - - va me.

Org

Réc.

VI I.

Alt

Vc. Cb

*dolce*

T  
8 Re - cor - da - re Je - su pi - e, *cresc.* quod sum cau - sa tu - ae vi - ae:

Org  
*sim.* 1(-8) 2 3 4 5

VII

VII II

Alt

Vc, Cb

*dim.*

T  
8 ne me per - das il - la di

S  
tre - men - dae ma - je -

C  
tre - men - dae ma - je -

T  
8 *pp* Rex tre - men - dae ma - je -

B  
*pp* Rex tre - men - dae ma - je -

Org  
*legato*

Vi  
*pp* [*sim.*]

Alt  
*pp* [*sim.*]

Vc, Cb  
*pp* [*sim.*]



S sta - tis, qui sal - van - dos sal - vas gra - tis,

C sta - tis, qui sal - van - dos sal - vas gra - tis,

T sta - tis, qui sal - van - dos sal - vas gra - tis, sal - va me, fons pi - e -

B sta - tis, qui sal - van - dos sal - vas gra - tis, **Réc.**

Org **G.O.**

VI I

VI II

Alt

Vc, Cb

S sal - va me, fons pi - e - ta - tis. sal - va me.

C sal - va me, fons pi - e - ta - tis. sal - va me.

T ta - tis. sal - va me.

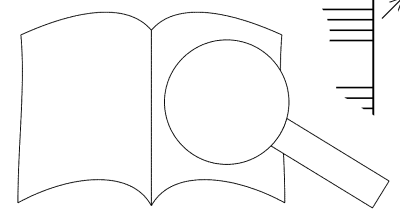
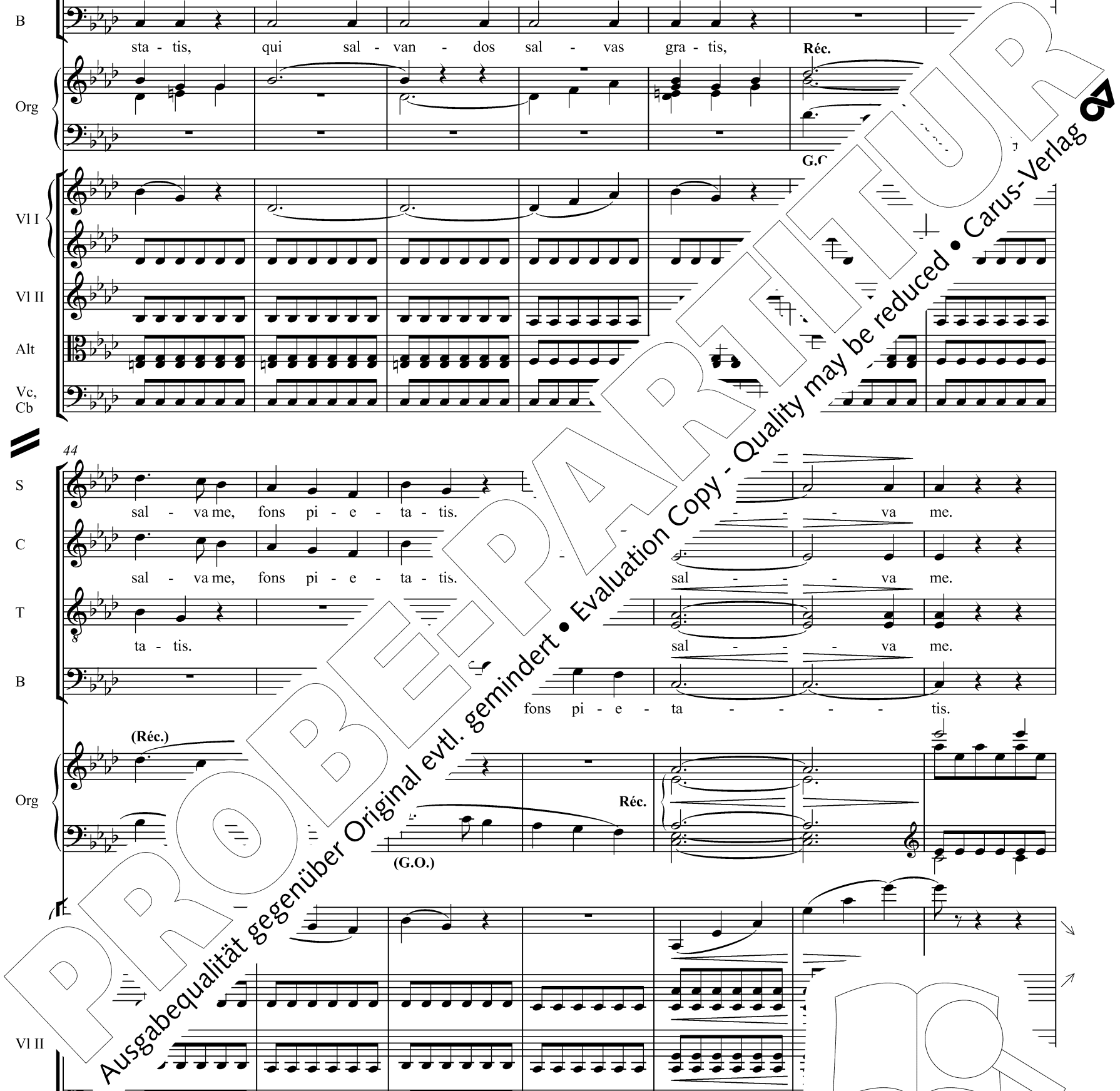
B fons pi - e - ta - tis.

Org **(Réc.)** **Réc.** **(G.O.)**

VI II

Alt

Vc, Cb



*espressivo*

*cresc.*

*dim.*

T  
8 Quae - rens me, se - di - sti las - sus: red - e - mi - sti cru - cem pas - sus: tan - tus

Org  
1(-8) 2 3 4 5 6

VII  
VII unis.

VII II

Alt

Vc, Cb

**B**

T  
8 la - bor non - sit cas -

S  
dex ul - ti - o - nis,

C  
ju - dex ul - ti - o - nis,

T  
ste ju - dex ul - ti - o - nis,

B  
Ju - ste ju - dex ul - ti - o - nis,

Org

Vc  
div. p

Cb  
p

T

S

do - num fac re - mis - si - o - nis, an - te di - em ra

*cresc.* *f*

C

do - num fac re - mis - si - o - nis, an - te di - e

*cresc.* *f*

T

do - num fac re - mis - si - o - nis, an - te

*cresc.*

B

do - num fac re - mis - si - o - nis, an

*cresc.*

Org

(16)

VI I

*cresc.* *f*

VI II

*cresc.* *f*

Al<sup>+</sup>

*cresc.*

Vc

*cresc.*

Cb

*cresc.* *f*

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T *f* In - ge - mi - sco, tam - quam re - us: *dim.* cul - pa ru - bet

S o - nis.

C o - nis.

T o - nis.

B o - nis.

Org *p* *maine 8'*

VII

VIII *p*

Cb *p*

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T  
vul - tus me - us: sup - pli - can - ti par - ce De - -

Org  
*pp*

VI I  
*pp*

VI II  
*pp*

Alt  
*pp*

Vc  
*pp*

C

T  
us.

S  
*pp*  
Qui Ma - ri - am ab - - tro - nem ex - au - di - sti,

C  
*pp*  
Qui Ma - ri - am et la - tro - nem ex - au - di - sti,

T  
*pp*  
Qui Ma - ri sti, et la - tro - nem ex - au - di - sti, *cresc.*

B  
*pp*  
Qui - vi - sti, et la - tro - nem ex - au - di - sti, *cresc.*

Org

V.  
*cresc.*

Alt  
*cresc.*

Vc, Cb  
*pp* +Cb *cresc.*

T Pre - ces me - ae non sunt di - gnae:

S mi - hi quo - que spem de - di - sti.

C mi - hi quo - que spem de - di - sti.

T mi - hi quo - que spem de - di - sti.

B mi - hi quo - que spem de - di - sti.

Org *Réc. Fonds* *f*

Péd. 16'

VII *f*

VIII *f*

Alt *f*

Vc, Cb *f*

T sed be - ni - gne, ne per - en - ni cre - mer i - gne.

Org *pp*

Alt *pp*

Vc + Cb *pp*

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III

D

T *p*  
Et ab hae - dis me se -

S *mf*  
In - ter o - ves lo - cum prae - sta.

C *mf*  
In - ter o - ves lo - cum prae - sta.

T *mf*  
In - ter o - ves lo - cum prae - sta.

B *mf*  
In - ter o - ves lo - cum prae - sta.

Org

*p*

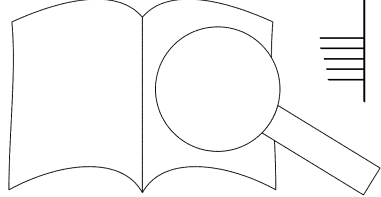
VI I *mf*

VI II

Ai.

Vc, Cb *mf* *p* *sempre dim.*

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118

E

T  
que - stra, sta - tu - ens in par - te de - xtra.

Org

VII  
div.  
pp

VII  
pp

Alt  
div.  
pp

Vc, Cb  
pp



125

S  
Con - fu - ta - tis  
pp

C  
Con - fu - ta - tis  
pp

T  
Con - fu - ta - tis  
pp

B  
Con - fu - ta - tis

(tremblant)

dim. pp

Vc  
dim. pp + Cb



S ma - le - di - ctis, flam - mis a - cri - bus ad - di - ctis: vo - ca me cum be - ne - di -

C ma - le - di - ctis, flam - mis a - cri - bus ad - di - ctis: vo - ca me

T ma - le - di - ctis, flam - mis a - cri - bus ad - di - ctis:

B ma - le - di - ctis, flam - mis a - cri - bus ad - di - ctis:

Org

Vc, Cb

S ctis, vo - ca me e - ne - di - ctis.

C cum be - ne - di cum be - ne - di - ctis.

T cum be - ne - di - ctis.

B cum be - ne - di - ctis.

Org

Vc, Cb

*ppp*

*ppp*

*ppp*

*ppp*

# 4. Oro supplex

Adagio ♩ = 66

Soprano solo

Contralto solo

Ténor solo

Basse solo

Sopranos

Contraltos

Ténors

Basses

Chœur

Orgue

G.O. Flûte 8'

Péda<sup>1</sup>

Viol<sup>1</sup>

Contrebasses

6

Org

VI I  
Violons I divisés

VI II

Alt  
Altos divisés

Vc  
Violoncelles divisés

Cb

A

11

Org  
G.O.  
Fonds 8'

VI I

VI II

Alt

Vc

Cb

B

S *> dolce*  
O-ro, o-ro sup-plex et ac-clin-is, o-ro sup-plex et ac-

C *> dolce*  
O-ro, o-ro sup-plex et ac-clin-is, o-ro sup-plex et ac-

T *> dolce*  
O-ro, o-ro sup-plex et ac-clin-is, o-ro sup-plex et ac-

Org  
Réc. Fonds 8' *pp*

VII *pp*

VII *pp*

Alt *pp*

Vc *pp*

Cb *pp*

S  
cli-nis, con-tri-tum qua-si-ci-nis: ge-re cu-ram me-i

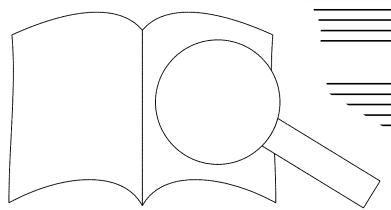
C *cresc.*  
cli- cor con-tri-tum qua-si-ci-nis: ge-re cu-ram me-i

T *cresc.*  
s, - tum qua-si-ci-nis: ge-re cu-ram me-i fi-

Or *cresc.*

Alt *us.*  
unis.

Vc, Cb  
Vc unis. col Cb



S fi - nis.

C Soli fi - nis.

T nis.

S *f* La - cri - mo - sa, la - cri - mo - sa di - es il - la, la - cri - mo -

C *f* La - cri - mo - sa, la - cri - mo - sa di - es il - la, la -

T *f* La - cri - mo - sa, la - cri - mo - sa di - es il - la, ci. es il - la,

B *f* La - cri - mo - sa, la - cri - mo - sa di - es sa di - es il - la,

Org *f* G.O.

VI

Alt

Vc, Cb

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S  
C  
T

S  
C  
T  
B

qua re-sur - get ex fa-vil - la ju - di-can - dus ho - mo re

qua re-sur - get ex fa-vil - la ju - di-can - dus hu - ic

qua re-sur - get ex fa-vil - la ju - di- re - us: hu - ic

qua re-sur - get ex fa-vil - la : re - us: hu - ic

Org

Vl

Vc, Cb

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S  
C  
T  
B

Soli

*dolce*  
Pi - e  
*dolce*  
Pi - e  
*dolce*

S  
C  
T  
B

Chœur

*p* er - go par - ce De - us. *dolce* Pi -  
*p* er - go par - ce De - us. *dolce*  
*p* er - go par - ce De - us. su  
*p* er - go par - ce De - us. e Je - su

Org

Réc. *p*

VI  
Alt  
Vc, Cb

*pp*  
*pp*  
pizz.  
*p*

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S  
Je - su Do - mi - ne, do - na e - is

C  
Je - su Do - mi - ne, do - na e - is

T  
Je - su Do - mi - ne, do - na e -

B  
Je - su Do - mi - ne, do - na

S  
Do - mi - ne, do - na e - is re - <sup>n.</sup>

C  
Do - mi - ne, do - na re - *dim.*

T  
Do - mi - ne, do - na re - *dim.*

B  
Do - mi - ne, do - na re - *dim.*

Org  
Réc. *dim.*

Vc, Cb

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**Soli**

S re - qui-em. A - men. *pp*

C re - qui-em. A - men. *pp*

T re - qui-em. A - men. *pp*

B re - qui-em. A *pp*

**Chœur**

S - qui-em. A m. *pp*

C - qui-em. *pp*

T - qui-em. - men. *pp*

B - qui-em. - men. *pp*

**Org**

G.O. Flûte 8' *pp*

Réc. *pp*

**Vi**

**Alt**

**Vc, Cb** *dim.*



# 5. Hostias (Offertoire)

Andantino ♩ = 88

Harpe I

Harpe II \*

Sopranos

Contraltos

Ténors

Basses

Chœur

Orgue

Violons divisés

Harpe I: *pp*

Harpe II: *pp*

Chœur:

Sopranos: *p* Ho - sti - as et pre - ces ti - bi Do - mi - ne lau - dis of - Tu

Contraltos: *p* Ho - sti - as et pre - ces ti - bi Do - mi - ne Tu

Ténors: *p* Ho - sti - as et pre - ces ti - bi Do - as: Tu

Basses: *p* Ho - sti - as et pre - ces ti - ne - ri - fe - ri - mus: Tu

Orgue: *Réc. p* (Péc.)

Violons divisés: *pp*

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\* Zur Ausführung der Harfenstimme siehe das Vorwort. / Concerning the execution of the harp part, see the foreword.

Hp I

Musical notation for Harp I (Hp I) consisting of two staves with treble clefs. The notes are mostly rests, indicating a sparse accompaniment.

Hp II

Musical notation for Harp II (Hp II) consisting of two staves with treble and bass clefs. The notes are mostly rests, indicating a sparse accompaniment.

S

Vocal line for Soprano (S). Lyrics: *cresc.* su - sci-pe pro a - ni - ma - bus il - lis, *mf* qua - rum ho - di - e

C

Vocal line for Contralto (C). Lyrics: *cresc.* su - sci-pe pro a - ni - ma - bus il - lis, *mf* - di - e qua - rum ho - di - e

T

Vocal line for Tenor (T). Lyrics: *cresc.* su - sci-pe pro a - ni - ma - bus il - lis, *mf* - e, *dim.* qua - rum ho - di - e

B

Vocal line for Bass (B). Lyrics: *cresc.* su - sci-pe pro a - ni - ma - bus il - lis, *mf* rum ho - di - e, *dim.* qua - rum ho - di - e

Org

Organ accompaniment consisting of two staves with treble and bass clefs. Dynamics include *cresc.*, *mf*, and *dim.*

VI I

Musical notation for Violin I (VI I) consisting of a single staff with a treble clef. The notes are mostly rests.

VI II

Musical notation for Violin II (VI II) consisting of a single staff with a treble clef. The notes are mostly rests.

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Hp I

Musical notation for Harp I (Hp I) in G minor, measures 9-11. The piece begins with a *pp* dynamic. The right hand plays a melodic line with eighth notes, and the left hand plays a rhythmic accompaniment of eighth notes.

Hp II

Musical notation for Harp II (Hp II) in G minor, measures 9-11. The piece begins with a *pp* dynamic. The right hand plays a melodic line with eighth notes, and the left hand plays a rhythmic accompaniment of eighth notes.

S

Vocal notation for Soprano (S) in G minor, measures 9-11. The piece begins with a *p* dynamic. The lyrics are: "me - mo - ri - am fa - ci - mus: e - as,"

C

Vocal notation for Contralto (C) in G minor, measures 9-11. The piece begins with a *p* dynamic. The lyrics are: "me - mo - ri - am fa - ci - mus: fac e - as,"

T

Vocal notation for Tenor (T) in G minor, measures 9-11. The piece begins with a *p* dynamic. The lyrics are: "me - mo - ri - am fa - ci - mus: fac e - as,"

B

Vocal notation for Bass (B) in G minor, measures 9-11. The piece begins with a *p* dynamic. The lyrics are: "me - mo - ri - am fa - ci - r fac e - as,"

Org

Musical notation for Organ (Org) in G minor, measures 9-11. The piece begins with a *p* dynamic. The organ plays a simple harmonic accompaniment.

VI

Musical notation for Violin I (VI) in G minor, measures 9-11. The piece begins with a *pp* dynamic. The violin plays a melodic line with eighth notes.

VI II

Musical notation for Violin II (VI II) in G minor, measures 9-11. The piece begins with a *pp* dynamic. The violin plays a melodic line with eighth notes.

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13

Hp I *pp*

Hp II *pp*

S *cresc.*  
Do - mi - ne, de mor - tam:

C *cresc.*  
Do - mi - ne, - si - tam:

T *c.*  
Do - mi - ne, - re ad vi - tam:

B  
Do - mi - ne, - or - te trans-i - re ad vi - tam:

Org *cresc.*

VI I *pp*

VI II *pp*

Hp I

Hp II

S

C

T

B

Org

VI

VIII

*mf*

Quam o - lim, quam o - lim A - bra - hae

et

*mf*

Quam o - lim, quam o - lim A

*p*

sti, et se - mi - ni

*mf*

Quam

- si - sti, et se - mi - ni

A - bra - hae pro - mi - si - sti, et

Péd.



Hp I

Musical notation for Hp I, featuring a treble clef and a common time signature. The piece begins with a rest, followed by a series of sixteenth-note runs in the right hand, starting on a G4 and moving upwards. The dynamics are marked *pp*. The piece concludes with a final chord.

Hp II

Musical notation for Hp II, featuring a treble and bass clef and a common time signature. The piece begins with a rest, followed by a series of sixteenth-note runs in both hands, starting on a G4 and moving upwards. The dynamics are marked *pp*. The piece concludes with a final chord.

S

Vocal notation for Soprano (S), featuring a treble clef and a common time signature. The lyrics are "se - mi - ni e - jus, jus." The dynamics are marked *dim.* and *p*.

C

Vocal notation for Contralto (C), featuring a treble clef and a common time signature. The lyrics are "e - - - jus, et e - jus." The dynamics are marked *dim.* and *pp*.

T

Vocal notation for Tenor (T), featuring a treble clef and a common time signature. The lyrics are "e - - - jus, - - mi - ni e - jus." The dynamics are marked *dim.* and *pp*.

B

Vocal notation for Bass (B), featuring a bass clef and a common time signature. The lyrics are "se - mi - ni e - jus, et se - mi - ni e - jus." The dynamics are marked *dim.* and *pp*.

Org

Organ notation, featuring a treble and bass clef and a common time signature. The piece begins with a rest, followed by a series of sixteenth-note runs in both hands. The dynamics are marked *dim.*, *p*, *dim.*, and *pp*. The piece concludes with a final chord. Pedal markings "Man." and "Péd." are present.

VI I

Musical notation for VI I, featuring a treble clef and a common time signature. The piece begins with a rest, followed by a series of sixteenth-note runs in the right hand. The dynamics are marked *pp*. The piece concludes with a final chord.

VI II

Musical notation for VI II, featuring a treble clef and a common time signature. The piece begins with a rest, followed by a series of sixteenth-note runs in the right hand. The dynamics are marked *pp*. The piece concludes with a final chord.

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9

S Do - - mi - nus De - us

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

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

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

Org

VI

Alt

Vc, Cb Vc  
Cb, Bs

14

S Sa - ba - oth. - - - ni sunt

C Sa - ba - oth. - - - ni sunt

T Sa - ba - oth. - - - ni sunt

B Sa - ba - oth. Ple - - - ni sunt

Org

Alt

Vc, Cb unis.

S  
coe - - li et ter - - ra glo -

C  
coe - - li et ter - - ra

T  
coe - - li et ter - - ra

B  
coe - - li et ter - - ra

Org

VI

Alt

Vc, Cb

22

S  
- - ri - a ri - a tu - a

C  
- - - - - tu - a Ho -

T  
glo glo - ri - a tu - a

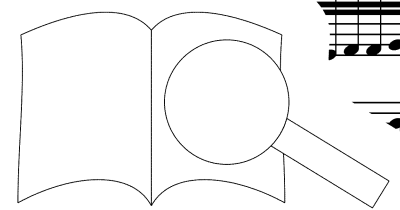
B  
glo - ri - a tu - a

Org

Alt

Vc, Cb

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S Ho - san - na, ho - - san -

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

T Ho - san - na, ho - san - na, ho - - s<sup>2</sup>

B Ho - san - na, ho -

Org

VI

Alt

Vc, Cb

S - - na in

C - - na sis.

T - - na sis.

B - - na sis.

Org

Alt

Vc, Cb

# 7. Benedictus

Moderato ♩ = 66

Harpe I

Harpe II

Soprano solo

Contralto solo

Ténor solo

Basse solo

Sopranos

Contraltos

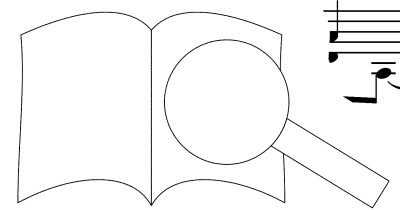
Ténors

Basses

Chœur

Réc.

Pédale 8'



Hp I

Hp II

Soli

S *pp* Be - - - - - ne - - di - -

C *pp* Be - - - - - ne - di

T *pp* Be - - - - - ne di

B *pp* Be - - - - - ctus,

Chœur

S Be - - - - - ne -

C Be - - - - - ne -

T Be - - - - - ne -

B Be - - - - - ne -

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Hp I

Hp II

S  
C  
T  
B

Soli

be - - - - - ne - di -

be - - - - - ne -

be - - - - -

be - - - - - ctus

S  
C  
T  
B

Chœur

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

di - - - - - be - - - - - ne -

di - - - - - be - - - - - ne -

di - - - - - be - - - - - ne -

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Hp I

Hp II

S  
C  
T  
B

qui ve - - - nit no ne  
qui ve - - - nit mi - ne  
qui ve - - - nit no - mi - ne  
qui ve - - - nit in no - mi - ne

S  
C  
T  
B

di - - ctus .e - - - nit in  
di - - ve - - - nit in  
di qui ve - - - nit in  
qui ve - - - nit in

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Hp I

Hp II

S

Do - - - mi - ni.

C

Do - - - mi - ni.

Soli

T

Do - - - mi - ni.

B

Do - - - mi - ni.

S

no - mi - ne

C

no - mi - ni.

Chœur

T

ni - mi - ni.

B

Do - mi - ni.

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A

Hp I

Hp II

S

C

Soli

T

B

S

C

Chœur

T

B

Musical notation for the first Harp (Hp I), consisting of two staves (treble and bass clef) with a key signature of three flats and a common time signature. The music features a rhythmic pattern of eighth and sixteenth notes.

Musical notation for the second Harp (Hp II), consisting of two staves (treble and bass clef) with a key signature of three flats and a common time signature. The music features a rhythmic pattern of eighth and sixteenth notes.

Musical notation for the Soprano Soli part, showing a single staff with a key signature of three flats and a common time signature. The lyrics are: Be - - ne - di - - - ctus,

Musical notation for the Contralto Soli part, showing a single staff with a key signature of three flats and a common time signature. The lyrics are: Be - - ne - di - - - ctus,

Musical notation for the Tenor Soli part, showing a single staff with a key signature of three flats and a common time signature. The lyrics are: Be - - ne - di - - - ctus,

Musical notation for the Bass Soli part, showing a single staff with a key signature of three flats and a common time signature. The lyrics are: Be - - ne - di - - - ctus,

Musical notation for the Soprano Chœur part, showing a single staff with a key signature of three flats and a common time signature. The lyrics are: - - ne - di - ctus,

Musical notation for the Contralto Chœur part, showing a single staff with a key signature of three flats and a common time signature. The lyrics are: Be - - ne - di - ctus,

Musical notation for the Tenor Chœur part, showing a single staff with a key signature of three flats and a common time signature. The lyrics are: Be - - ne - di - ctus,

Musical notation for the Bass Chœur part, showing a single staff with a key signature of three flats and a common time signature. The lyrics are: Be - - ne - di - ctus,

Musical notation for the Bass Chœur part, showing a single staff with a key signature of three flats and a common time signature. The lyrics are: Be - - ne - di - ctus,

Musical notation for the Bass Chœur part, showing a single staff with a key signature of three flats and a common time signature. The lyrics are: Be - - ne - di - ctus,

Musical notation for the Bass Chœur part, showing a single staff with a key signature of three flats and a common time signature. The lyrics are: Be - - ne - di - ctus,

Musical notation for the Bass Chœur part, showing a single staff with a key signature of three flats and a common time signature. The lyrics are: Be - - ne - di - ctus,

Musical notation for the Bass Chœur part, showing a single staff with a key signature of three flats and a common time signature. The lyrics are: Be - - ne - di - ctus,

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Hp I

Hp II

S  
be - - ne - di - - - ctus qui

C  
be - - ne - di - - - ctus qui

T  
be - - ne - di - - - ctus qui

B  
be - - ne - di - - - ctus qui

S  
be - - ne - di - ctus

C  
be - - ne - di - ctus

T  
be - - ne - di - ctus

B  
be - - ne - di - ctus

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Hp I

Hp II

S

ve - - - nit, qui ve - in

C

ve - - - nit, qui ve in

T

ve - - - nit, qui nit in

B

ve - - - nit, nit in

S

e - - - nit in

C

qui ve - - - nit in

T

qui ve - - - nit in

B

qui ve - - - nit in

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Hp I

Hp II

S  
no - mi - ne Do - - mi - ni.

C  
no - mi - ne Do - - mi - ni.

T  
no - mi - ne Do - - mi ni.

B  
no - mi - ne Do -

S  
no - mi - ne

C  
no - mi ni - ni.

T  
no - mi - ni.

B  
Do - - mi - ni.

Soli

Chœur

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# 8. Agnus Dei

Andante sostenuto ♩ = 76

Soprano solo

Contralto solo

Ténor solo

Basse solo

Sopranos

Contraltos

Ténors

Basses

Chœur

Harpe

Orgue

Réc.

Pédale

Violons I, II

Violoncs.

Contrebasses

pizz.

arco

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Hp

Org

VI

Alt

Vc

Cb

*f*

*pizz.*

*f*

*Réc.*

*G.O.*

Org

VI

Vc

Cb

10

*f*

*Réc.*

*G.O.*

*Réc.*

*f*

*dim.*

*dim.*

*f*

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16 **Moderato** ♩ = 84

Hp

Org

VI

Alt

Vc. Cb

*pp*

*p* *dim.*

*p* *espressivo*

G.O. Flûte 8'

Réc. Voix humain

*pp*

23

Hp

Org

Alt

Vc. Cb

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Hp

Org

VI

Alt

Vc, Cb

*cresc.*



Hp

Org

Hautbois 8'

*p espressivo*

*pizz.*



A

S  
C  
T  
B

*dolce*  
A - gnus De - i,  
*dolce*  
A - gnus De - i,  
*dolce*  
A - gnus  
*dolce*

Hp

Org

Réc.  
Fonds 8'  
Montre 8'

*p*  
Péd.

VI

*p dolce ed espressivo*

*cresc.* *dim.* *p*

A

Vc

div. arco

*cresc.* *dim.* *p*

[unis.] *p*

Cb

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

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

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

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

Hp

Org

VI

Vc, Cb

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S  
do - na e - is, e - is re - qui - em, do - na e - is

C  
do - na e - is, e - is re - qui - em, do - na e - is

T  
do - na e - is, e - is re - qui - em, do - na e

B  
do - na e - is, e - is re - qui - em, d

Hp

Org  
Réc.  
Montre 8'

VI

Alt

Vc, Cb

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S  
re - - - qui - em. *dim.* *p*

C  
re - - - qui - em. *dim.* *p*

T  
re - - - qui - em. *dim.* *p*

B  
re - - - qui - em. *dim.* *p*

Hp

Org  
*cresc.* *più cresc.*

*dim.*

VI  
*p sempre*

*dim.* *p sempre*

*dim.* *p sempre*

Vc, Cb  
*dim.* *pizz.* *p sempre*

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65 B

S *ff* A - - gnus

C *ff* A - - gnus

T *ff* A

B *ff*

Hp

3

Org

Réc. *molto cresc.*

G.O.

*ff*

Réc.

16'

Vi *molto c.*

*ff*

*ff*

Vc *mol. arc*

*ff*

Cb *arco*

*molto cresc.*

*f*

*ff*

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

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

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

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

Chœur

Hp

Org

VI

Cb

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S  
 pec - ca - ta, pec - ca - - ta mun - di: do - - na

C  
 pec - ca - ta, pec - ca - - ta mun - di: do - - na

T  
 pec - ca - ta, pec - ca - - ta mun - di: do

B  
 pec - ca - ta, pec - ca - - ta mun - di:

Hp

Org

VI

Vc

Cb

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S  
e - - is, do - - na e - - is re - - qui -

C  
e - - is, do - - na e - - is re - - qui -

Chœur  
T  
e - - is, do - - na e - - is

B  
e - - is, do - - na e - - is

Hp

Org

VI

Cb

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82

S  
em.

C  
em.

T  
em.

B  
em.

Chœur

Hp

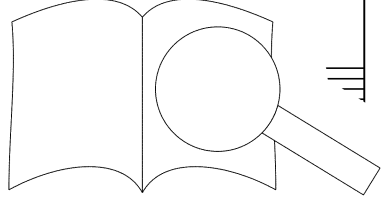
Org  
G.O. Réc.  
Réc. p

VI  
dim. p

Vc  
dim.

Cb  
p

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

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

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

B  
A - gnus De - i, qui tol - lis pec -

Hp

Org

VI

Cb

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S  
di: do - na e - is re - qui - em sem - pi - ter -

C  
di: do - na e - is re - qui - em sem - pi - ter -

T  
di: do - na e - is re - qui - em sem -

B  
di: do - na e - is re - qui -

*cresc.* *dim.*

Hp

Org

VI

*cresc.* *dim.*

*p* *cresc.*

arco *cresc.*

pizz. *cresc.*

Cb *cresc.* *f* *dim.*

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98 **D**

S *p* *p*  
nam. Lux ae - ter - na lu - ce - at e - is:

C *p* *p*  
nam. Lux ae - ter - na lu - ce - at e - is:

T *p* *p*  
nam. Lux ae - ter - na lu - ce - at

B *p* *p*  
nam. Lux ae - ter - na lu

Chœur

Hp *p*

Org

VI *p* *mc*  
*pizz.*

Cb *p*

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S *dolce*  
 cum san - ctis tu - is in ae - ter - num, qui - a pi - us es, qui - a

C *dolce*  
 cum san - ctis tu - is in ae - ter - num, qui - a pi - us es, qui

T *dolce*  
 cum san - ctis tu - is in ae - ter - num, qui - a pi - us es,

B *dolce*  
 cum san - ctis tu - is in ae - ter - num,

Hp

Org

Vi *dim.*

Alt

Vc, Cb

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S  
pi - - us es. A - men, a - men, a - men.

C  
pi - - us es. A - men, a - men, a - men.

T  
qui - a pi - us es. A - men, a - men, a - men.

B  
qui - a pi - us es. A - men, a - men,

Hp

Org  
*p* *ppp*

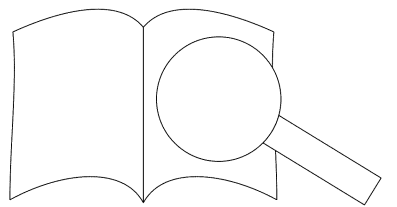
VI  
*ppp* *ppp*

Vc, Cb  
arco *pp* *ppp*

8' *ppp*

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