

Robert
SCHUMANN

Missa sacra
op. 147

Soli (STB), Coro (SATB)
2 Flauti, 2 Oboi, 2 Clarinetti, 2 Fagotti
2 Corni, 2 Trombe, 3 Tromboni, Timpani
2 Violini, Viola, Violoncello, Contrabbasso, Organo

herausgegeben von / edited by
Hansjörg Ewert

Urtext

Klavierauszug / Vocal score
Claus-Dieter Ludwig



Carus 40.687/03

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Vorwort

„Nicht schwer ausführbar“ solle sie sein, „ein Werk zum Gottesdienst wie zum Concertgebrauch geeignet,“¹ schrieb Robert Schumann am 10. Dezember 1852 an den Verlag B. Schott's Söhne in Mainz, um seine Messe zur Veröffentlichung anzubieten. Der Verlag ließ sich nicht überzeugen, und auch zu einer Gesamtauführung der Messe kam es zu Schumanns Lebzeiten nicht. Ob die Unentschiedenheit zwischen professioneller Konzertkunst und kirchenmusikalischer Funktion die Rezeption des Werks erst schwierig gemacht hat?

Tatsächlich könnte der Komponist eine Aufführung im Rahmen eines Gottesdienstes angestrebt haben, denn sein Vertrag als Städtischer Musikdirektor in Düsseldorf sah vier Auftritte in den Gottesdiensten der Lambertus- oder Maxkirche in Düsseldorf vor. Die aus der Erfahrung des rheinisch-katholischen Gottesdienstes gewonnene Inspiration umzusetzen und sich mit eigenen Werken neben Haydn, Beethoven oder auch Bachs h-moll-Messe zu stellen, mag die treibende Kraft hinter der Komposition des Ordinarius gewesen sein. Nachdem Teile der *Missa sacra* bereits im Frühjahr 1852 zur Aufführung in einem der Düsseldorfer Abonnementkonzerte in Aussicht genommen worden waren, sollte es im 7. Konzert 1853 endlich zu einer Gesamtauführung kommen. Warum dann schließlich doch nur *Kyrie* und *Gloria* aufgeführt wurden, ist unklar. Allerdings spitzte sich der seit Ende 1851 schwelende Konflikt zwischen Schumann und dem Musikverein immer mehr zu, der dann im Oktober 1853 eskalieren sollte und schließlich zu Schumanns Demission führte. Vielleicht wurde die Messe so zum Opfer der biografischen Umstände.

In diesem Zusammenhang mutet es durchaus merkwürdig an, dass Schumann 1853 eine Orgelfassung der Messe anfertigte und als Offertorium die Solo-Motette „Tota pulchra es, Maria“ nachkomponierte, um sie anonym, angeblich im Auftrag eines jungen Komponisten, für einen Kompositionswettbewerb einzureichen. Auch das verlief im Sande, und da weder das Angebot an den Verleger noch die Teilaufführung zum Erfolg geführt hatten, blieb die Messe liegen; zu einer vollständigen Aufführung kam es erst postum am 3. Mai 1863 in der Minoriten-Kirche in Wien sowie am 7. Mai in der dortigen Altlerchenfelder Kirche.

Eine Messe musste geradezu zwangsläufig auf die Agenda des Komponisten kommen, der sich in den vorausgegangenen Jahren systematisch die Gattungen vom Lied über Kammermusik, Konzert- und Orchestermusik zur Oper und chorsinfonischen Großformen wie dem Oratorium erarbeitet hatte. Noch in Dresden war die mit Orgel begleitete Motette „Verzweifle nicht im Schmerzensthal“ entstanden, die Schumann unmittelbar nach der Komposition seiner Messe orchestrierte; für den Düsseldorfer Gesang-Musikverein hatte er bereits das Oratorium *Der Rose Pilger-*

fahrt op. 112 komponiert, es folgte eine Serie von Chor-Orchester-Balladen, die auf besondere Weise die Institution des städtisch-bürgerlichen Chorvereinswesens bedienten; neben verschiedensten Ideen zu geistlichen Werken wie einem *Stabat mater* oder einer *Deutschen Messe* plante er ein Oratorium zu Luther und nach der *Missa sacra* op. 147 kam ein Requiem op. 148 an die Reihe. Mit dem *Requiem für Mignon* op. 98b und den *Scenen aus Göthes Faust* WoO 3 hatte er sich bereits auf das Feld gleichsam komponierter „Liturgien“ vorgearbeitet.

Obwohl neue Messen offensichtlich in dem konservativen Milieu von Kirche und Chorvereinigung keine Konjunktur hatten, mochte es attraktiv erscheinen, sich mit einem solchen Werk in das beständige Repertoire und damit in das kulturelle Gedächtnis einzuschreiben. Die kompositionsgeschichtliche Herausforderung bestand dabei darin, dem so oft komponierten, zeitlosen Text neue, gegenwärtige Facetten abzugewinnen. In der lateinischen Prosa konnte der außerordentlich sprachbewusste Komponist Modelle für eine flexible Rhythmik und Phrasenbildung finden, wie sie an den bisweilen kritisierten Merkwürdigkeiten der Deklamation kenntlich werden. Vor allem aber die Kombination der romantischen Imagination des Sakralen und Heiligen mit den kontrapunktischen Techniken der Fugen, den formstiftenden Ritornellisierungen (z.B. die Wiederholungen der *Gloria*- und *Credo*-Motivik) sowie den liturgischen Szenen des solistischen Vorbetens und chorischen Nachsingens in *Benedictus* und der Elevations-Motette „O salutaris hostia“ führt zu bemerkenswerten Lösungen.

Die Orgel ist Teil des Orchestersatzes der gesamten Messe und spielt darüber hinaus eine besondere Rolle in der Solo-Motette „Tota pulchra es, Maria“ sowie im *Benedictus*. Sie wird als klangliches Zeichen der religiösen Aura einmal sozusagen mit der inneren Stimme eines solistischen Violoncellos eingesetzt, das andere Mal als sekundierendes Arpeggio gemeinsam mit einer Bratsche. Solistische Vokalstimmen sind ebenfalls nur sehr zurückhaltend eingesetzt. Neben pragmatischen Gründen, vielleicht auch die Soli aus dem Chor heraus besetzen zu können, dient die Zurückhaltung in der vokalen Selbstdarstellung der Solisten der klanglichen Verinnerlichung.

Ob Schumanns *Missa sacra* in ihrer unroutinierten Religiosität, ihrer Sehnsucht nach transzendentaler musikalischer Erfahrung und ihrem Anspruch auf Vertiefung und individuelle Aktualisierung der großen Tradition die Menschen heute erreicht, kann nur die Praxis erweisen. Für Konzerte bietet sie eine anspruchsvolle chorsinfonische Phantasie und für die Kirche die wohl faszinierendste romantische Orchestermesse zwischen Beethoven und Bruckner an. Jedenfalls ist ernst zu nehmen, wenn Schumann schreibt, sie sei „wie ich wohl sagen kann, mit großer Liebe gearbeitet“.

Würzburg, Oktober 2019

Hansjörg Ewert

¹ Zitiert nach: *Schumann Briefedition, Serie III, Verlegerbriefwechsel, Bd. 5, Briefwechsel Robert und Clara Schumanns mit Verlagen in West- und Süddeutschland*, hrsg. von Hrosvith Dahmen und Thomas Synofzik, Köln 2008, S. 342.

Foreword

As Robert Schumann wrote when offering his mass for publication to the publisher B. Schott's Söhne in Mainz on 10 December 1852, the composition would "not be difficult to perform, a work suitable for church services as well as for concert use."¹ The publisher was not persuaded, nor did a complete performance of the mass take place during Schumann's lifetime. Could it have been this vacillation between professional concert art and church music function that made the reception of the work difficult in the first place?

In fact, the composer may have been intending a performance in the context of a church service, since his contract as Municipal Music Director in Düsseldorf provided for four performances in the services of the church of St. Lambertus or St. Maximilian in Düsseldorf. Implementing the inspiration gained from his experience of the Rhenish Catholic service and placing himself alongside Haydn, Beethoven, or even Bach's Mass in B minor with works of his own may have been the driving force behind the composition of the ordinary. After sections of the *Missa sacra* had already been considered for performance in one of the Düsseldorf subscription concerts in the spring of 1852, a complete performance was finally to take place in the 7th concert in 1853. Why only the *Kyrie* and *Gloria* were performed, is unclear. However, the conflict between Schumann and the music society, which had been smoldering since the end of 1851, came to a head more and more, and was to escalate in October 1853, ultimately leading to Schumann's resignation. It is possible that the mass thus became a victim of biographical circumstances.

In this context, it seems quite peculiar that Schumann prepared an organ version of the mass in 1853 and, in addition, composed the solo motet "Tota pulchra es, Maria" as an offertory in order to submit it anonymously, allegedly on behalf of a young composer, for a composition competition. This, too, came to nothing, and since neither the offer to the publisher nor the partial performance led to success, the mass remained unperformed; in its entirety, it was first performed – posthumously – on 3 May 1863 in the Minorite Church in Vienna, as well as on 7 May in the Viennese Altlerchenfeld Church.

It was almost inevitable that a mass would appear on the agenda of the composer, who in the preceding years had systematically worked his way through the genres of art song, chamber music, concert and orchestral music to opera and large-scale choral symphonic forms such as the oratorio. While still in Dresden, Schumann had composed "Verzweifle nicht im Schmerzenthal" (Do not despair in the valley of anguish), a motet accompanied by organ, which he orchestrated immediately after composing his mass. For the Düsseldorf Gesang-Musikverein (choral music society)

he had already composed the oratorio *Der Rose Pilgerfahrt* op. 112, followed by a series of choral-orchestral ballads that paid their respects to the institution of the urban-civic choral society in a particular way; in addition to a wide variety of ideas for sacred works such as a *Stabat mater* or a *German Mass*, he planned an oratorio on Luther, and the *Missa sacra* op. 147 was followed by the *Requiem* op. 148. With the *Requiem for Mignon* op. 98b and the *Scenes from Goethe's Faust* WoO 3, he had already worked his way into the field of, as it were, composed "liturgies."

Although new masses were clearly not in vogue in the conservative milieu of churches and choral associations, the idea of inscribing such a work in the enduring repertoire and thus in cultural memory might have seemed attractive. The challenge in terms of the history of composition was to find new, contemporary facets for this timeless text that had been composed so many times. In the Latin prose, the extraordinarily language-conscious composer was able to find models for flexible rhythm and phrasing, as can be seen in the – sometimes criticized – idiosyncrasies of the declamation. Above all, however, the combination of the Romantic imagination of the sacred and numinous with the contrapuntal techniques of the fugues, the form-giving ritornellizations (e.g., the repetitions of the *Gloria* and *Credo* motives), as well as the liturgical scenes of soloistic calling and choral response in *Benedictus* and the elevation motet "O salutaris hostia", gives rise to remarkable solutions.

The organ is integral to the orchestration of the entire mass, as well as playing a special role in the solo motet "Tota pulchra es, Maria" and in the *Benedictus*. It is used as a musical symbol of the religious aura: in the former movement, with the inner voice of a solo cello as it were, and in the latter, as a secondary arpeggio together with a viola. Solo vocal passages are implemented only very sparingly. In addition to pragmatic reasons, possibly in order to be able to cast the solos from the chorus, restraining the soloists' vocal self-expression serves the purpose of musical internalization.

Only practical experience will tell whether Schumann's *Missa sacra*, in its religiosity far from any routine, its longing for transcendental musical experience, and its aspiration of intensifying and individually realizing the great tradition will reach present-day listeners. For concerts, the work offers a demanding choral symphonic fantasy and for church services, probably the most fascinating romantic orchestral mass between Beethoven and Bruckner. In any case, it is to be taken seriously when Schumann writes that it was "fashioned, as I can truly say, with great love."

Würzburg, October 2019

Hansjörg Ewert

Translation: Gudrun and David Kosviner

¹ See: *Schumann Briefedition, Serie III, Verlegerbriefwechsel, vol. 5, Briefwechsel Robert und Clara Schumanns mit Verlagen in West- und Süddeutschland*, ed. by Hrosvith Dahmen and Thomas Synofzik, Cologne, 2008, p. 342.

Missa sacra

op. 147

Robert Schumann

1810–1856

Kyrie

Klavierauszug: Claus-Dieter Ludwig (*1952)

Ziemlich langsam *

Ob, Tr, Cor *pp*
Archi *m.d.*
+Clt
+Ob
Fg

7
p
Ky - ri - e e - lei - son, *p*

+Cor
p
+Tr
+Fg
p
Ky - ri - e e - lei - son,

13
p
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, Ky - ri - e e - lei - son, Ky -
+Legni +Tr, Cor
Archi
m.s.

* Rather slow

Aufführungsdauer / Duration: ca. 40 min.

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Urtext
edited by Hansjörg Ewert

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

+Ob *fp* +Cor *fp* Archi

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

p *p* *p* *p*

+Fg +Cor +Fg

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

Archi
 Cor

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

Ob +Cl, Fg
 VII
 +Cl, Fg

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

Clt, Fg
f *p*

pp *f* *p*
 lei son, Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei-son,
 lei - son, Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky -
 son, Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei-son,
 lei - son, Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei - son,

Tutti
 Tr, Archi
p *f* *p* *sfp*

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

Archi
 Cor

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

+Fl, Ob, +Fg, Cor
 Clt
pp

Gloria

Lebhaft, nicht zu schnell *

f
Glo - ri - a in ex - cel - sis De - o,
f
Glo - ri - a in ex - cel - sis De - o,
f
Glo - ri - a _____ in ex - cel - sis De - o,
f
Glo - ri - a _____ in ex - cel - sis De - o,
Tutti
p _____ *f*

4
f
glo - ri - a in ex - cel - sis De - o, glo - ri - a, _____
f
glo - ri - a in ex - cel - sis De - o, glo - ri - a, _____
glo - ri - a _____ in ex - cel - sis De - o, glo - ri - a, _____
f
glo - ri - a _____ in ex - cel - sis De - o, glo - ri - a, _____

* Lively, not too fast

8

sf

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

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

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

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

12

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

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

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

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

ff

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

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

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

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

sf *sf*

o,
o,
o,
o,

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

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

Tr
Fg, Archi
Cl, Va
sf
tr

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

De - - o, glo ri - a,

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

- - o, glo -

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

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

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

Fl
sf
sf
sf
sf

30

sf

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

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

cel - sis, glo - ri - a, glo -

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

33

B

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

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

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

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

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

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

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

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

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

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

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

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

cel - sis De - o, ex -

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

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

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

C

De - o, glo - ri - a.

cel - sis De - o, glo - ri - a.

cel - sis De - o, glo - ri - a. Et in ter - ra pax ho - mi - ni -

cel - sis De - o, glo - ri - a.

Archi, Vc solo

p et in ter - ra

p et in ter - ra pax ho-mi - ni - bus, in ter - ra

bus bo - nae vo - lun - ta - tis, et in ter - ra pax, et in

pax ho-mi - ni - bus bo - nae vo - lun - ta - tis, bo

pax ho-mi - ni - bus bo - nae vo - lun - ta - tis, bo

ter - ra pax, bo - nae vo - lun - ta - tis, bo -

p Et in

vo - lun - ta - tis, vo - lun -

- nae vo - lun - ta - tis, vo - lun -

- nae vo - lun - ta - tis, vo - lun -

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

Cor

68 *cresc.*
 ta - - - - tis, et in ter - - - - ra pax ho-mi - ni -
 ta - - - - tis, et in ter - - - - ra pax ho-mi - ni -
 ta - - - - tis, et in ter - - - - ra pax ho-mi - ni -
 ta - - - - tis, et in ter - - - - ra pax ho-mi - ni -
 +Legni *mf cresc.*

72 *f* bus. Glo-ri - a in ex-cel-sis De - o. *p* -da-mus
 bus. Glo-ri - a in ex-cel-sis De - o. Lau - da-mus te. *p*
 bus. Glo - ri - a in ex-cel-sis De - o. *p* Lau -
 bus. glo - ri - a in ex-cel-sis De - o. Lau - da - mus
 +Tr 3 *f* *p* Fl, Clt, Fg
 +Archi

as te. *f* A - do - ra - mus te. *f* Glo - ri - fi - ca - mus
 Be - ne - di - ci - mus te. *f* A - do - ra - mus te. *f* Glo - ri - fi - ca - mus
 da - mus te. *f* Be - ne - di - ci - mus te. *f* A - do - ra - mus. *f* Glo - ri - fi - ca - mus
 te. *f* Be - ne - di - ci - mus te. *f* A - do - ra - mus. *f* Glo - ri - fi - ca - mus
 Fl, Clt

D

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

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

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

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

f *sf* *sf* *sf*

f + Tr, Cor *sf* *sf* *sf*

Tutti

Soprano solo

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

Archi *p* *fp*

ri-am am. Gra - ti - as, gra - ti - as a - gi - mus ti - bi

p

Gra - ti - as, gra - ti - as a - gi - mus ti - bi.

p

Gra - ti - as, gra - ti - as a - gi - mus ti - bi.

p

Gra - ti - as, gra - ti - as a - gi - mus ti - bi.

Ob *sf* *sf* *sf* *sf*

sf *sf* *sf* *sf*

97 Solo

Chor

fp *p*

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

fp Ob. Fl, Clt, Fg

101

Solo

as a - gi - mus ti - bi. Gr - ti - as, gra ti a - gi - mus
 as a - gi - mus ti - bi.
 as a - gi - mus ti - bi.
 as a - gi - mus ti - bi.

Fl, Ob

106

ti - bi, gra - - ti - as, gra - - ti -
 +Clt, Fg

110 **Langsamer ***
Chor

as.

f Do-mi-ne De - us, Rex coe - le - - stis,

f Do-mi-ne De - us, Rex coe - le - - stis,

Trb *f*

+Fg

116 Chor *f*

Do-mi-ne De - us, Rex coe - le - - stis,

sf Do-mi-ne De - us, Rex coe - le - - stis,

Pa - ter om - ni - po - tens.

Pa - ter om - ni - po - tens.

+Legni

Archi

sf **E**

Pa - ter om - ni - po - tens.

sf Pa - ter om - ni - po - tens.

p Do - mi - ne

p Do - mi - ne

Va, Vc

Legni

+Legni

sf *p*

p
Do-mi-ne Fi - li

fp
Fi - li u - ni - ge - ni - te Je - su Chri - ste.

fp
Fi - li u - ni - ge - ni - te Je - su Chri - ste.

p
Fl, Ob, Clt

fp
u - ni - ge - ni - te Je - su Chri - ste. A - gnus

fp
u - ni - ge - ni - te Je - su Chri - ste. A - gnus De - i,

mf
A - gnus De - i,

mf
A - gnus De - i,

f
Fi - li - us Pa - - tris. Qui tol - lis pec - ca - ta mun - di,

f
Fi - li - us Pa - - tris. Qui tol - lis pec - ca - ta mun - di,

f
Fi - li - us Pa - - tris. Qui tol - lis pec - ca - ta mun - di,

f
Fi - li - us Pa - - tris. Qui tol - lis pec - ca - ta mun - di,

f
Clt
+ Fl, Ob

p
Clt, Fg

mi-se-re - - re no-bis, sus-ci-pe, sus-ci-pe de-pre-
 mi-se-re - - re no-bis, sus-ci-pe, sus-ci-pe de-pre-
 mi-se-re-re no-bis, sus-ci-pe, sus-ci-pe de-pre-
 mi-se-re - - re no-bis, sus-ci-pe, sus-ci-pe de-pre-

Arch.
 3 3 cresc. p

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

+Co. +Ob, Clt, Fg
 sfz sfz sf f'

te-ram tris, mi-se-re-re, mi-se-re-re, mi-se-
 dex-te-ram Pa-tris, mi-se-re-re, mi-se-re-re, mi-se-
 dex-te-ram Pa-tris, mi-se-
 dex-te-ram Pa-tris, mi-se-

Tutti
 +Fl. Archi
 sf p

dim.

pp

stringendo

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

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

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

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

Vc *dim.* *pp* pizz. +Tr, Cor
Clf, Fg, A

165 **Schneller ***

Quo - ni - am tu so - lus san - ctus,

Quo - ni - am tu so - lus san - ctus,

Quo - ni - am tu so - lus san - ctus,

Quo - ni - am tu so - lus san - ctus,

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

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

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

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

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

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

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

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

mus. Tu so - lus Do - mi - nus, Je - su Chri - ste.

mus. Tu so - lus Do - mi - nus, Je - su Chri - ste.

mus. Tu so - lus Do - mi - nus, Je - su Chri - ste.

mus. Do - mi - nus, Je - su Chri - ste.

Tr Tutti

Fg, Archi

ff

ff

G

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

Trb II

ff

f

Va, Vc, Cb

ff
A - men, a - men.

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

ff
tris. A - men, a - men, in glo - ri - a Pa - tris,

ff
Tutti A - men, a - men.

f
Trb I, VI II
Va
Vc, Cb

A - men,

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

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

A - men,

Tutti *ff*

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

a - men, in glo - ri - a Pa - tris, in glo - ri - a

a - men, in glo - ri - a Pa - tris,

a - men.

Tr, Cor, VI I
Va, Vc, Cb
VII *f*

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

ff

A - men, a -
 Tutti
ff

men, a - men, in glo-ri-a Pa - tris, in glo-ri-a Pa - tris,
 men, a - men, in glo-ri-a
 men, a - men, in glo-ri-a tris, in glo-ri-a
 men, a - men, - cto Spi - in glo - ri - a

ff

- tris. A - men, a - men. Cum San - cto
 De - i Pa - tris. A - men, a - men. Cum San - cto
 De - i Pa - tris. A - men, a - men. Cum San - cto
 De - i Pa - tris. A - men, a - men. Cum San - cto

ff

Tutti
ff

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

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

in ex - cel - sis De - o. Quo - ni - am tu so - lus
 Glo - ri - a in ex - cel - sis De - o. Quo - ni - am tu so - lus
 in ex - cel - sis De - o. Quo - ni - am tu so - lus
 Glo - ri - a in ex - cel - sis De - o. Quo - ni - am tu so - lus

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

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

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

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

tu so - lus Al - tis - si - mus,

tu so - lus Al - tis - si - mus,

tu - lus Al - tis - si - mus, tu

tu - lus - si - mus, tu

- si - mus. Glo - ri - a in ex - cel - sis

so - lus Al - tis - si - mus. Glo - ri - a, glo - ri - a in ex - cel - sis

so - lus Al - tis - si - mus. Glo - ri - a, glo - ri - a in ex - cel - sis

so - lus Al - tis - si - mus. Glo - ri - a, glo - ri - a in ex - cel - sis

De - o, De - - o, De - o.

De - o, De - - o, De - o. Cum San - cto

De - o, De - - o, Cum San - cto Spi - ri - tu, cum

De - o, De - o, De - o. Cum San - cto

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

Spi - ri - tu, San - - cto Pa - -

San - cto, San - - cto in glo - ri - a Pa - -

Spi - ri - tu, - cto glo - ri - a Pa - -

De - i Pa - - - - tris,

- tris, De - i Pa - - - - tris,

- tris, De - i, cum San - cto Spi - ri - tu,

- - - tris, Pa - - - - tris, in

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

Tr, Cor

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

o.
o.
o.
o.

o.
o.
o.
o.

o.
o.
o.
o.

Credo

Mäßig bewegt *

Cre - do, cre - do, cre - do, cre - do,
Cre - do, cre - do, cre - do, cre - do, cre - do, cre -
Cre - do, cre - do, cre -
Cre - do, cre - do, cre -

Archii *sf sf* +Cor +Ob, Cl

u - num De - um. Pa - trem om - ni - po - ten - tem, Pa - trem
- do u - num De - um. Pa - trem om - ni - po - ten - tem, Pa - trem
in u - num De - um. Pa - trem om - ni - po - ten - tem, Pa - trem
- do in u - num De - um. Pa - trem om - ni - po - ten - tem, Pa - trem

Tutti

* Moderato

om-ni-po-ten - tem, cre - do, cre - do, cre - do in u -
 om-ni-po-ten - tem, cre - do, cre - do, cre - do in u -
 om-ni-po-ten - tem, cre - do, cre - do in u - num, in u -
 om-ni-po-ten - tem, cre - do, cre - do, cre - do in u - num,

- num De - um, Pa - trem om - ni - po - ten - tem, Pa - trem
 - num De - um, Pa - trem, Pa - trem, Pa -
 - num De - um, Pa - trem, om - ni - po - ten - tem, Pa -
 - u - num, um, Pa - trem, Pa - trem, Pa -

Pa - trem, cre - do, cre - do in u - num
 - trem, Pa - trem, cre - do, cre - do in u - num
 - trem, Pa - trem om - ni - po - ten - tem, cre - do, cre - do in u - num
 - trem, Pa - trem, cre - do, cre - do in u - num

sf
De - um, fa-cto - rem coe-li et ter - rae,
De - um, fa-cto - rem coe-li et ter - rae, et ter - rae,
De - um,
De - um, fa-cto - rem coe-li et ter - rae, coe - li et ter - rae, fa - cto - rem
*markiert ** +VII -Clt, Fg +VII *tr*
Clt, Fg
Va, Vc, Cb

fa - cto - rem coe-li et ter - rae, vi - si - bi - li -
fa - cto - rem coe - li, fa - cto - rem coe - li et ter - rae, vi - si - bi - li -
fa - cto coe - li et ter - rae, ter - rae, vi - si - bi - li -
coe - fa - cto - rem coe - li et ter - rae, vi - si - bi - li -
-Cor *dim.*

p **B** *cresc.* *sf* *sf*
ni - um et in - vi - si - bi - li - um. Cre - do, cre -
p *cresc.* *sf* *sf*
um om - ni - um et in - vi - si - bi - li - um. Cre - do, cre -
f *p* *cresc.* *sf* *sf*
um om - ni - um et in - vi - si - bi - li - um. Cre - do, cre -
f *p* *cresc.* *sf* *sf*
um om - ni - um et in - vi - si - bi - li - um. Cre - do, cre -
f *p* +Clt, Fg, Cor *cresc.* *sf* *sf*

* marked

do in u - num De - um, cre - do, cre - do, cre -
 do in u - num, cre - do, cre - do, cre - do, cre -
 do in u - num De - um, cre - do, cre - do, cre -
 do in u - num, cre - do, cre - do in u - num De -

sf *sf* *sf* *sf*

Cor 3

do in u - num De - um.
 do in u - num De - um.
 do in u - num De - um in u - num Do-mi -
 um - num De - um. Et in u - num Do-mi -
 +Tr Fg, Va, Vc

Et in u - num Do-mi - num Je - sum
 Et in u - num Do-mi - num Je - sum
 num Je - sum Chri - - stum, et in u - num Do-mi - num Je - sum
 num Je - sum Chri - - stum, et in

sf *sf* *sf* *sf* *p* *p* *p* *p*

Cltr +Ob
 pizz.
 Cb

54

cresc. *f.*

Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum.

cresc. *f.*

Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum.

cresc. *f.* *p.*

Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum. Et ex

Chri - stum u - ni - ge - ni - tum. Et ex Pa - tre

cresc. *f.* *p.*

Vc, *p.*
Cb

61

p.

Et ex Pa - tre na - tum an - te om - ni - a

p.

Et ex Pa - tre na - tum, ex Pa - tre an - te om - ni - a

Pa - tre na - tum, ex Pa - tre an - te om - ni - a

na - tum, tre na - tum, ex Pa - tre an - te om - ni - a

f.

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

f.

— sae - cu - la. De - um de De - o, lu - men de lu - mi - ne,

f.

— sae - cu - la. De - um de De - o, lu - men de lu - mi - ne,

f.

— sae - cu - la. Ob, Clt, Fg, Cor De - um de De - o, lu - men de

De - um ve - rum de De - o ve - ro.
 De - um ve - rum de De - o ve - ro. Ge - ni - tum, non
 De - um ve - rum de De - o ve - ro. Ge - ni -
 lu - mi - ne, De - um ve - rum de De - o ve - ro.

VII
 +Cor

Ge - ni - tum, non fa - ctum, con - sub - stan - tia - lem
 fa - ctum, ge - ni - tum, non ctur con - stan - tia - lem Pa -
 tum, non fa - ctum, non fa - ctum, con - stan - tia - lem Pa -
 Ge - ni fa - ctum, non fa - ctum, con - sub - stan - tia - lem Pa -

Nach und n... was bewegter *
 cresc.

om - ni - a fa - cta sunt, om - ni - a fa - cta sunt, om - ni - a,
 tri: per quem om - ni - a fa - cta sunt, om - ni - a fa - cta sunt, om - ni - a,
 tri: per quem om - ni - a fa - cta sunt, om - ni - a fa - cta sunt, om - ni - a,
 tri: per quem om - ni - a fa - cta sunt, om - ni - a fa - cta sunt, om - ni - a,

Fg cresc. f

f
om - ni - a. _____
f
om - ni - a. _____
f *p*
om - ni - a. _____ Qui pro - pter nos ho - mi - nes, et pro - pter no - stram sa -
f *p*
om - ni - a, om - ni - a. _____ Qui pro - pter nos ho - mi - nes, et pro - pter no - stram sa -
Legni Fg, Va, Vc, Cb

f *p*

p *sf*
Qui pro - pter nos ho - mi - nes, et pro - pter no - stram sa - tem de scen - dit
p *sf*
Qui pro - pter nos ho - mi - nes, et pro - pter no - stram sa - lu - tem de scen - dit
sf
lu - tem, pro - pter nos ho - mi - nes, pro - pter no - stram sa - lu - tem de scen - dit
sf
lu - tem, pro - pter nos ho - mi - nes, et pro - pter no - stram sa - lu - tem de scen - dit
Arch

fp Cor, Timp

sf *dim.*
coe - lis. Et in - car - na - tus est de Spi - ri - tu
sf *dim.*
de coe - lis. Et in - car - na - tus est de Spi - ri - tu
sf *dim.*
de coe - lis. Et in - car - na - tus est de Spi - ri - tu
sf *dim.*
de coe - lis. Et in - car - na - tus est de Spi - ri - tu

fp *dim.*
Cor, Timp Cor, Timp

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

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

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

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

Fl, Ob, Clt Tr, Timp VI, Va

p *fp* Cor

fa - ctus est. Cru - ci - xus e - ti -

fa - ctus est. Cru - ci - fi - xus e - ti -

fa - ctus est. Cru - ci - fi - xus e - ti -

fa - ctus est. Cru - ci - fi - xus e - ti -

+Fg +Ob

pp *pp* *pp*

no - bis: sub Pon - ti - o Pi - la - to

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

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

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

+Clt +Cor +Ob

cresc. *p*

p

pas - sus, et se - pul - - - tus

pas - sus, et se - pul - - - tus

pas - sus, et se - pul - - - tus

P

pas - sus, et se - pul - - - tus

cresc.

est. Et re - sur -

cresc. *cresc.*

est. Et re - sur -

cresc. *cresc.*

est. Et re - sur -

cresc. *cresc.*

est. Et re - sur -

Cor

Die Vierte *f sf* *sf* Halben *

f sf *sf* *sf* *f sf* *sf*

re-sur - re - xit ter - ti - a di - e, se - cun - dum Scri - ptu - ras, et re-sur -

re - xit, re-sur - re - xit ter - ti - a di - e, se - cun - dum Scri - ptu - ras, et re-sur -

et re-sur - re - xit, re-sur - re - xit, re - sur - re - xit, re - sur - re - xit,

re - xit, re-sur - re - xit ter - ti - a di - e, se - cun - dum Scri - ptu - ras, et re-sur -

Tutti *f* *sf* *sf*

Cor

re - xit, re - sur - re - xit. Et a - scen - dit in coe - lum, a - scen - dit in
 re - xit, re - sur - re - xit. Et a - scen - dit in coe - lum, a - scen - dit in
 et re-sur-re-xit, re-sur - re - xit. Et a - scen - dit in coe - lum, a - scen - dit in
 re - xit, re - sur - re - xit. Et a - scen - dit in coe - lum, a - scen - dit in

H *ff*
 coe - lum: se - det ad dex - te - ram Pa - tris. Et i - te - rum ven -
 coe - lum: se - det ad dex - te - ram Pa - tris. Et i - te - rum ven -
 coe - lum: se - det ad dex - te - ram Pa - tris. Et i - te - rum ven -
 coe - lum: se - det ad dex - te - ram Pa - tris. Et i - te - rum ven -

cum glo - ri - a, ju - di - ca - re vi - vos et mor - tu - os:
 tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos et mor - tu - os:
 tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos et mor - tu - os:
 tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos et mor - tu - os:

cu - jus re - gni non e - rit fi - nis. Cre - do,
 cu - jus re - gni non e - rit fi - nis. Cre - do, cre - do, cre -
 cu - jus re - gni non e - rit fi - nis.
 cu - jus re - gni non e - rit fi - nis.

+Trb
f

cre - do, cre - do, cre - do, cre - do et in
 - do, cre - do, cre - do, cre - do et in
 Cre - do, e - do, cre - do et in
 Cre - do, do, cre - do et in

f

Spi - ri - tum San - ctum, Do - mi-num, et vi - vi - fi - can - tem: qui ex
 Spi - ri - tum San - ctum, Do - mi-num, et vi - vi - fi - can - tem: qui ex
 Spi - ri - tum San - ctum, Do - mi-num, et vi - vi - fi - can - tem: qui ex
 Spi - ri - tum San - ctum, Do - mi-num, et vi - vi - fi - can - tem: qui ex

f *p*
 Archi

Pa - tre Fi - li - o - que pro - ce - dit. Qui cum Pa - tre et
 Pa - tre Fi - li - o - que pro - ce - dit. Qui cum
 Pa - tre Fi - li - o - que pro - ce - dit, pro - ce - dit.
 Pa - tre Fi - li - o - que pro - ce - dit.

sfp *sfp* *sfp* *sfp*

+Fg

sfp

Fi - li - o si - mul ad - o - ra - tur: qui lo - cu - tus est per Pro -
 Fi - li - o si - mul ad - o - ra - tur: qui lo - cu - tus est per Pro -
 Qui cum Pa - tre et Fi - li - o ad - o - ra - tur: qui lo - cu - tus est per Pro -
 lo - cu - tus est, lo - cu - tus est per Pro -

cresc. *sf* *p* *cresc.* *sf* *p* *cresc.* *sf* *p* *cresc.* *sf* *p*

Fg

f *p* *f* *p* *f* *p*

tas. Cre - do et in u - nam san - ctam ca - tho - li -
 phe - - tas. Cre - do et in u - nam san - ctam ca - tho - li -
 phe - - tas. Cre - do et in u - nam san - ctam ca - tho - li -
 phe - - tas. Cre - do et in u - nam san - ctam ca - tho - li -

f *p* *f* *p* *f* *p* *f* *p*

+Trb +Cor Trb

f *p*

cam et a-po-sto-li - cam Ec - cle-si - am. Con - fi - te - or u - num ba - ptis - ma in re -
 cam et a-po-sto-li - cam Ec - cle-si - am. Con - fi - te - or u - num ba - ptis - ma in re -
 cam et a-po-sto-li - cam Ec - cle-si - am. Con - fi - te - or u - num ba - ptis - ma in re -
 cam et a-po-sto-li - cam Ec - cle-si - am. Con - fi - te - or u - num ba - ptis - ma in re -

mis - si - o - nem pec - ca - to - rum. **Lebhaft** *f* vi -
 mis - si - o - nem pec - ca - to - rum. *f* cre - do, cre - do,
 mis - si - o - nem pec - rum. Cre - do, cre - do
 mis - si - ca - rum. Legni *f* Trb VI, Va +Fl *f*
 tu - ri sae - cu - li *f* cre - do,
 et vi - tam ven - tu -
 cre - do, cre - do,
 Legni, Cor, Trb *f*

sf
 cre - do,
 - ri sae - cu-li *sf* cre - do, *sf* cre -
 et vi - tam ven - tu - - ri
 Cre - do, cre - do,

f *sf* Clt

K

cre - do, cre - do, *sf* cre - do, e - do,
 do, cre - do,
 sae - cu-li *sf* cre do, *sf* cre - do, cre -
 et vi - tam - tu - - ri sae - cu-li cre -
 +Fl Ob, Clt

f

tam ven - tu - - ri sae - cu - li cre - do,
 cre - do, cre -
 do, *sf* cre - do, *sf* cre - do, et vi -
 do, cre - do, cre - do, cre - do, cre - do, cre - do,

f Ob

sf

cre - do, cre - do, cre - do, cre -
 do, cre - do, cre - do, cre - do,
 tam ven - tu - ri sae - cu - li cre - do, cre - do, cre -
 cre - do, cre - do, cre - do, cre - do, et vi -

Tutti Fg, Archi

Musical accompaniment for the first system, including piano and bass staves.

- do, cre - do,
 et vi tam ven - ri
 do, do, cre do, cre - do, do, cre - do,
 tam ven - ri sae - cu - li cre - do, cre -

L

Musical accompaniment for the second system, including piano and bass staves.

et vi - tam ven - tu - ri
 sae - cu - li cre - do, cre - do, et vi -
 cre - do, cre - do, cre - do, cre - do,
 do, cre - do, cre - do, et vi - tam ven - tu -

+Fl, VI I

+Ob, Cor

Musical accompaniment for the third system, including piano and bass staves.

sae - cu - li cre - do, cre - do, cre - do. A -
 tam ven - tu - ri sae - cu - li cre - do, cre - do. A -
 et vi - tam ven - tu - ri sae - cu - li cre - do. A -
 ri sae - cu - li cre - do, cre - do, cre - do. A -

legato *ff* *Tutti* Clt, Fg, Archi

cresc. *f* *p*
 - men, a - men, a - men, a - men,
 - men, a - men, a - men, a - men,
 - men, a - men, a - men, a - men,
 - men, a - men, a - men, a - men,

f *p* *Tutti* Clt
f *p* Fg, Va

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

f *Tutti* Fl, Ob
 Fg, Va

Offertorium

Soprano solo

To - ta pul - chra es, Ma - ri - a: et

Archi, Vc solo *p*

Measures 1-4: Soprano solo line with lyrics. Piano accompaniment for strings and solo voices, marked *p*. Includes a triplet of eighth notes in the piano part.

5 ma - cu - la non est in te, tu glo - ri - a Je - ru - sa - lem, lae -

Measures 5-8: Soprano solo line with lyrics. Piano accompaniment. Includes a triplet of eighth notes in the piano part.

9 Is - ra - e - lu - m tu ho - no - ri - fi - cen - ti - a

Measures 9-13: Soprano solo line with lyrics. Piano accompaniment. Includes a triplet of eighth notes in the piano part.

14 po - pu - li no - stri, tu ad - vo - ca - ta pec - ca - to - rum. O Ma - ri - a, Vir -

Measures 14-17: Soprano solo line with lyrics. Piano accompaniment.

19

- go pru-den - tis - si - ma, Ma - ter cle - men - tis - si - ma. O - ra pro -

24

no - bis, o - ra pro no - bis: in - ter - ce - de pro no - bis ad Do - mi - num Je - sum

cresc. *p*

30

Chri - s - ti - ra no - bis, o - ra pro no - bis,

36

o - ra pro no - bis, pro no - bis.

Sanctus

Langsam *

pp
San - ctus, _____ San - ctus, _____
pp
San - ctus, _____ San - ctus, _____
pp
San - ctus, _____
pp
San - ctus, _____ San - ctus, _____
VI I, Vc
Legni Archi pp

5
pp
San - ctus Do - mi - nus,
pp
San - ctus Do - mi - nus,
pp
San - ctus, San - ctus Do - mi - nus,
pp
San - ctus, San - ctus Do - mi - nus,
pp

* Slow

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

Vc

San - ctus De - us Sa - - ba oth,
 San - ctus De - us Sa - - ba oth,
 San - ctus - us Sa - - ba oth,
 San - - us - ba oth,

De - us Sa - - ba oth. *pp*
 San - ctus De - us Sa - - ba oth. *pp*
 San - ctus De - us Sa - - ba oth. *pp*
 San - ctus De - us Sa - - ba oth. *pp*

pp

21 **Lebhaft ***

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

Tutti

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

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

A *sf*

* Lively

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

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

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

p
Fg, Vc

56
coe - li et ter - ra glo - ri - a, glo tu a,
coe - li et ter - ra glo - ri - a, glo ri - a tu - a,
coe - li et ter - ra glo - ri - a tu - a,
coe - li - ra glo - a, glo - ri - a tu - a,

p
cresc.
f

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

p
f
+Timp

ni, ple - ni sunt coe - li glo - ri - a, glo - ri - a,
 coe - li, ple - ni sunt coe - li glo - ri - a, glo - ri - a,
 coe - li, ple - ni sunt coe - li glo - ri - a, glo - ri - a,
 ni, ple - ni sunt coe - li glo - ri - a, glo - ri - a,

glo - ri - a tu - a, glo - ri - a, glo - ri - a, glo - ri - a.
 glo - ri - a tu - a, glo - ri - a, glo - ri - a, glo - ri - a.
 glo - ri - a tu - a, glo - ri - a, glo - ri - a, glo - ri - a. Ho -
 glo - ri - a tu - a, glo - ri - a, glo - ri - a, glo - ri - a.

Lebhaft *

Ho - san - - na, Ho - san - - na, ho -
 san - na in ex - cel - sis, ho - san - - na, ho - san - na in ex - cel - sis, ho -
 Ho - san - - na, Ob
 +Tr Cor

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

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

D

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

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

Ob

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

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

ho - san - na in ex - cel -

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

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

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

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

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

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

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

De - o, ho - san - na De - o. Ho -

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

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

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

139 **Feierlich ***

sa - na in ex - cel - sis De - o.
sa - na in ex - cel - sis De - o.
sa - na in ex - cel - sis De - o.
sa - na in ex - cel - sis De - o.

ff
Tr I
Tr II
Cor, Trb
Trb

143 **Tenore solo**

ne - ctus qui
Legni o organo
p

150

no - mi - ne De - i, be - ne - di - ctus

157

qui ve - nit in no - mi - ne De - i.

* Solemn

163 **F** Chor

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

169

fp

Chor *p*

De - i. Be - ne - di - ctus
fp De - i. Be - ne - di - ctus,
Be - ne - di - ctus ve - nit
di - ctus, be - ne -
be - ne - di - ctus, be - ne -
in no - mi - ne De - i. Be - ne -
Be - ne -

di - ctus qui ve - nit in no - mi - ne De - i.

di - ctus qui ve - nit in no - mi - ne De - i.

di - ctus qui ve - nit in no - mi - ne De - i.

di - ctus qui ve - nit in no - mi - ne De - i.

dim.

dim.

dim.

dim.

dim.

187 **H** Basso solo

O sa - lu - ta - ris b - sti - a, quae coe - li

Archi

p

193

pan - dis bel - la pre - munt ho - sti - li - a,

199

da ro - bur, fer au - xi - li - um.

f

fp

fp

fp

Chor

p
 O sa - lu - ta - ris ho - sti - a, o sa - lu - ta - ris
 O sa - lu - ta - ris ho - sti - a, o sa - lu - ta - ris
 O sa - lu - ta - ris ho - sti - a, o sa - lu - ta - ris
 O sa - lu - ta - ris ho - sti - a, o sa - lu - ta - ris

+Fl, Fg, Cor

p
 Musical accompaniment for the first system, including piano and bass staves with triplets.

fp ho - sti - a, bel - la pre - munt, bel la pre munt,
fp ho - sti - a, bel - la pre - munt, *fp* la pre - munt,
fp ho - sti - a, bel - la pre - munt, *fp* la pre - munt,
fp ho - sti - a, bel - la pre - munt, *fp* la pre - munt,

f *p* *f* *p*
 Musical accompaniment for the second system, including piano and bass staves with triplets and dynamic markings.

p *f* **I** *p*
 ro - bur, fer au - xi - li - um, o sa - lu - ta - ris
f *p* *f* *p*
 da ro - bur, fer au - xi - li - um, o sa - lu - ta - ris
f *p* *f* *p*
 da ro - bur, fer au - xi - li - um, o sa - lu - ta - ris
f *p* *f* *p*
 da ro - bur, fer au - xi - li - um, o sa - lu - ta - ris

f *p* *f* *p*
 Musical accompaniment for the third system, including piano and bass staves with triplets and dynamic markings.

223

Solo

Chor

ho - sti - a. O sa - lu - ta - ris ho - sti - a, sa - lu -

ho - sti - a, sa - lu -

ho - sti - a, sa - lu -

ho - sti - a, sa - lu -

230

ta - - ris ho - sti - a.

ta - - sti - a.

ta - ris ti - a.

- a.

+VI

+Fl

3 3 3 3

237

3 3 3 3

Erstes Tempo *

pp

San - ctus, _____

pp

San - ctus, _____

pp

San - ctus, _____

Legni

pp

San - ctus, _____

San - ctus, _____

San - ctus, _____

San - ctus, _____

San - ctus, _____

San - ctus, _____

pp

San - ctus, _____

San - ctus, _____

San - ctus, _____

San - ctus, _____

San - ctus, _____

San - ctus, _____

Do - mi - nus, _____

San - ctus, _____

Do - mi - nus, _____

San - ctus, _____

Do - mi - nus, _____

San - ctus, _____

Do - mi - nus, _____

San - ctus, _____

Vc

* First tempo

San - ctus, San - ctus De - us
 San - ctus, San - ctus De - us
 San - ctus, San - ctus De - us
 San - ctus, San - ctus De - us

Sa - - ba - oth, San - ctus De us
 Sa - - ba - oth, San ctus - us
 Sa - - ba - oth, San - ctus De - us
 Sa - - ba - oth, San ctus De - us

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

Tutti

Lebhaft *

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

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

* Lively

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

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

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

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

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

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

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

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

Fg, Va Cor

- men, a - men,

- - - - men, a - men, a

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

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

sf a - men, a - - - - - men, *sf* a - - - - -

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

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

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

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

sf sf sf sf men, a - men, a - m a - - - - - a - - - - -

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

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

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

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

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

M

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

Va, Vc

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

ff a - - men, a - men, a - men, a - men, a - men.
sf a - men, a - men, a - men, a - men, a - men, a - men.
ff a - men, a - men, a - - men, a - men, a - men, a - men.
ff a - men, a - men, a - - men, a - men, a - men, a - men.

ff Trb, Vc +Fg *sf* *sf*

Agnus Dei

Ziemlich langsam *

p
A - - - gnus De -

p
A - gnus De - i, a - gnus, a - gnus De - i,

p
A - gnus De - i, a - gnus,

p
A - - - gnus

Archi
p

This system contains the first four staves of the musical score. The top two staves are vocal lines, and the bottom two are piano accompaniment. The tempo is marked 'Ziemlich langsam' and the dynamics are 'p' (piano). The lyrics are: 'A - - - gnus De -', 'A - gnus De - i, a - gnus, a - gnus De - i,', 'A - gnus De - i, a - gnus,', and 'A - - - gnus'. The piano part is labeled 'Archi' and also has a 'p' dynamic marking.

5
qui - lis pec - ca - ta mun - -

a - gy qui tol - lis pec - ca - ta mun - -

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

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

This system contains the next four staves of the musical score, starting at measure 5. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: 'qui - lis pec - ca - ta mun - -', 'a - gy qui tol - lis pec - ca - ta mun - -', 'gnus, qui tol - lis pec - ca - ta mun - -', and 'De - i, qui tol - lis pec - ca - ta mun - -'. The piano part continues with accompaniment for the vocal lines.

* Rather slow

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 - ca - ta mun - - -

di: mi - se - re - re, mi - se - re -

di: mi - se - re re, mi - se - re -

di: mi - se - re re, mi - se - re -

di: mi - se - re re, mi - se - re -

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

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

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

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

+Cor

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

A - - gnus De - - i, a - - gnus De - -

A - - gnus De - - i, a - - gnus De - -

re - - re no - bis. A - - gnus De - -

B *fp*

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

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

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

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

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

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

tol - lis pec - ca - ta mun - di:

tol - lis pec - ca - ta mun - di:

m.d.

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

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

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

mi - - se - re - re no - - bis, +Clf, Fg

p dolce

Fg

38 **Schneller ***

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

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

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

do pa - cem, a no - bis pa - cem,

+Fl, Ob

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

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

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

pa - cem, pa - cem,

Fl, Ob, Clt - Fl, Ob

Fg, Archi

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

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

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

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

Legni

Fg, vc, Cb

pa - - - cem, do na no bis

no - bis pa cem, no - bis

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

- na no - - - - - em, do - no - - - bis

Ob, VI Fl

+Fg

pa - pa - - - - - cem, pa - cem. A - gnus

pa - cem, pa - - - - - cem, pa - cem. A - gnus

pa - cem, pa - - - - - cem, pa - cem. A - gnus

pa - cem, pa - - - - - cem, pa - cem. A - gnus

Clt

+Cor

De - i, qui tol - lis pec -

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

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

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

ca - - ta mun - di: do - - na no - bis

mun - - di: do - - bis

mun - - do - - na no - bis

mun - do - - na no - bis

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

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

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

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

Tutti

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

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

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

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

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

cem, pa - cem, pa - - cem, Do - na

cem, pa - - cem, pa - - cem, Do - na

cem, pa - cem, pa - - cem, Do - na

pa - - - cem, pa - -

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

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

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

Musical score for measures 98-101. It features four vocal staves and a piano accompaniment. The lyrics are: "cem, pa - - - cem, pa - - - cem, pa - - - - -", "pa - - - - - cem, pa - - - - - cem, pa - - - - -", "na pa - - - cem, pa - - - - - cem, pa - - - - -", and "pa - - - - - cem, pa - - - - - cem, pa - - - - -". The piano part includes a clarinet part with markings "Cl^t" and "+Fl".

Musical score for measures 102-105. It features four vocal staves and a piano accompaniment. The lyrics are: "pa - - - - - cem, — pa - - - - - cem,", "- - - - - cem, pa - - - - - ", "- - - - - cem, — pa - - - - - cem, pa - - - - - cem,", and "- - - - - cem, pa - - - - - cem, pa - - - - - cem, —". The piano part includes a clarinet part with markings "Cl^t" and "+Fl", and a section marked "VII".



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