



Musica sacra des 19. Jahrhunderts

Band XIII

LEOPOLD VON ZENETTI
(1805 – 1892)

Pastoralmesse in C

für Soli, vierstimmigen gemischten Chor,
2 Violinen, Violoncello, Kontrabaß,
Flöte, 2 Klarinetten,
2 Hörner, 2 Trompeten, Pauken und Orgel

Erstdruck

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VORWORT

Erst nachdem die Bruckner-Biographen auf seinen Namen stießen, rückte **Leopold von Zenetti** (1805 – 1892) ins Licht des musikalischen Interesses. Diese späte Beachtung des lebenswürdigen Kleinmeisters, der durch 63 Jahre Organist und Mesner an der Stadtpfarrkirche in Enns in Oberösterreich war, erklärt auch das Schicksal, das seinem Werk und seiner Notenbibliothek widerfuhr. Die Zahl der zum gegenwärtigen Zeitpunkt als gesichert geltenden Kompositionen aus Zenettis Feder ist äußerst gering: die vorliegende Pastoralmesse in C für 4 Solisten, Chor, Orchester und Orgel aus dem Jahre 1851, die Festmesse in B für Männerchor a cappella für die Fahnenweihe des Ennsener Männergesangsvereins „Concordia“ aus dem Jahre 1883 und ein Terzetto für Violine, Viola und Violoncello aus dem Jahre 1882. Zahlreiche unsigniert überlieferte Partituren, Stimmenkonvolute und Einzelstimmen (Messen, Vespere, Requiem, Lieder, Instrumentalmusik) in Zenettis Handschrift lassen aber seine Autorschaft annehmen. Der größte Teil seiner Notenbibliothek ist verloren oder liegt verstreut an verschiedenen Orten (Musiksammlung der österreichischen Nationalbibliothek, Stadtmuseum und Kirchenchor Enns, Musikarchiv des Kulturamtes der Stadt Linz). Der noch erfaßbare, oft nur in einzelnen Stimmen vorhandene Bestand gibt aber ein lebendiges Bild der weitgespannten musikalischen Interessen einer gebildeten Schicht der Lehrer, Organisten und Chorleiter in der 2. Hälfte des 19. Jahrhunderts.

Das Autograph der Pastoralmesse in C wurde 1956 von Dr. Alfred Schicker, dem Enkel Zenettis, dem Musikarchiv des Kulturamtes der Stadt Linz geschenkt.¹ Die Partitur weist zahlreiche Korrekturen auf. Ab dem „Credo“, vollends ab dem „Et incarnatus“ hat man den Eindruck eines Kompositionskonzepts mit Veränderungen, Streichungen und Umstellungen. Die letzten Seiten (Dona) könnten in den Wiener Bestand geraten sein. Das dortige einzelne „Dona“ ist als Allegro-Abschluß mit tänzerischem Charakter gestaltet. In unserer Ausgabe wurde das ursprüngliche Vorhaben nach dem autographen Hinweis „Dona ut Kyrie“ verwirklicht. Die Takte 9/10 und 20/21/22 des „Agnus Dei“ sind (statt eines weit gespannten dramatischen und eigentlich aus dem Rahmen der übrigen Komposition fallenden Tenor-Solos) ein Vorschlag des Herausgebers, ebenso der Versuch einer ordnenden Rekonstruktion des „Et incarnatus“ (Oberstimmenquartett mit konzertierender Flöte, Credo Takt 77 ff.).

Der Name Zenetti (Zanetti, Zanotti, Zanettini) verweist auf Vorfahren in Oberitalien, seit dem beginnenden 19. Jahrhundert tritt der Name auch in Oberösterreich vermehrt auf. Leopold von Zenetti, der Komponist der vorliegenden Messe, kam am 15. November 1805 im Mesnerhaus in Enns bei Linz zur Welt. Seine Jugend war geprägt durch die Franzosenzeit mit den turbulenten Ereignissen in Oberösterreich. Durch den Dienst des Vaters als Bassist, durch den Umgang mit dem Organisten und mit den Thurnermeistern, deren instrumentale Fähigkeiten auch in der Kirche und in der Repräsentationsmusik der Kleinstadt genützt wurden, hatte Zenetti frühzeitig Zugang zur Musik. In seiner Zeit an der Lehrerpräparandie in Linz wirkte er im Orchester der „Gesellschaft der Musikfreunde in Linz“ mit. In Enns übernahm Zenetti dann auch den Organisten- und Mesnerdienst und war mit vielfältigen Verpflichtungen voll in das liturgische und musikalische Geschehen seiner Vaterstadt eingebunden.

Anton Bruckner stand in seiner kompositorischen Frühzeit – etwa bis zum Unterricht bei Simon Sechter in Wien – ganz in der ländlichen Organisten- und Regenschori-Praxis, wie er sie

bei Leopold von Zenetti bestens kennenlernen konnte. Alles vorhergegangene Lernen war bei Anton Bruckner eingebettet in die damalige (vergleichsweise hochrangige) Ausbildung zum Lehrer. Das freiwillige Weiterstudium beim Ennsener Organisten fiel mit den ersten Anzeichen eigenen Talents zusammen, es war auf das Schöpferische zugeordnet, und der Wunsch nach strengster theoretischer Perfektion scheint mit dem Bewußtwerden der eigenen Pläne gewachsen zu sein. Die Mittlerrolle Zenettis von der Tradition (von Haydn, Mozart und Beethoven, dazu von der Frühromantik mit Schubert, Weber, Mendelssohn und von den Kleinmeistern, die in nachschaffender Anlehnung an die Großen immer auch zu neuen und eigenen Ausformungen gefunden haben) zum Erwachen des eigenen Schöpferischen hat Bruckner zeit lebens dankbar anerkannt. In den ersten Jahren (1843/45) hat Bruckner seinen Lehrer bis zu dreimal wöchentlich aufgesucht. Neben dem praktischen Unterricht dürfte auch die Bibliothek (Lehrbücher und Notenmaterial) Zenettis für Bruckner von nicht geringem Interesse gewesen sein. Noch als Professor für Harmonielehre und Kontrapunkt an der Universität in Wien gedachte Bruckner der gediegenen Führung und vielseitigen Anregungen durch den Ennsener Organisten. Das Lehrer-Schüler-Verhältnis wurde zu einer Freundschaft fürs Leben, und sooft Bruckner sich in Oberösterreich aufhielt, „kam er auf Besuch nach Enns, um sich einige Stunden mit seinem früheren Lehrer gemütlich zu unterhalten.“ Im Notizkalender aus den achtziger Jahren hat Bruckner neben Eintragungen zum Te Deum (komponiert 1886) die Fahrzeiten des Zuges von Wien nach Enns ange-merkt.²

Zenettis Pastoralmesse liegt deutlich über dem „Repertoire für Landchöre“. In der Anordnung und Fortspinnung der seit Jahrhunderten gewachsenen naturtönigen Pastoral motive, in der Erfindung und Ausformung origineller melodischer Einfälle, in zukunftsweisend programmatisch eingefärbten harmonischen Wendungen zeigen sich die von Anton Bruckner mehrfach angesprochenen technischen Fertigkeiten des oberösterreichischen Lehrerkomponisten. Kyrie, Benedictus und Dona eröffnen und rahmen die mit dem Datum 24. XII. 1851 versehene Messe mit wiegender Terzenmelodik über liegenden Bässen. Das Gloria bringt majestätische Tutti-Homophonie von fanfarenartigen Bläsern geleitet, Solistenpassagen von schubertscher Kantabilität, ein „Cum sancto“-Fugato und zum Beginn und zum Beschluß ein in Tonika und Dominante kreisendes Dreiklangsmotiv, wobei die Singstimmen mit den Instrumenten korrespondieren. Im Credo trennt ein leitmotivisch gesetztes Hirtenmusik-Motiv die im Unisono gehaltenen Glaubenssätze. Ein für die Mitte des 19. Jahrhunderts origineller Einfall ist die harmonische Rückung des Mittelteils, des für die Weihnachtszeit charakteristischen „Et incarnatus“ in die Tonart der großen Oberterz, wenn ein Oberstimmenquartett mit der solistischen Flöte konzertiert. Von solider Satzkunst schließlich zeugen imitatorisch konzipierte Stellen wie z. B. das „Genitum non factum“, das „Et in Spiritum“ oder das „Hosanna“. Überraschend in einer Pastoralmesse wirkt der markige Ernst im Agnus Dei.

Eine praktikable und qualitativ über dem Durchschnitt liegende Pastoralmesse müßte – schon als Alternative zu gängiger Weihnachtsmusik – für die kirchenmusikalische Praxis interessant sein.

Linz, im November 1995

Wolfgang Furlinger

¹ Dasselbst noch nicht katalogisiert. Der Herausgeber dankt Dr. Franz Zamazal, dem derzeit besten Kenner der Materie, für die freundliche Überlassung einer Xerokopie.

² Nach: Elisabeth Maier – Franz Zamazal „Anton Bruckner und Leopold von Zenetti“ (Akademische Druck- und Verlagsanstalt, Graz 1980)

Pastoralmesse

Kyrie (et Dona)

Leopold von Zenetti
1805–1892

Andante

Flöte

2 Klarinetten in C

2 Hörner in C

2 Trompeten in C

Pauken

1. Violine

2. Violine

Sopran

Alt

Tenor

Baß

Orgel

Vic. Kontr.

Solo

p

p

p

p

Andante

Andante

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8

p

T. p

Ky - ri - e e - lei - son,
Do - na no - bis pa - cem,

T. p

Ky - ri - e e - lei - son,
Do - na no - bis pa - cem,

T. p

Ky - ri - e e - lei - son,
Do - na no - bis pa - cem,

T. p

Ky - ri - e e - lei - son,
Do - na no - bis pa - cem,

T. p

son, e - lei - son, Ky - ri - e e - lei - son,
- cem, pa - cem, do - na no - bis pa - cem,

p

p

à2

Musical score for instruments including piano, violin, and cello. The score consists of five systems of staves. Dynamics include *p* (piano) and *f* (forte). A *tr* (trill) is indicated in the third system.

Vocal score with lyrics for Kyrie eleison. The lyrics are: Ky - ri - e, pa - cem. Ky - ri - e e - lei - son, Do - na no - bis pa - cem. Ky - ri - e e - do - na no - bis pa - cem, Ky - ri - e e - do - na no - bis pa - cem.

Musical score for instruments including piano and cello. The score consists of two systems of staves. Dynamics include *p* (piano) and *f* (forte). A *tr* (trill) is indicated in the second system.

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lei - son, Ky - ri - e e - lei - e - lei
 pa - cem, do - na no - bis pa no - bis pa

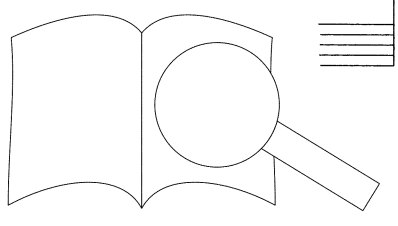
lei - son, Ky - ri - e Ky - ri - e e - lei
 pa - cem, do - na no do - na no - bis pa

lei - son, - lei - son, Ky - ri - e e - lei
 pa - cem, cem, do - na no - bis pa

lei - e - lei - son, Ky - ri - e e - lei
 pa - do - bis pa - cem, do - na no - bis pa

6 6 6 6 6 6 8 6
 3 3 3 3 3 3 5

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p *f*

p Solo *f*

p

S.
son, Chri - str - ste e - lei - son, e -
cem, do - na . do - na no - bis

S.
son, Chri - ste e - lei - son,
cem, do - na no - bis pa - cem,

S.
son, Chri - ste e .
cem, do - na no -

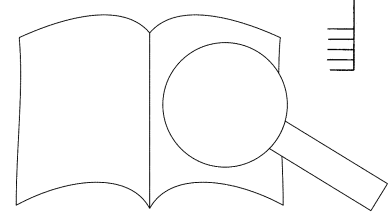
T.
Chri - ste chri - ste
do - na no - bis

T.
Chri - ste e - lei - son, Chri - ste e - lei - son,
do - na no - bis, do - na no - bis

T.
Chri - ste e - lei - son, Chri - ste e - lei - son,
do - na no - bis pa - cem, do - na no - bis, do - na no - bis

f

p pizz.



34

lei - son, Chri - ste e - lei - son,
pa - cem, do - na pa - cem,

Chri - ste e - lei - son, e - lei - son,
do - nano - bis pa - cem, da pa - cem

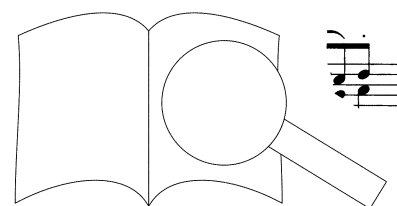
e - lei - son,
pa - cem,

Chri - ste, Chri - ste e - lei - son, e - lei - son,
pa - cem, do - nano - bis pa - cem, da pa - cem

Chri - ste, Chri - ste,
pa - cem, pa - cem,

Chri - ste e - lei - son, Chri - ste, e - lei - son,
do - nano - bis pa - cem, pa - cem, da pa - cem

son, Chri - ste e - lei - son, Chri - ste,
cem, do - nano - bis pa - cem, na - cem.



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p

p

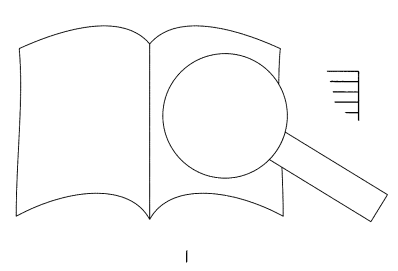
e - lei - son, Chri - ste e - lei - son, Ky - ri - e e - lei - son, e - lei - son,
 da pa - cem, pa - cem, do - na no - bis pa - cem, pa - cem,

e - lei - son, e - lei - son, Ky - ri - e e - lei - son, e - lei - son,
 da pa - cem, e - lei - son, do - na no - bis pa - cem, pa - cem,

e - lei - son, e - lei - son, Ky - ri - e e - lei - son, e - lei - son,
 da pa - cem, e - lei - son, do - na no - bis pa - cem, pa - cem,

e - lei - son, e - lei - son, Ky - ri - e e - lei - son, e - lei - son,
 da pa - cem, e - lei - son, do - na no - bis pa - cem, pa - cem,

tasto solo
p
 Vc.
 Kb.



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p

p *f*

p

son, Ky - ri - e e - lei - son son, e - lei - son, e - lei - son, e -
 cem, do - na no - bis pa - cem, da pa - cem, da pa - cem, da

p

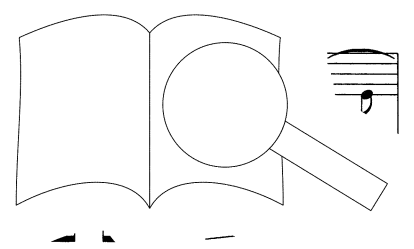
son, Ky - ri - e son, e - lei - son, e - lei - son, e - lei - son, Ky - ri -
 cem, do - na no da cem, da pa - cem, da pa - cem, da pa - cem, do - na

p

son, e - lei - son, e - lei - son, e - lei - son, Ky - ri -
 cem, da pa - cem, da pa - cem, da pa - cem, do - na

p

- lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, Ky - ri -
 - bis pa - cem, da pa - cem, da pa - cem, da pa - cem, da pa - cem, do - na



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lei-son, e - lei - son, Ky - ri - e, e - lei - son.
 pa-cem, da pa - cem pa - cem, da pa - cem.

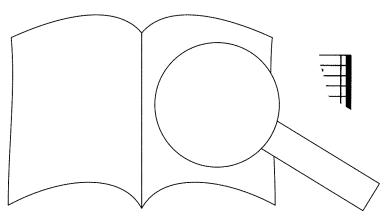
e - lei - son, e - lei - son, e - lei - son.
 no - bis pa - cem, ce - pa - cem, da pa - cem.

e - lei - son, e - lei - son.
 no - bis pa - cem, pa - cem, da pa - cem.

Ky - ri - e, Ky - ri - e, e - lei - son.
 pa - cem, pa - cem, da pa - cem.

Musical score includes piano accompaniment with dynamics *p* and *pp*.

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Gloria

Allegro

Flöte

Musical staff for Flute, starting with a forte (*f*) dynamic. The notation includes a series of eighth notes and a half note.

2 Klarinetten
in C

Musical staff for 2 Clarinets in C, starting with a forte (*f*) dynamic. The notation includes a series of eighth notes and a half note.

2 Hörner
in C

Musical staff for 2 Horns in C, starting with a forte (*f*) dynamic. The notation includes a series of eighth notes and a half note.

2 Trompeten
in C

Musical staff for 2 Trumpets in C, starting with a forte (*f*) dynamic. The notation includes a series of eighth notes and a half note.

Pauken

Musical staff for Drums, starting with a forte (*f*) dynamic. The notation includes a series of eighth notes and a half note.

1. Violine

Musical staff for 1st Violin, starting with a fortissimo (*ff*) dynamic and ending with a piano (*p*) dynamic. The notation includes a series of eighth notes and a half note.

2. Violine

Musical staff for 2nd Violin, starting with a fortissimo (*ff*) dynamic and ending with a piano (*p*) dynamic. The notation includes a series of eighth notes and a half note.

Allegro

Sopran

Musical staff for Soprano, starting with a fortissimo (*T. f*) dynamic and ending with a piano (*S.*) dynamic. The lyrics are: Glo - ri - a ir - ex - cel - sis De - o, et in

Alt

Musical staff for Alto, starting with a fortissimo (*T. f*) dynamic. The lyrics are: Glo - cel - sis De - o,

Tenor

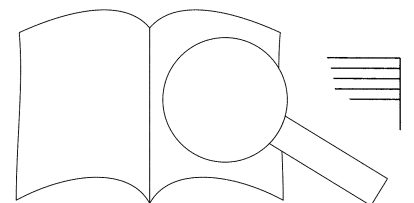
Musical staff for Tenor, starting with a fortissimo (*T. f*) dynamic. The lyrics are: ex - cel - sis De - o,

Baß

Musical staff for Bass, starting with a fortissimo (*T. f*) dynamic. The lyrics are: a in - ex - cel - sis De - o,

Vic.
Kont.

Musical staff for Violoncello and Double Bass, starting with a fortissimo (*f*) dynamic. The notation includes a series of eighth notes and a half note.



4

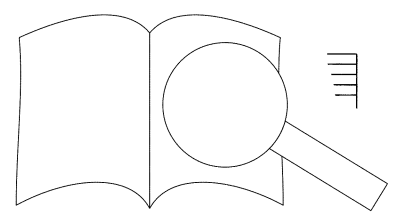
p

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

S.
et i - ra pax ho -

S.
bo - nae vo - lun -

S.
bo - nae vo - lun -



7 *8va* *loco*

f

f

f

f

f

ta - tis. mi - ni - bus. ta - ti' mus - te. Lau - da - mus te. Lau - da - mus te. Lau - da - mus te.

T. f

T. f

T. f

f

10

Be - ne - di - ci - mus te. Ad - o - ra - mus

Be - ne - di Ad - o - ra - mus

Be - ne Ad - o - ra - mus

mus te. Ad - o - ra - mus

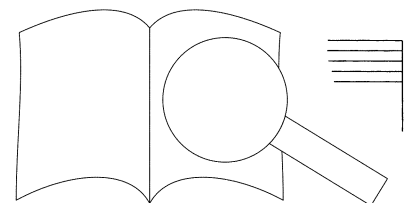
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te. Glo-ri - fi - ca - mus - - - - - fi - ca - - - - - mus

te. Glo-ri - fi - ca - - - - - ri - fi - ca - - - - - mus

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

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



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16

loco

p

p

p

p

p

p

p

te. Gra - prop - ter mag - nam glo - ri - am

S.

te. Gra - ti - as a - gi - mus

S.

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

te.

p

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

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

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

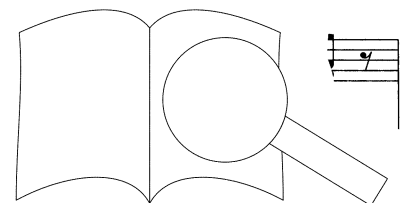
Musical notation for the fourth system, including vocal line and piano accompaniment.

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

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

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

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



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First system of musical notation. The vocal line starts with a treble clef and a dynamic marking of *f*. The piano accompaniment consists of two staves, with the right hand starting at *f* and the left hand at *p*.

Second system of musical notation. The vocal line continues with a treble clef and a dynamic marking of *f*. The piano accompaniment continues with two staves, maintaining the *f* and *p* dynamics.

Third system of musical notation. The vocal line continues with a treble clef and a dynamic marking of *f*. The piano accompaniment continues with two staves, maintaining the *f* and *p* dynamics.

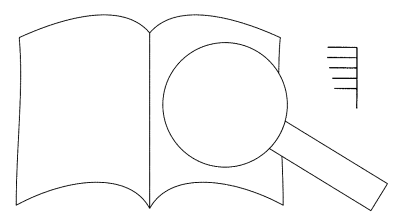
Fourth system of musical notation. The vocal line starts with a tenor clef (*T. f*) and lyrics: "tens. Do - mi - ne Fi - li". The piano accompaniment continues with two staves, maintaining the *f* and *p* dynamics.

Fifth system of musical notation. The vocal line starts with a tenor clef (*T. f*) and lyrics: "tens. Do - mi - ne". The piano accompaniment continues with two staves, maintaining the *f* and *p* dynamics.

Sixth system of musical notation. The vocal line starts with a tenor clef (*T. f*) and lyrics: "tens. Do". The piano accompaniment continues with two staves, maintaining the *f* and *p* dynamics.

Seventh system of musical notation. The vocal line starts with a tenor clef (*T. f*) and lyrics: "am - li u - ni - ge - ni - te, Je - su, Je - su Chri -". The piano accompaniment continues with two staves, maintaining the *f* and *p* dynamics.

Eighth system of musical notation. This system contains only the piano accompaniment for two staves, with dynamic markings of *f* and *p*. Below the staves are the numbers 4 and 6.



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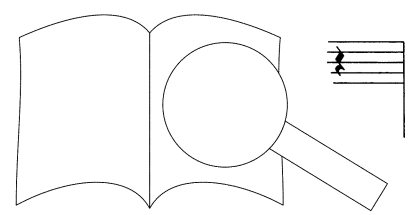
8va -----

First system of musical notation. It includes a piano part (treble clef) and a violin part (treble clef). The piano part starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The violin part also starts with *f* and ends with *p*. There is a trill (*tr*) in the piano part at the end of the system.

Second system of musical notation. It includes a piano part (treble clef) and a violin part (treble clef). The piano part starts with a forte (*f*) dynamic. The violin part also starts with *f*.

Vocal score for the third system. It includes three vocal parts: Tenor 1 (*T. f*), Tenor 2 (*T. f*), and Soprano (*S. p*). The lyrics are: "ste. Do - mi - ne De - i, Fi - li - us, Fi - li - us Pa - gnus De - i, Fi - li - us, Fi - li - us Pa - A - gnus De - i, Fi - li - us, Fi - li - us Pa - De - us, A - gnus De - i, Fi - li - us, Fi - li - us Pa -".

Fourth system of musical notation. It includes a piano part (treble clef) and a violin part (treble clef). The piano part starts with a forte (*f*) dynamic. The violin part also starts with *f*.



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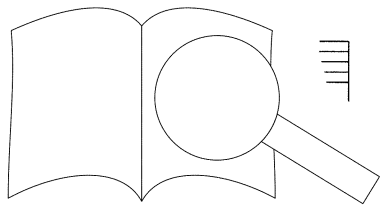
tr^s.

mf tr^s. Qui - tol - lis pec - ca - ta, pec -

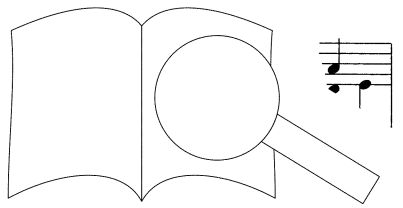
mf tr^s. O... s, qui tol - lis pec - ca - ta, pec -

tr^s. - lis, qui tol - lis pec - ca - ta, pec -

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The musical score consists of several systems. The first system shows piano accompaniment for the right hand with a *p* dynamic and a *tr* (trill) marking. The second system continues the piano accompaniment. The third system shows the vocal line with lyrics: "ca - ta mun - di, re - re no - bis, mi - se -". The fourth system continues the vocal line with lyrics: "ca - ta mun - di, ni - se - re - re no - bis, mi - se -". The fifth system continues the vocal line with lyrics: "ca - ta mi - se - re - re no - bis, mi - se -". The sixth system shows the vocal line with lyrics: "mi - se -". The seventh system shows the piano accompaniment for the left hand with a *p* dynamic and a *Vc.* (Violoncello) marking. The eighth system shows the piano accompaniment for the right hand with a *p* dynamic and a *Vc.* marking.



Kb.

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41

re - re no - bis. Qui tol - lis

re - re no - tol - lis, qui tol - lis pec -

re - re no - ui tol - lis, qui tol - lis pec -

re Qui tol - lis, qui tol - lis pec -

mf

T. mf

T. mf

T. mf

mf

pp

pp

pec - ca - ta su - sci - pe de - pre -

ca - - ta, pec mu - - di, su - sci-pe de - pre -

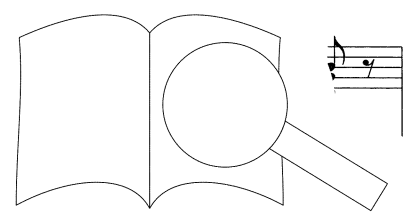
S. *p*

ca - - mun - - di, su - sci-pe de - pre -

S. *p*

ca - ta mun - - di, su - sci-pe de - pre -

S. *p*



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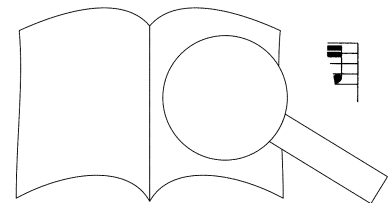
Musical notation for the first system, including vocal line and piano accompaniment. The vocal line starts with a rest, followed by notes in the next measure. The piano accompaniment features chords and a melodic line. Dynamics include *f*.

Musical notation for the second system, including vocal line and piano accompaniment. The vocal line continues with notes. The piano accompaniment includes chords and a melodic line. Dynamics include *f*.

Musical notation for the third system, including vocal line and piano accompaniment. The vocal line features a melodic line with eighth notes. The piano accompaniment includes chords and a melodic line. Dynamics include *f*.

Musical notation for the fourth system, including vocal line and piano accompaniment with lyrics. The lyrics are: ca - ti - o - nem no - - - Qui se - - des ad ca - ti - o - nem no - - - Qui se - - des ad ca - ti - o - - - stram. Qui se - - des ad ca - - - stram. Qui se - - des ad. Dynamics include *f*.

Musical notation for the fifth system, including vocal line and piano accompaniment. The vocal line features a melodic line with eighth notes. The piano accompaniment includes chords and a melodic line. Dynamics include *f* unisono.



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de - xte - ram Pa - tris, mi - se - re - re, mi - se -

de - xte - tris, mi - se - re - re, mi - se -

de - tris, mi - se -

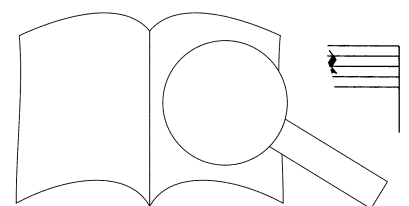
Pa - tris, mi - se - re - re, mi - se -

S. p

S. p

S. p

S. p



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57

8va

f

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

re - re, mi - se - re -

re - re, mi

re

no - bis.

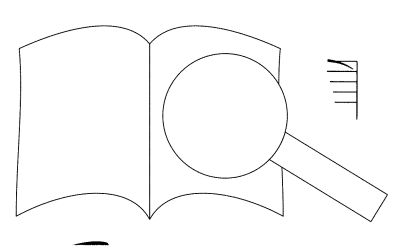
no - bis.

T. *f* Quo - ni-am tu so - lus

T. *f* Quo - ni-am tu so - lus

T. *f* Quo - ni-am tu so - lus

T. *f* Quo - ni-am tu so - lus



tr

tr

p

p

f

San - - - - - us Do - - - - -

San - - - - - us Tu - - - - - so - lus

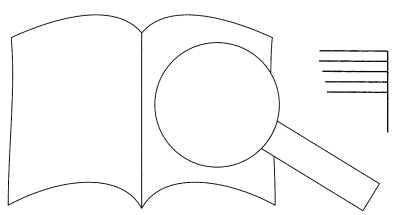
San - - - - - ctus. ctus.

ctus.

1

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Musical notation for the first system, including vocal line and piano accompaniment. The vocal line starts with a rest and then has a few notes. The piano accompaniment features a long note in the left hand and chords in the right hand.

Musical notation for the second system, including vocal line and piano accompaniment. The vocal line is mostly a rest. The piano accompaniment continues with chords and some movement in the right hand.

Musical notation for the third system, including vocal line and piano accompaniment. The vocal line has a melodic line with many notes. The piano accompaniment has a rhythmic pattern in the left hand and chords in the right hand.

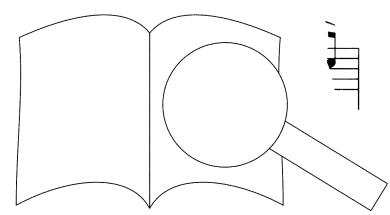
Musical notation for the fourth system, including vocal line and piano accompaniment. The vocal line has lyrics: "mi - nus, tu so - l - si - mus, Je - su Chri - ste." The piano accompaniment has a rhythmic pattern in the left hand and chords in the right hand.

Musical notation for the fifth system, including vocal line and piano accompaniment. The vocal line has lyrics: "Sanc - tus, us Al - tis - si - mus, Je - su Chri - ste." The piano accompaniment has a rhythmic pattern in the left hand and chords in the right hand.

Musical notation for the sixth system, including vocal line and piano accompaniment. The vocal line has lyrics: "so - lus Al - tis - si - mus, Je - su Chri - ste." The piano accompaniment has a rhythmic pattern in the left hand and chords in the right hand.

Musical notation for the seventh system, including vocal line and piano accompaniment. The vocal line has lyrics: "Sanc - tus, tu so - lus Al - tis - si - mus, Je - su Chri - ste." The piano accompaniment has a rhythmic pattern in the left hand and chords in the right hand.

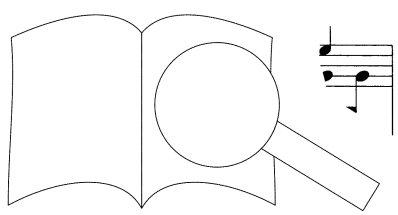
Musical notation for the eighth system, including vocal line and piano accompaniment. The vocal line has lyrics: "Sanc - tus, tu so - lus Al - tis - si - mus, Je - su Chri - ste." The piano accompaniment has a rhythmic pattern in the left hand and chords in the right hand.



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musical score with lyrics: Cum san-cto Spi-ri-tu in glo-ri-a De-i Pa-tris. A-men.

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mf f

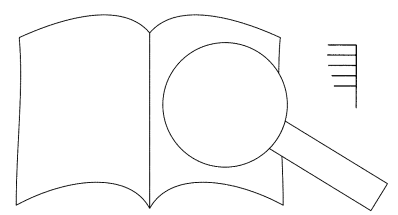
f

a - men, cum san-cto Spi - ri-tu in men, cum san-cto Spi-ri - tu in

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

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

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



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76

tr

p

p

p

p

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

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

S.

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

S.

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

S.



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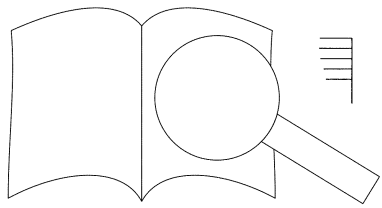
men, a - - - - - men,
 a - - - - - men, - - - - - men,
 a - - - - - men,
 a - - - - - men,

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

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

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91

f *ff*

f *ff*

ff
tr

ff

ff

f *ff*

f *ff*

f *ff*

f *ff*

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

a - - - men, a - - men.

a - - - men, a - - men.

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

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Credo

Allegro

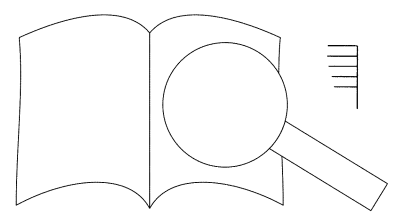
Flöte
2 Klarinetten in C
2 Hörner in C
2 Trompeten in C
Pauke
1. Violine
2. Violine

Allegro

Sopran
Alt
Tenor
Baß

Cre - - do in u - nu - - - - - trem om - ni - po - ten-tem, fac -
Cre - - - - - Pa - - - - - trem om - ni - po - ten-tem, fac -
num De-um, Pa - - - - - trem om - ni - po - ten-tem, fac -
in u - num De-um, Pa - - - - - trem om - ni - po - ten-tem, fac -

Violin.
Kontraba.



10

to - rem coe-li et ter-rae, - li - um om-ni - um et in - vi - si -

to - rem coe-li et ter - vi - si - bi - li - um om-ni - um et in - vi - si -

to - rem vi - si - bi - li - um om-ni - um et in - vi - si -

vi - si - bi - li - um om-ni - um et in - vi - si -

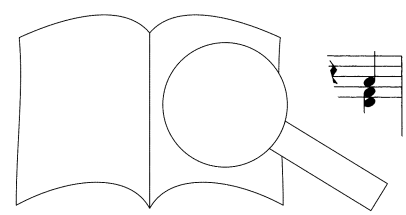
Vc. *tr*

Kb.

6 4 6 6 3 3 6 5

2 2 3

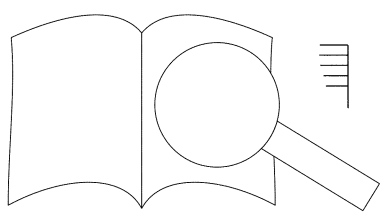
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19

bi - li - um. Et in u - n Je - sum Chri - stum,
 bi - li - um. Et in - num, Je - sum Chri - stum,
 bi - li - um. Do - mi - num, Je - sum Chri - stum,
 bi - num Do - mi - num, Je - sum Chri - stum,

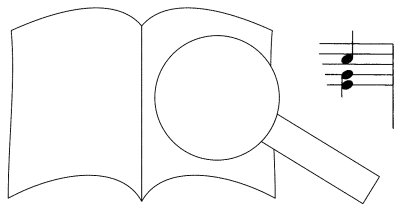
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Fi - li - um De - i u - ni - tum. Et ex Pa - tre na - tum an-te o - mni-a
 Fi - li - um De - i - tum. Et ex Pa - tre na - tum an-te o - mni-a
 Fi - li - um ge - ni - tum. Et ex Pa - tre na - tum an-te o - mni-a
 - ni - ge - ni - tum. Et ex pa - tre, an-te o - mni-a

Vc. *p*

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8va.....

dolce

dolce

p

p

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

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

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

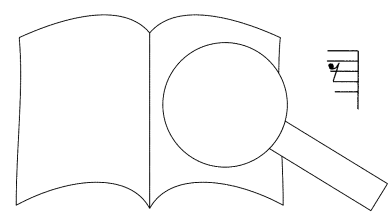
sar De - um de De - o, lu - men de

p

p

p

p



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41 *dolce*
p *p*

dolce *p* *p* *dolce*

p

p

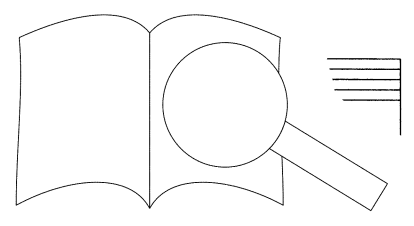
lu-mi-ne, in de De - o ve - - ro.

lu-mi-ne, Je-um ve-rum de De - o ve - - ro.

mf
lu-mi-ne, De-um ve-rum de De - o ve - - ro.

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

p



49 *8va*

f

f

ff *f*

ff

f

Ge - ni - tum non fa - ctum con - sub - stan - ti - a - lem Pa - tri, per quem o - mni - a,

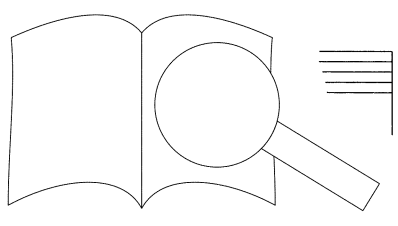
- ni - tum non fa - ctum con - sub - stan - ti - a - lem Pa - tri, per quem

ni - tum non fac - tum con - sub - stan - ti - a - lem Pa - tri, per quem o - mni - a,

Ge - ni - tum non fa - ctum con - sub - stan - ti - a - lem Pa - tri, per quem

o - - mni-a fa - ci - - ter nos ho - mi - nes
 o - - mni-a fa - - Qui prop-ter nos ho - mi - nes
 o - - sunt. Qui prop-ter nos ho - mi - nes
 - cta sunt. Qui prop-ter nos ho - mi - nes

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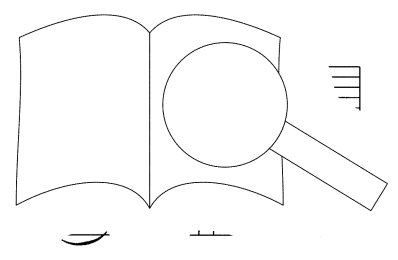
65

et prop-ter no-su - je - scen-dit, de - scen-dit

et - tem de - scen-dit, de - scen-dit

.am sa - lu - - tem de - scen-dit, de - scen-dit

.op-ter no-stram sa - lu - - tem de - scen-dit, de - scen-dit



Adagio rezitativo *8va*

74

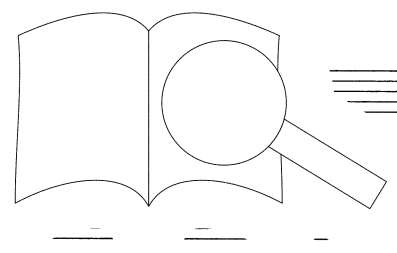
77

Adag

de

1. Sopran

Adagio rezitativo



[Andante]

79 loco

1. Klarinette in C

2. Klarinette in C

[Andante]

* *p*

n. de Spi-ri-tu

- na - tus est de Spi - ri - tu

Et in - car - na - tus est de Spi - ri - tu

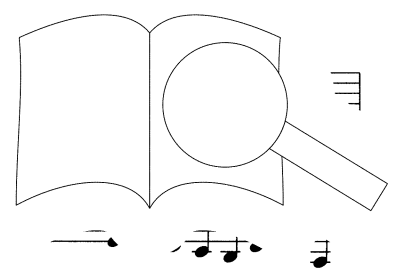
p

Et in - car - na - tus est de Spi - ri - tu

[Andante]

pp

... solo



* ad libitum Soli

Musical notation for the first system, including vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

Musical notation for the second system, including vocal line and piano accompaniment. The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand.

Musical notation for the third system, including vocal line and piano accompaniment. The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand.

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand.

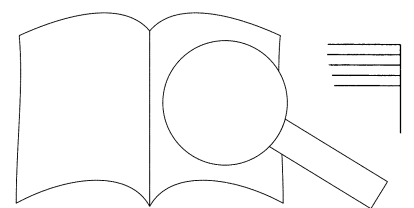
san - cto, et in-car-na-tus est de Spi-ri-ri - tu san - cto

san - cto, et in-car-na-tus an - de Spi-ri - tu san - cto

san - cto, na - tus est de Spi-ri - tu san - cto

et in-car - na - tus est de Spi-ri - tu san - cto

Musical notation for the fifth system, including vocal line and piano accompaniment. The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand.



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91

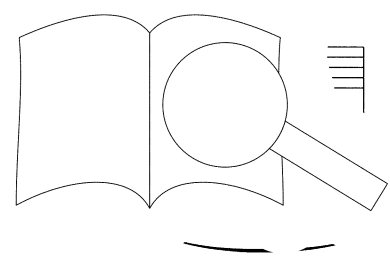
ex Ma-ri - a, Ma - ri Vir - gi - ne et ho - -

gi - ne et ho - mo, et ho - -

Ma-ri - a, Ma-ri - a Vir - gi - ne et ho - mo, ho - -

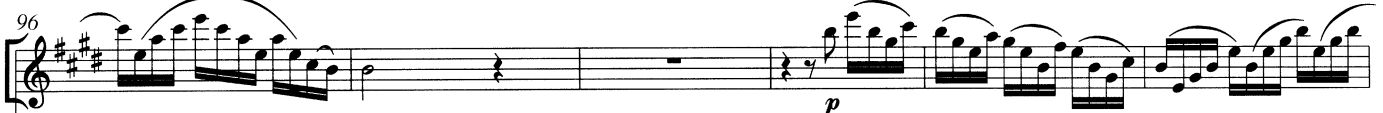
a-ri - a Vir - gi - ne, ex Ma-ri - a Vir - gi - ne, ex Ma-ri - a Vir - gi - ne et ho - mo, et

Vc.



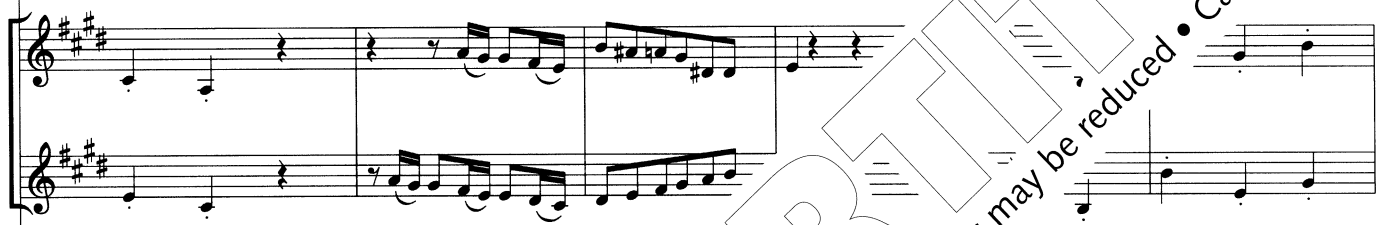
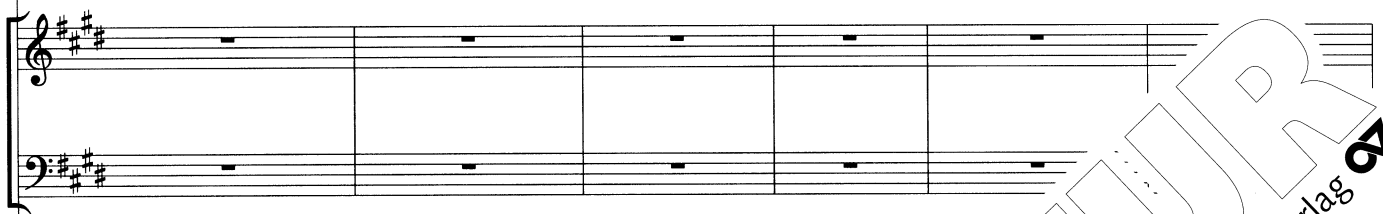
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96



Klar. I u. II *p*

Hörner I u. II *p*



mo et ho



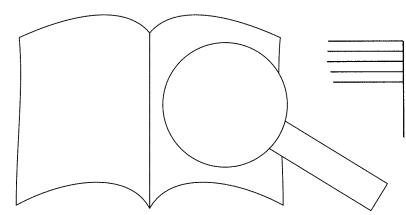
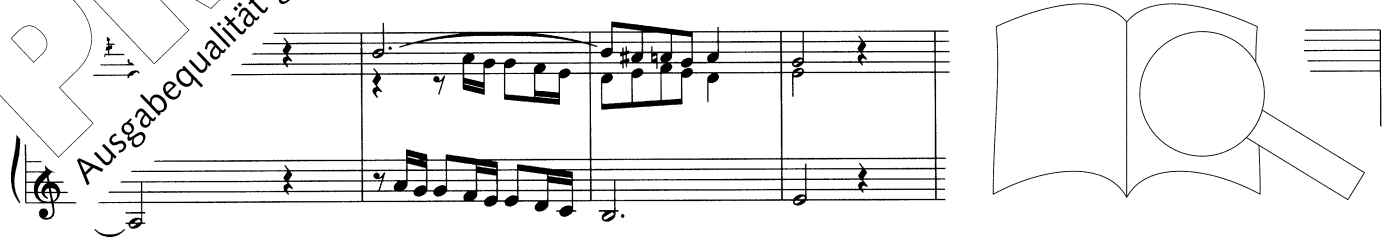
mo, fa - ctus est.



mo, ho - mo fa - ctus est.



et ho-mo, ho-mo fa - ctus est.



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fp fp f fp fp f

fp fp f fp fp f

fp fp f fp fp

fp fp f f

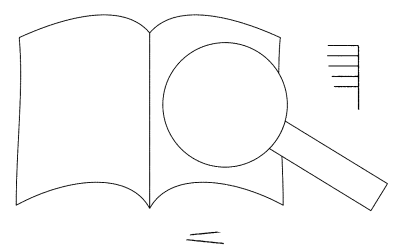
Sopran *p* pas - sus et se -

Alt *p* pro no - - bis, pas - - sus et se -

Tenor *T. f* *p* pro no - - bis, pas - - sus et se -

Baß *T. f* *Solo* *T. f* *p* Cru - ci - fi - xus e - ti - am pro no - - bis, sub Pon - ti - o Pi - la - to pas - - sus et se -

fp fp fp fp fp



Allegro

111

f

rit.

f

f

rit.

f

f

Allegro

rit.

pul - tus est. . . re - xit ter - ti - a di - e

rit.

pul - tus est. . . re - sur - re - xit ter - ti - a di - e

T. f

pul - tus Et re - sur - re - xit ter - ti - a di - e

T. f

Et re - sur - re - xit ter - ti - a di - e

Allegro

rit.

f

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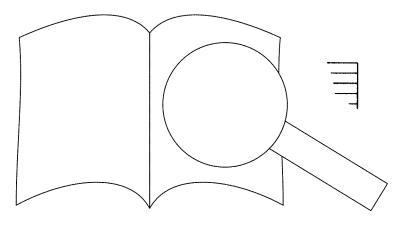
120

se - cun-dum, se - cun-dum Scrip-

se - cun-dum, se

se - ras. Et as - cen - dit in coe-lum,

- dum Scrip-tu - ras. Et as - cen - dit in coe-lum,



Musical notation for the first system, including a treble clef staff with rests and a grand staff with piano accompaniment.

Musical notation for the second system, including a treble clef staff with rests and a grand staff with piano accompaniment.

Musical notation for the third system, including a treble clef staff with rests and a grand staff with piano accompaniment.

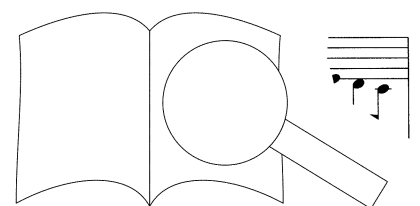
de - - xte - ram Pa-tris. am ven - tu - rus est cum

de-xte-ram, de - xte-ram - i - te-rum ven - tu - rus est cum

se - det ad Et - i - te-rum ven - tu - rus est cum

Pa-tris. Et - i - te-rum ven - tu - rus est cum

Musical notation for the fourth system, including a grand staff with piano accompaniment and a "Vc. tr." marking.



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135 *8va*

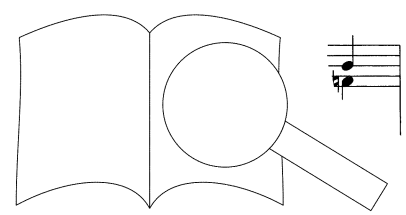
f *f* *f* *p* *f* *f* *f* *p* *p* *p* *p* *p* *p* *p* *p*

glo - ri - a, cum re vi - vos et mor - tu -
glo - ri - ri - ju - di - ca - re vi - vos et mor - tu -
glo - o - ri - a ju - di - ca - re vi - vos et mor - tu -
glr a, cum glo - ri - a ju - di - ca - re vi - vos et mor - tu -

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The musical score for page 144 consists of several systems of staves. The top system includes a grand staff with piano accompaniment. The second system continues the piano accompaniment. The third system shows the piano accompaniment with a trill (tr) in the bass line. The fourth system features a more active piano accompaniment with sixteenth-note patterns. The fifth system is the vocal entry, with lyrics: "os, cu - ius re - gni non, non, non, non, non e - rit fi - -". The sixth system continues the vocal line with lyrics: "os, cu - ius re - gni, non, non, non e - rit fi - -". The seventh system shows the vocal line with lyrics: "os, cu - ius, non, non, non e - rit fi - -". The eighth system continues the vocal line with lyrics: "os, cu - ius, non, non, non e - rit fi - -". The bottom system shows the piano accompaniment with lyrics: "os, cu - ius, non, non, non e - rit fi - -".

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

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

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

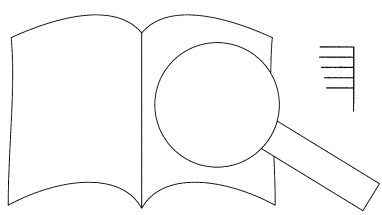
Fourth system of musical notation, featuring a vocal line and piano accompaniment.

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

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

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

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



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p

p

p

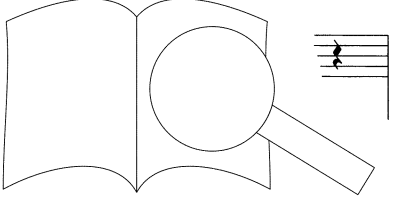
tr

tr

san - ctum Do - mi - nu - scum et Fi - li - o si - mul ad - o - ra -

s.

ri - li - o - que pro - ce - dit, si - mul ad - o - ra - tur et con - glo - ri - fi -



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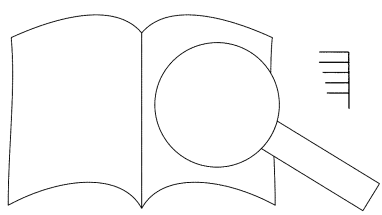
Musical notation for the first system, including a grand staff with piano (*p*) dynamics.

Musical notation for the second system, including a grand staff with piano (*p*) dynamics.

Musical notation for the third system, including a grand staff with piano (*p*) dynamics.

- tur, qui - tus est per Pro -
 - tur, qui lo - -
 - tur
 ca

Musical notation for the fourth system, including a grand staff.



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170

phe - - tas, qui lo - cu - tus

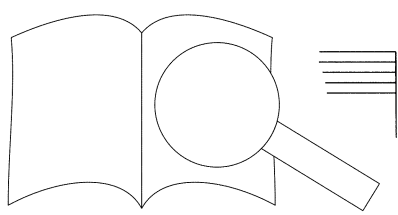
cu - tus es Pro - phe - - tas,

qui cu - tus est per Pro -

qui lo - - cu - tus

Vc.
p

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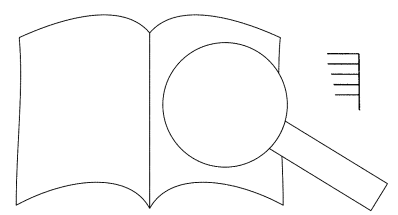


est per Pro - phe - - - u - nam san-ctam ca-tho-li - cam et

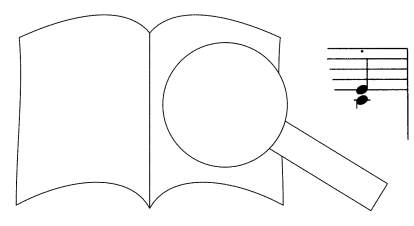
per Pro - phe - - - ta - - - Et u - nam san-ctam ca-tho-li - cam et

phe - tas, r - - - tas. Et u - nam san-ctam ca-tho-li - cam et

est - - - tas. Et u - nam san-ctam ca-tho-li - cam et



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in re-mis-si-o - nem pec Et ex - spec-to re - sur-rec-ti -

in re-mis - si - o - a - .um. Et ex - spec-to re - sur-rec-ti -

in re-mis - si - ca - to - rum. Et ex - spec-to re - sur-rec-ti -

Et ex - spec-to re - sur-rec-ti -

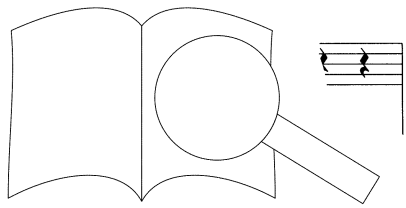
arco

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o - nem i o - rum. Et
 o - nem tu - - o - rum. Et
 o - nem - - tu - - o - rum. Et
 mor - - tu - - o - rum. Et

pp *f* *fp* *mf* *pp* *mf* *pp* *mf*

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8va

tr

p

p *mf* *f* *fp* *p*

p *mf* *f* *p*

p *mf* *f*

p

vi - tam ven - tu - ri sae - cu-li. A - - - - - men.

mf

vi - tam ven - tu - ri sae - A - - - - - men.

p

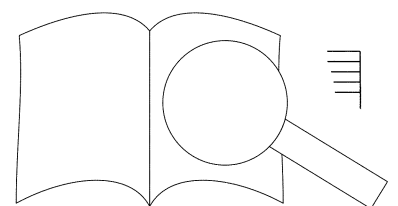
vi - tam ven - tr A - - - - - men.

f

v: ii. A - - - - - men.

p *mf* *f*

Kb. pizz.



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The musical score on page 210 consists of several systems of staves. The first system includes a single staff with a treble clef, starting with a piano (*p*) dynamic and transitioning to fortissimo (*ff*). The second system contains two staves, both with treble clefs, featuring complex rhythmic patterns and *ff* dynamics. The third system has a grand staff (treble and bass clefs) with piano (*p*) dynamics and trills (*tr*) in the bass line. The fourth system shows two staves with treble clefs. The fifth system contains three staves with treble clefs. The sixth system has two staves with treble clefs. The seventh system includes a bass clef staff and a treble clef staff. The eighth system features a bass clef staff and a treble clef staff. A large, diagonal watermark reading "PROBE-PARTITUR" is overlaid across the entire page, along with the text "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag".

Sanctus

Maestoso

Flöte

2 Klarinetten
in C

2 Hörner
in C

2 Trompeten
in C

Pauken

1. Violine

2. Violine

Maestoso

Sopran

San - ctus, an - ctus,

Alt

San - ctus, San - ctus,

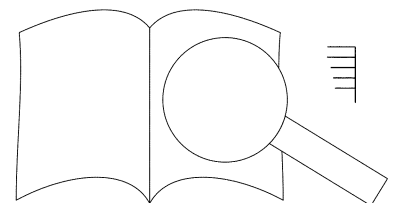
Tenor

San - ctus, San - ctus,

Baß

San - ctus, San - ctus,

Viola
Kontrabaß



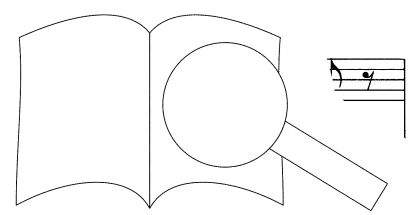
7

p
San - ctus Do - mi - nus De - us Sa - ba - oth.

p
San - ctus Do - mi - nus, De - us Sa - ba - oth.

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

p
mi - nus De - us, De - us Sa - ba - oth.



Kb.

Allegro con fuoco

12

f

8va

Allegro con fuoco

f

Ple - - ni - - - - - ce - - - - - li,

f

Ple - - - - - coe - - - - - li,

f

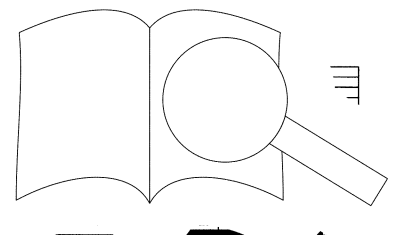
sunt coe - - - - - li,

- - - - - ni sunt coe - - - - - li,

Allegro con fuoco

f

ff



Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests, including dynamic markings *f* and *ff*.

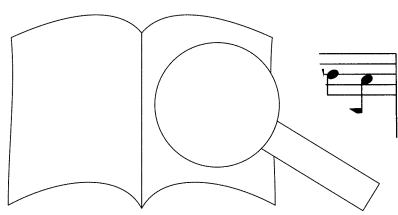
Vocal line with lyrics: ple - - ni sunt coe - - li et ter - - ra

Vocal line with lyrics: ple - - ni li et ter - - ra

Vocal line with lyrics: ple - - li et ter - - ra

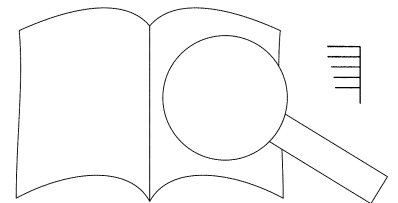
Vocal line with lyrics: sunt coe - - li et ter - - ra

Musical staff with notes and rests, including dynamic marking *ff*.



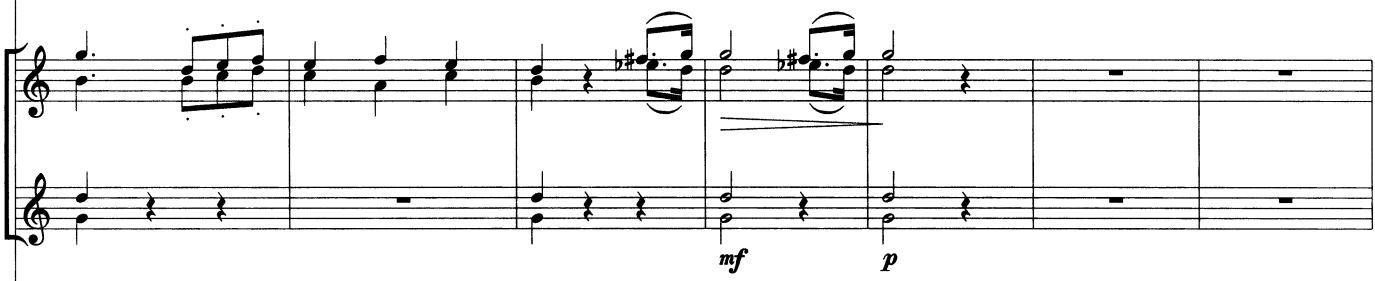
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glo - ri - a tu - a,
tu - a,
ri - a tu - a,
glo - ri - a tu - a,



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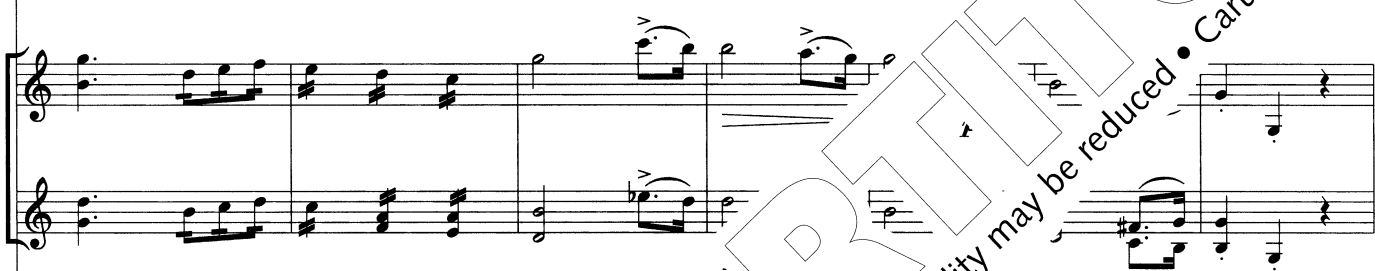
30 *8va* -----



mf *p*



mf *p*



glo - ri - a tu - -



glo - ri - a tu



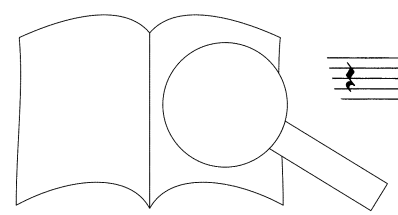
glo - a. S. Ho -



a.



p



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37 Andante con moto

pp

con sord.

pp

pp

pizz.

pp

pizz.

pp

Andante con moto

na in ex - cel - sis

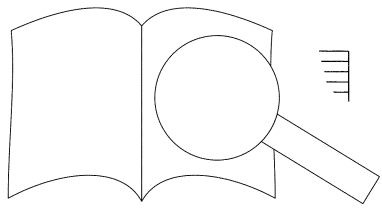
in ex -

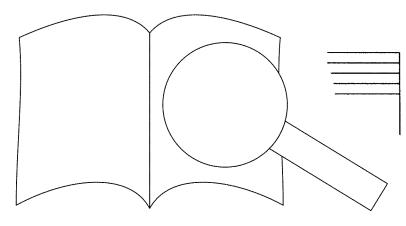
san - sis in ex -

in ex - cel - sis

pizz.

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50 dolce 8va

p

pp

pp

dolce *p*

p

p

sis, ho - sar. ho -

sis, na, ho -

na, ho -

ho - san - - na, ho -

p



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Musical score for measures 56-60. The first system shows a piano introduction with a forte (*f*) dynamic marking. The second system continues the piano accompaniment.

Musical score for measures 61-65. The instruction "senza sord." is present above the staff. The score includes both vocal and piano parts.

Musical score for measures 66-70. This system shows the piano accompaniment for the vocal lines.

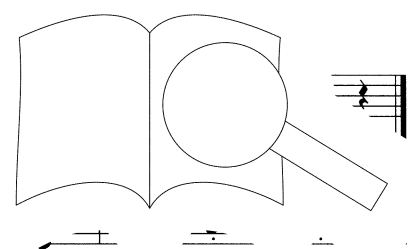
san - - na in ex - cel - sis. *T. f*

san - - na in ex - cel - sis. *T. f*

san in ex - cel - sis. *T. f*

in ex - cel - sis. *T. f*

Piano accompaniment for measures 71-75.



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Benedictus

[Andantino]

Flöte

2 Klarinetten
in C

2 Hörner
in C

2 Trompeten
in C

Pauken

Violine 1

Violine 2

Sopran

Alt

Tenor

Baß

Orgel

Violo.
Kontraba

Vc.

Kb. *pp*

pp Solo

p

pp

pp

[Andantino]

8

Be - ne - dic - tus, qui ve - r - ne - dic - tus, qui ve - nit in

S.
Be - ne - dic - tus, be - ne - dic - tus, qui ve - nit in

Vc. Solo

16

rit. a tempo

p

rit. a tempo

p

rit. a tempo

p

rit. a tempo

p

rit. a tempo

p

rit. a tempo

p

rit. a tempo

p

no - mi-ne Do - mi - ni,

no - mi-ne Do - mi - ni,

- ne - dic - tus, qui ve - nit, qui ve - nit,

Be - ne - dic - tus, qui ve - nit, qui ve - nit,

rit. a tempo

p

rit. a tempo

p

rit. a tempo

p

Vc. Solo

Kb.

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

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

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

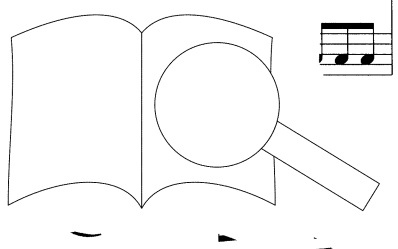
Musical notation for the fourth system, including vocal line and piano accompaniment.

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

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

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

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36

ve - nit, qui ve - nit in no - mi-ne Do -
 dic - tus, qui ve - nit in no - mi-ne Do -
 S. be - ne - di - ctus, qui ve - nit in no - mi-ne Do -
 T. p. in no - mi-ne, in no - mi-ne Do -
 B. - dic - tus, qui ve - nit in no - mi-ne Do -

arc

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pp Solo

pp

pp

pp

pp

pp

pp

tasto solo

Vc.

Kb.

Carus-Verlag

Musical staff with a whole rest.

Musical staff with a melodic line and accompaniment.

Musical staff with a whole rest.

Musical staff with a rhythmic accompaniment pattern.

Musical staff with lyrics: cel - sis, ho sis.

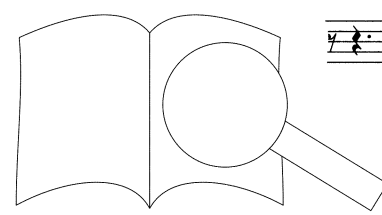
Musical staff with lyrics: cel - sis, ex - cel - sis.

Musical staff with lyrics: cel - sis, an - na in ex - cel - sis.

Musical staff with lyrics: cel - sis, ho - san - na in ex - cel - sis.

Musical staff with a melodic line and accompaniment.

Musical staff with a melodic line and accompaniment.



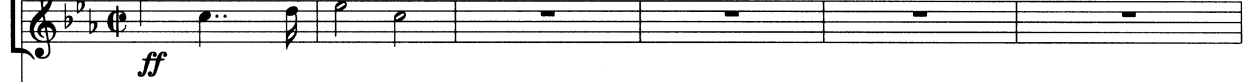
p.

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Agnus Dei

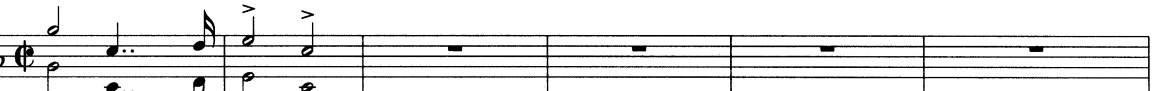
[Adagio]

Flöte



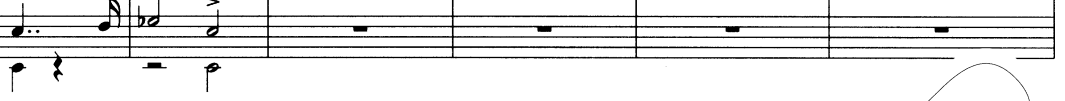
ff

2 Klarinetten
in C



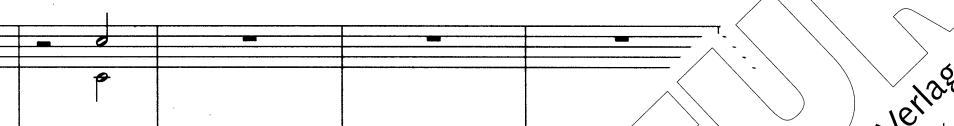
ff

2 Hörner
in C




f

2 Trompeten
in C



f

Pauken



f

1. Violine



ff

2. Violine




ff

[Adagio]

Sopran



Alt



Tenor



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

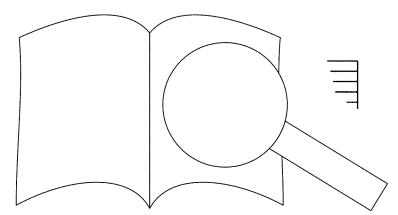
Baß



Violoncello
Kontrabaß



ff



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

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

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

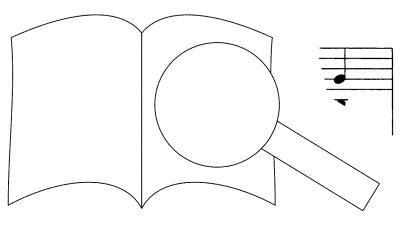
Musical notation for the fourth system, including vocal line and piano accompaniment.

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

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

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

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



* siehe Vorwort

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13

pp

f

pp

f

f

no - - -

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

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

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

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

Vc.

Carus-Verlag

pp

pp

pp

dim.

pp

* mun - di:

mun - di:

mun - di:

mun - di:

dim.

* siehe Vorwort

Dona nobis ut Kyrie

