

Heinrich von Herzogenberg

Messe

Messe op. 87

„Dem Andenken Philipp Spittas gewidmet“

per Soli (SATB), Coro (SATB)
ed Orchestra

2 Flauti, 2 Oboi, 2 Clarinetti, 2 Fagotti

Contrafagotto, 4 Corni, 2 Trombe

3 Tromboni, Tuba, Timpani

2 Violini, Viola, Violoncello, Contrabbasso

Organo ad libitum

Erstausgabe / First edition
vorgelegt von / edited by
Bernd Wiechert

Partitur / Full score

Missa von Hugo Golbery

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (CV 27.020), Klavierauszug (CV 27.020/03),
20 Harmoniestimmen (CV 27.020/09), Violino I (CV 27.020/11),
Violino II (CV 27.020/12), Viola (CV 27.020/13),
Violoncello (CV 27.020/14), Contrabbasso (CV 27.020/15),
Organo (CV 27.020/49).

Vorwort

Glückliche Umstände haben zwischen 1993 und 1996 im Nachlaßarchiv des Verlages J. Rieter-Biedermann, Leipzig, die Partituren mehrerer oratorischer Werke Heinrich von Herzogenbergs ans Tageslicht befördert, die bis dahin als Kriegsverluste gegolten hatten. Unter den historischen, ungedruckten Materialien fand sich auch die Messe e-Moll für Soli, Chor und Orchester op. 87, von der nur noch der 1895 veröffentlichte Klavierauszug zu existieren schien.¹ Das Auffinden der Partitur ermöglichte 1997 in Mainz die erste Wiederaufführung des Werkes², das zuletzt 1943 in Dresden erklungen war. In jüngster Zeit hat aber nicht nur die Messe, sondern auch Herzogenberg selbst im allgemeinen Musikleben wie in der Musikwissenschaft neues Interesse gefunden. Sein lange unbeachtet gebliebenes Œuvre, das mehr als 150 Werke aller Gattungen umfaßt, wird durch eine wachsende Zahl von Noten- und CD-Veröffentlichungen immer weiter erschlossen. In der Praxis hat sich vor allem sein Oratorium *Die Geburt Christi* op. 90 wieder als eine feste kirchenmusikalische Größe etablieren können. Wissenschaftlich ist Herzogenberg inzwischen in Aufsätzen und ersten Dissertationen gewürdigt worden.³ Nach dem als Reprint erschienenen Klavierauszug⁴ wird mit der Partitur der Messe nun erstmals eine Komposition Herzogenbergs in einer kritisch revidierten Urtext-Edition vorgelegt. Die Ausgabe versteht sich als ein Beitrag, den Komponisten weiter im Konzertleben der Gegenwart zu etablieren; zugleich bereichert sie das Repertoire der Gattung Missa solemnis um ein erlebtes und wirkungsvolles Werk.

Heinrich von Herzogenberg, geboren am 10. Juni 1843 in Graz, entstammte einer österreichischen Adelsfamilie französischer Herkunft. Er studierte Komposition bei Otto Dessoff am Konservatorium der Musikfreunde und gleichzeitig Rechtswissenschaften an der Universität in Wien. Danach lebte er als freischaffender Künstler in Graz und beschäftigte sich in dieser Zeit eingehend mit den Werken und der Musikästhetik Wagners, deren Einfluß sich in den frühen Kompositionen widerspiegelt. 1871 siedelte Herzogenberg nach Leipzig über und machte dort die wegweisende Bekanntschaft mit Philipp Spitta (1841–1894), dessen Name bis in die Gegenwart hinein untrennbar mit der Bachforschung verbunden ist.⁵ Spitta vermochte es, Herzogenberg für Bachs Kunst zu begeistern; gemeinsam mit Alfred Volkland gründeten beide 1874 den *Bachverein zu Leipzig*, einen gemischten Chor, der sich, unter Herzogenbergs künstlerischer Leitung, der Wiederbelebung der Kantaten Bachs widmete.

Diese Tätigkeit, vor allem aber auch das beginnende freundschaftliche Verhältnis zu Brahms und die intensive Auseinandersetzung mit dessen Werken führten um 1875 zu einer Stilwende in Herzogenbergs Schaffen: Seine frühere Begeisterung für Wagner wurde gründlich nivelliert und von einer konsequenten Anlehnung an die klassische Tradition abgelöst. Herzogenbergs offen eingestandene, ja zur Devotion neigende Orientierung an Brahms stempelte ihn schon zu Lebzeiten als den 'Brahms-Epigon' schlechthin. Die Übernahme einer Professur für Komposition an der als konservativ geltenden, von Joseph Joachim geleiteten Hochschule für Musik in Berlin komplettierte 1885 das Bild von Herzogenberg als einem gelehrigen, aber trockenen Akademiker.

In Zusammenarbeit mit dem Straßburger Theologen Friedrich Spitta (einem Bruder Philipp Spittas) setzte sich der gebürtige Katholik Herzogenberg in seinen letzten produktiven Jahren wie kein anderer Komponist seiner Zeit für die liturgischen und kirchenmusika-

lischen Reformbestrebungen der evangelischen Kirche ein.⁶ Das Kirchenoratorium *Die Geburt Christi* (1894) konnte als einziges seiner Werke eine länger anhaltende Popularität erlangen; bezeichnenderweise gehört es einem Bereich an, den Brahms gemieden hatte. Herzogenbergs letzte Lebensjahre waren von persönlichen Schicksalsschlägen und Krankheit geprägt: 1892 starb seine hochbegabte Frau Elisabeth⁷, einst Klavierschülerin von Brahms, 1894 verlor er Philipp Spitta und 1897 schließlich das verehrte Vorbild Brahms. Eine chronische Gelenkerkrankung zwang ihn zur Aufgabe aller Tätigkeiten und zuletzt zum Leben im Rollstuhl. Herzogenberg starb 57jährig am 9. Oktober 1900 in Wiesbaden.

Die Messe op. 87 ist dem Andenken Philipp Spittas gewidmet, dessen plötzlicher Tod am 13. April 1894 zu den tragischsten Momenten in Herzogenbergs Leben gehörte. Das Werk ist eine postume Liebeserklärung an den Verstorbenen, der ihm „nicht nur als musikalisches Gewissen, sondern durch und durch als Mensch und Freund“⁸ unentbehrlich geworden war. In einzigartiger Weise hatte Spitta über 20 Jahre hin Einfluß auf die persönliche und künstlerische Entwicklung Herzogenbergs genommen. In einem Brief an Friedrich Spitta heißt es: „Alle meine Gedanken, alles was meine innere Entwicklung reifte war unser Gemeingut; ich kann mir diese Jahre ohne ihn gar nicht vorstellen – und nun soll ich's lernen, ohne ihn auszukommen! Ein Ekel vor dem Leben und Weiterschaffen ergreift mich.“⁹ An die Witwe schrieb er:

Nur dunkel fühlte ich's, daß auch ich die reichste und schönste Periode meines Lebens unwiederbringlich hinter mir liegen habe, daß ich verarmt und vereinsamt bin. Und nun klage ich mit Ihnen aus vollem Herzen und stelle mich als im innersten Leben betroffen an Ihre Seite – er ist hin, der herrliche Mensch, der so Vielen gab, Jedem das Seine und in seinem Maaß, den geliebt zu haben adelt und erhebt, nun aber auch vernichtet! Und doch: welch ein Reichthum ist's, ihm als Frau, als Freund angehört zu haben! Das raubt uns Niemand, kein Schicksal, und auch nicht die Zeit.¹⁰

¹ Vgl. dazu „Heinrich von Herzogenberg und seine Messe e-Moll op. 87, Zwei Wiederentdeckungen“, in: *Musik und Kirche* 2/1998, S. 88–93; auf diesem Aufsatz des Herausgebers basiert das vorliegende Vorwort. Einzelheiten zu den Quellen im Kritischen Bericht.

² Als CD-Ersteinspielung erschienen (cpo 999 372–2).

³ Bernd Wiechert, *Heinrich von Herzogenberg (1843–1900) – Studien zu Leben und Werk*, Göttingen 1997, darin grundlegende Informationen zum gesamten Themenkomplex; ferner: Charlotte Ebenig, *Die Kirchenoratorien Heinrich von Herzogenbergs, Zur Problematik der evangelischen Kirchenmusik am Ende des 19. Jahrhunderts*, Mainz 2002.

⁴ Lieferbar als Carus-Ausgabe CV 27.020/03. Als Nachdruck ist auch das Auführungsmaterial zu *Die Geburt Christi* op. 90 (CV 40.196) und *Die Passion* op. 93 (CV 40.197) erschienen.

⁵ Vgl. Ulrike Schilling, *Philipp Spitta, Leben und Wirken im Spiegel seiner Briefwechsel*, Kassel 1994, darin auch eine Auswertung der Korrespondenz mit Herzogenberg; Wolfgang Sandberger, *Das Bach-Bild Philipp Spittas, Ein Beitrag zur Geschichte der Bach-Rezeption im 19. Jahrhundert*, Stuttgart 1997.

⁶ Vgl. dazu Konrad Klek, „Heinrich von Herzogenberg und Friedrich Spitta, Sieben fruchtbare Jahre für die evangelische Kirchenmusik 1893–1900“, in: *Musik und Kirche* 6/1993, S. 312–318, und 2/1994, S. 95–106; ders.: *Erlebnis Gottesdienst, Die liturgischen Reformbestrebungen um die Jahrhundertwende unter Führung von Friedrich Spitta und Julius Smend*, Göttingen 1996; siehe auch Ebenig, Anm. 3.

⁷ Eine Dissertation von Antje Ruhbaum, betitelt *Zwischen Verehrung, Freundschaft und Mäzenatentum – Elisabeth von Herzogenberg (1847–1892) als Musikförderin*, ist im Entstehen (Universität Bremen). Der Verfasserin danke ich für die Bereitstellung unveröffentlichter Briefe aus dem Schriftwechsel Herzogenberg/Julius Röntgen (Gemeentemuseum Den Haag).

⁸ Brief an Philipp Spitta, Leipzig, 21.4.1883. Alle im folgenden zitierten Briefe sind, sofern nicht anders angegeben, unveröffentlicht und befinden sich in der Staatsbibliothek zu Berlin – Preußischer Kulturbesitz.

⁹ Berlin, 9.5.1894.

¹⁰ Berlin, 8.5.1894.

Daß sich Herzogenbergs Bestürzung schon bald in zaghafte Lebenszuversicht wandelte, bezeugt ein Brief an den Utrechter Physiologen Theodor Wilhelm Engelmann, fünf Wochen nach Spittas Tod:

Was ist das Leben, daß es Einen immer wieder festhält? daß der Kreislauf des Blutes unseren physischen und geistigen Lebenstrieb immer wieder von Neuem anregt, uns aus dem tiefsten Elend und Ekel immer von Neuem emporstachelt. Schämen muß man sich vor seinen Todten, daß man fortlebt, daß man Dies und Das für werth hält, sich kleidet und nährt und auch sein Gehirn nicht ruhen läßt; wie indische Heilige, die die Nirvana suchen, sollte man die Arme verschränken und vertrocknen und verblöden. Ich habe seit dem schon viele Freuden gehabt, doch keine ohne Bitterkeit, keine ohne schmerzlicher Ironie. Es ist wie beim Schiffbruch: die Liebsten sinken hinab, und doch klammert man sich an seinen Balken, läßt sich dann am Ufer nieder und baut frische Kartoffel. So treibe ich denn auch tolles Zeug, schreibe gleichzeitig an italienischen Gassenhauern und einer Missa Solemnis [...].¹¹

Am 31. Mai 1894, zehn Tage nach dieser ersten Erwähnung des späteren Opus 87, brach Herzogenberg nach Heiden auf, dem über dem Bodensee gelegenen schweizer Kurort, wo er und Elisabeth sich 1891 das Haus „Zum Abendroth“ als Sommerresidenz erbaut hatten – im Reisegepäck die im Werden begriffene Messe. Auf einer Postkarte, die Herzogenberg von dort am 14. Juli 1894 an Joseph Joachim richtete, ist beiläufig die soeben erfolgte Fertigstellung des Werkes erwähnt.¹² Wie in den Jahren zuvor, fanden sich auch in diesem Sommer kunstsinnige Gäste in dem „wie zu einem Freundeshotel geschaffen[en]“ Haus¹³ ein, darunter der Komponist, Dirigent und Pianist Julius Röntgen (1855–1932) aus Amsterdam. An Edvard Grieg schrieb dieser später: „Ich besuchte auch Herzogenberg in seinem Haus am Bodensee – wir hatten uns viel zu sagen. Dort musicirte ich auch wieder und lernte ein neues großes Werk von ihm kennen, eine Messe [...].“¹⁴ Für das neue geistliche Chorwerk seines Freundes zeigte sich Röntgen, seit wenigen Wochen verwitwet, sehr empfänglich. Er sollte – nach dem Komponisten selbst – auch der erste Dirigent sein, der sich der Messe annahm: am 13. und 14. Dezember 1895 brachte er sie – zusammen mit Beethovens 9. Symphonie – im Concertgebouw Amsterdam zur Aufführung.

Ein volles Jahr war verstrichen, seit das Werk unter Herzogenbergs eigener Leitung zum ersten Mal erklingen war. Die Uraufführung am 2. Dezember 1894 in Berlin wurde mit den Kräften der Königlichen Hochschule für Musik bewerkstelligt. Nach außen hin hatte sie offenbar nicht den Charakter eines Gedenkkonzertes für den weithin bekannten Bachbiographen und Hochschulprofessor Spitta, denn kaum anders läßt sich erklären, wieso sich in keiner der Berliner Zeitungen, ja noch nicht einmal in den gedruckten Jahresberichten der Hochschule selbst oder in der Chronik der Akademie der Künste eine Erwähnung dieses Ereignisses findet. Beide Institutionen galten in den Augen musikalischer Novatoren geradezu als Tempel der ewig Gestrigen, und so erscheint es plausibel, daß die 'gewöhnlichen' Hochschulkonzerte mit ihrer klassischen Ausrichtung im modernistischen Umfeld der Reichshauptstadt eher wenig Resonanz erfuhren. Vor diesem Hintergrund ist zu vermuten, daß sich das Publikum der Uraufführung nicht aus einer breiten Öffentlichkeit, sondern aus einem kleineren Kreis loyaler Mitstreiter rekrutierte. Dasselbe deutet auch ein Brief Th. W. Engelmanns vom Vortag der Premiere an: „[Ich will] Dir nur wenigstens meine Freude aussprechen, daß Du Dein großes Werk morgen Dir und der Welt, Deiner Welt vor Allem, vorführen wirst.“¹⁵ Herzogenbergs Messe ist nicht nur einer der letzten bedeutenden Beiträge zu einer noch im gleichen Jahrhundert fast verlöschenden Gattung; sie ist – mehr noch – ein Bekenntnis zu einer bereits in Auflösung begriffenen Kunstepoche. „Wir sind stolz auf Dich“ – so Engelmann weiter – „und danken Dir, daß Du bist wie Du bist, ein Pfeiler in diesem miserablen fin de siècle, das einem die Verläumdung der Natur als höchste Kunst aufzischen möchte. Es kann Einem schon manchmal

recht sehnsüchtig werden nach einer höchsten reinlichsten Zelle, wo aller Erdschmutz unten bleibt und die Seele reinen Aether athmet. Die Musik kann Einen wohl dahin bringen und ich traue speciell Deiner Messe zu, daß sie dieses schöne Wunder vollbringen wird.“

Diese Grundhaltung war es dann auch, die – einseitig fokussiert auf die Beziehung zu Brahms – den Komponisten Herzogenberg in der späteren Musikgeschichtsschreibung verdächtig machte. Doch allein die nähere Beschäftigung mit der Messe läßt ahnen, wie sehr die weitgehend unreflektierte Bewertung seiner Musik als Produkt epigonalen Schaffens einer Differenzierung bedarf. Herzogenberg war Epigone, in seinem Bestreben nämlich, tradierte Formen und Gestaltungsprinzipien zu übernehmen und zu wahren. In diesem Bemühen war er nicht Nachahmer, sondern Nacheiferer von Brahms. Bei höchster handwerklicher Meisterschaft, die auch Brahms bewundernd anerkannte, fehlte Herzogenberg jedoch der ausdrückliche Wille zur musikalischen Innovation. Was die Musikwissenschaft des 20. Jahrhunderts mehrfach aufzuzeigen bemüht war, hatte Herzogenberg für sich selbst schon zu Lebzeiten erkannt: die Grenzen der eigenen Kreativität. An Philipp Spitta schrieb der 40jährige: „Nenne mich nicht einen Dilettanten, das bin ich nicht. Ich glaube aber das richtige Wort gefunden zu haben: ich bin und bleibe: ein Volontair.“¹⁶

Der fragwürdige Versuch, künstlerische Relevanz abzusprechen, wird weder dem Komponisten noch der Musik gerecht. So mag die Messe ein anschauliches Indiz liefern, daß die Werke Herzogenbergs ihr noch anhaltendes Schattendasein in Bibliotheken und Archiven keinesfalls verdient haben. Die Messe ist nicht das Werk eines leidlich Begabten, sondern im Gegenteil ein Zeugnis sicherer Meisterschaft, das in seiner Gesamtheit eine souveräne, leicht von der Hand gehende Gestaltung offenbart. „[Ich] mache mir den Spaß einen verspäteten grenzenlosen Ehrgeiz in mir zu wecken“, hatte Herzogenberg in seinem oben zitierten Brief an Engelmann mit Bezug auf die Messe geäußert; schon bald urteilte Röntgen, der in Heiden wohl als erster Hörer 'vom Fach' die Bekanntschaft mit der Messe machen durfte: „Sie gehört zum Besten, was er geschaffen hat.“¹⁷ Im September 1894 lag, nach nur vierwöchiger Arbeit, mit der *Geburt Christi* bereits die nächste umfangreiche Komposition vor. Wie die Messe zählt sie zu den vielen Schöpfungen, die Herzogenberg „keineswegs mühsam austüftelte, sondern vielfach mit einer Schnelligkeit produzierte, die an einen Händel und Mozart erinnert.“¹⁸ Die Messe, so gab Herzogenberg in einem Brief an Röntgen indirekt zu verstehen, sei eines jener Stücke gewesen, „wo man selber eigentlich nichts dazu thut“ und „wo man die Feder bloß häufig einzutunken braucht, um nachzukommen“.¹⁹

Das mit großer Wucht einsetzende *Kyrie* (e-Moll) steht in der Geschichte der Meßvertonungen wohl einzigartig da; Herzogenbergs musikalische Ausdeutung des *Kyrie-Rufes* trifft dessen ursprüng-

¹¹ Berlin, 21.5.1894. Mit den „Gassenhauern“ sind die *Canti popolari, messi in musica per Soprano (o Tenore) con accompagnamento del Cembalo* (Rispetti) op. 82 gemeint.

¹² Unveröffentlicht (The Newberry Library Chicago, Illinois).

¹³ Herzogenberg in einem Brief an Mathilde Spitta, Heiden, 9.6.1892. Haus „Zum Abendroth“ bildet auch die historische Kulisse für die vom Kulturpodium Heiden im Jahr 2000 begründeten Herzogenberg-Tage, die dem Werk des Komponisten in jährlichen Veranstaltungen ein Forum schaffen.

¹⁴ Amsterdam, 3.10.1894; zit. nach Edvard Grieg und Julius Röntgen, *Briefwechsel 1883–1907*, hg. v. Finn Benestad und Hanna de Vries Stavland, Amsterdam 1997, S. 133.

¹⁵ Utrecht, 1.12.1894.

¹⁶ Berchtesgaden, 12.6.1884.

¹⁷ Wie Anm. 14.

¹⁸ Friedrich Spitta, „Heinrich von Herzogenberg“, in: *Monatschrift für Gottesdienst und kirchliche Kunst* 5 (1900), S. 312–319, hier S. 318.

¹⁹ Berlin, 18.12.1895.

Foreword

Between 1993 and 1996 fortuitous circumstances in the archives of the estate of the publisher J. Rieter-Biedermann, Leipzig, brought to light the scores of several large-scale sacred works by Heinrich von Herzogenberg which were previously believed to have been destroyed during wartime. Among the historic, unprinted materials was the *Mass* in E minor for soli, choir and orchestra op. 87, of which only the vocal score, published in 1895, had been known to exist.¹ The discovery of the full score made it possible for the work's first modern performance, which was given in Mainz in 1997². Before that it had last been performed in Dresden in 1943. In recent times not only the *Mass* but also Herzogenberg himself have aroused renewed interest in the music world in general and among musicologists. His long undiscovered oeuvre, which comprises more than 150 works in all genres, is being rediscovered to an ever-increasing extent through the publication of printed music and the issuance of CDs. In performance, above all, the oratorio *Die Geburt Christi* op. 90 (The Birth of Christ) has re-established its reputation as a major fixture in the church repertoire. Herzogenberg has also become the subject of scholarly articles and dissertations.³ Following a reprint of the vocal score,⁴ the full score of the *Mass* now appears as the first composition by Herzogenberg to be published in a critically revised Urtext edition. This edition is a contribution to establishing a place for the composer in present-day concert halls; at the same time, it adds a select and effective work to the repertoire of music in the category of the *Missa Solemnis*.

Heinrich von Herzogenberg, born at Graz on the 10th June 1843, was from an Austrian noble family of French origin. He studied composition under Otto Dessoff at the Konservatorium der Musikfreunde, and he also studied law at Vienna University. After that he lived as an independent artist in Graz and at that time he devoted himself to the works and musical aesthetics of Wagner, whose influence was reflected in his early compositions. In 1871 Herzogenberg moved to Leipzig, where he made the important acquaintance of Philipp Spitta (1841–1894) whose name was and still is inseparably linked with Bach research.⁵ Spitta inspired in Herzogenberg a love of Bach's music; together with Alfred Volkland they founded in 1874 the *Bachverein zu Leipzig*, a mixed-voice choir which, under Herzogenberg's artistic direction, dedicated itself to the revival of Bach's cantatas.

This activity, but above all, the beginning of friendly relations with Brahms and an intensive study of his works led around 1875 to a stylistic change in Herzogenberg's compositions: his former enthusiasm for Wagner died away, to be replaced by an increased orientation towards classical traditions. Herzogenberg's openly expressed devotion to Brahms led to him being considered, during his lifetime, as the absolute "epigone of Brahms." His acceptance in 1885 of a professorship in composition at the Hochschule für Musik in Berlin, headed by Joseph Joachim and regarded as a conservative institution, confirmed the belief that Herzogenberg was an erudite but dry academic.

In collaboration with the Strasbourg theologian Friedrich Spitta (Philipp Spitta's brother), Herzogenberg, who had been born a Catholic, dedicated himself during his last productive years to a greater extent than almost any other composer of his time to the liturgical and musical reform movements of the Protestant Church.⁶ The oratorio *Die Geburt Christi* (1894) was the only one of his works to win long-standing popularity; significantly, it belonged to

a category of works which Brahms had avoided. The last years of Herzogenberg's life were darkened by personal blows of fate and by illness: in 1892 his greatly gifted wife Elisabeth,⁷ who once studied piano with Brahms, died, in 1894 he lost Philipp Spitta and in 1897 Brahms, his revered model, died. A chronic affliction of the joints compelled him to give up all activity and finally he was confined to a wheelchair. Herzogenberg died at Wiesbaden on the 9th October 1900, aged 57.

The *Mass* op. 87 is dedicated to the memory of Philipp Spitta, whose sudden death on the 13th April 1894 was one of the most tragic events in Herzogenberg's life. This work is a posthumous declaration of love for Spitta, who "not only as a musical conscience but through and through as a human being and friend"⁸ had become indispensable to him. For 20 years, in a unique way, Spitta had influenced Herzogenberg's personal and artistic development. He wrote in a letter to Friedrich Spitta: "All my thinking, everything that matured my inner development was our common property; I cannot imagine these years without him – and now I must learn to exist without him! Disgust with life and with the thought of further work has seized me."⁹ He wrote to Spitta's widow:

Only dimly did I sense that the most rewarding and beautiful period of my life is irretrievably behind me, that I am impoverished and isolated. Now I grieve with you with all my heart and place myself, touched to my innermost being, at your side – he is gone, the splendid man who gave to so many, in such full measure that love of him imparted nobility, now destroyed! And yet, what richness to have been his as wife, as friend! No one, no destiny, and not even time can rob us of that.¹⁰

The fact that Herzogenberg's consternation soon changed to growing confidence is clear from a letter which he wrote to the Utrecht physiologist Theodor Wilhelm Engelmann five weeks after Spitta's death:

¹ See "Heinrich von Herzogenberg und seine Messe e-Moll op. 87, Zwei Wiederentdeckungen," in: *Musik und Kirche* 2/1998, p. 88–93; this article, written by the editor, is the basis of the present foreword. Details of the sources may be found in the Critical Report.

² Issued as the first recording of the work on CD (cpo 999 372–2).

³ Bernd Wiechert, *Heinrich von Herzogenberg (1843–1900) – Studien zu Leben und Werk*, Göttingen, 1997, containing fundamental information on all the subject matter; see also: Charlotte Ebenig, *Die Kirchenoratorien Heinrich von Herzogenbergs, Zur Problematik der evangelischen Kirchenmusik am Ende des 19. Jahrhunderts*, Mainz, 2002.

⁴ Available as Carus edition CV 27.020/03. Performance materials for *Die Geburt Christi* op. 90 (CV 40.196) and *Die Passion* op. 93 (CV 40.197) have also been issued.

⁵ See Ulrike Schilling, *Philipp Spitta, Leben und Wirken im Spiegel seiner Briefwechsel*, Kassel, 1994, which includes an evaluation of the correspondence with Herzogenberg; Wolfgang Sandberger, *Das Bach-Bild Philipp Spittas, Ein Beitrag zur Geschichte der Bach-Rezeption im 19. Jahrhundert*, Stuttgart, 1997.

⁶ See Konrad Klek, "Heinrich von Herzogenberg und Friedrich Spitta, Sieben fruchtbare Jahre für die evangelische Kirchenmusik 1893–1900," in: *Musik und Kirche* 6/1993, p. 312–318, and 2/1994, p. 95–106; *ibid.* *Erlebnis Gottesdienst, Die liturgischen Reformbestrebungen um die Jahrhundertwende unter Führung von Friedrich Spitta und Julius Smend*, Göttingen, 1996; see also Ebenig, note 3.

⁷ A dissertation by Antje Ruhbaum, entitled *Zwischen Verehrung, Freundschaft und Mäzenatentum – Elisabeth von Herzogenberg (1847–1892) als Musikförderin*, is in preparation (University of Bremen). I wish to thank the authoress for providing details from unpublished letters in the correspondence Herzogenberg/Julius Röntgen (Gemeentemuseum Den Haag).

⁸ Letter to Philipp Spitta, Leipzig, 21st April 1883. All the following letters from which passages are quoted are, unless otherwise stated, unpublished and are preserved in the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz.

⁹ Berlin, 9th May 1894.

¹⁰ Berlin, 8th May 1894.

What is life that it takes hold of one anew? that the circulation of the blood always spurs on our physical and spiritual urge to live, constantly arousing us out of our deepest misery and disgust. We should be ashamed, before our dead, that we live on, considering this and that valuable, clothing and nourishing ourselves, and not allowing our brains to rest. Like Indian holy men who seek Nirvana one should cross one's arms and wither and be numb. I have since experienced many pleasures, but none without bitterness, none without the most painful irony. It is like a shipwreck: loved ones go under, but one clings to one's plank, reaches the shore and plants potatoes. Just so I am doing crazy things, writing simultaneously Italian street songs and a *Missa Solemnis* [...].¹¹

On the 31st May 1894, ten days after this first mention of what was to be Op. 87, Herzogenberg left for Heiden, the health resort on the Swisse side of Lake Constance, where in 1891 he and Elisabeth had built a summer residence named "Zum Abendroth" (sunset) – he had packed the sketches for the Mass in his bags. On a postcard which Herzogenberg sent from Heiden on the 14th July 1894 to Joseph Joachim there is a brief mention of the completion of the work.¹² As in earlier years there were artistic guests staying in the house which was "built like a hotel for friends,"¹³ among them the composer, conductor and pianist Julius Röntgen (1855–1932) from Amsterdam. He wrote later to Edvard Grieg: "I also visited Herzogenberg in his house beside Lake Constance – we had a lot to talk about. I also made music there again and got to know a new great work of his, a Mass [...]."¹⁴ Röntgen, who had been widowed a few weeks earlier, was greatly moved by his friend's new sacred choral work. He was to be – aside from the composer himself – the first conductor to take up this Mass: on the 13th and 14th December 1895 he performed it in the Amsterdam Concertgebouw, together with Beethoven's 9th Symphony.

A full year had elapsed since the work had been heard for the first time under Herzogenberg himself. The world première, which took place in Berlin on the 2nd December 1894, was given by singers and instrumentalists of the Königliche Hochschule für Musik. The occasion evidently did not have the character of a public concert in memory of the celebrated Bach biographer and Hochschule professor Spitta, because there is no mention of the performance in either of the Berlin newspapers and not even in the printed annual reports of the Hochschule itself or in the Chronicle of the Akademie der Künste. Both institutions were seen in the eyes of musical innovators as temples of the past, so it seems likely that regular Hochschule concerts, with their classical format, attracted little attention in the modernistic surroundings of the Imperial capital. Against this backdrop it is likely that the audience at the world première consisted not of members of the general public but of a smaller circle of loyal colleagues who came to attend. This supposition is borne out by a letter sent by Theodor Wilhelm Engelmann on the day before the première: "[I] want at least to express to you my joy that tomorrow you will introduce your great work to yourself and the world, especially your world."¹⁵ Herzogenberg's Mass is not only one of the last important contributions to a genre of work which had been on the wane throughout the century; it is – even more – a declaration of faith in an artistic era which was drawing to a close. Engelmann continued in his letter:

We are proud of you and thank you for being what you are, a pillar in this miserable fin de siècle, this age which regards misrepresentation of nature as the highest art. It sometimes makes one long for a perfectly clean cell, where all earthly dross remains below and the soul breathes pure ether. Music has the power to transport us there and I especially trust your Mass to perform this miracle.

It was this fundamental attitude – focussed primarily on his relationship with Brahms – which made the composer Herzogenberg suspect in later histories of music. In fact, however, closer study of the Mass shows how much the generally unconsidered verdict on

his music as epigonal production needs to be altered. It is true that Herzogenberg was an epigone in his efforts to adopt and protect traditional forms and constructional principles; in this effort he was not an imitator but a fellow enthusiast with Brahms. Herzogenberg was a master craftsman, as Brahms admiringly acknowledged, but he lacked the will to achieve musical innovation. Herzogenberg himself had recognized what 20th-century musicologists were often at pains to demonstrate: the limits of his creativity. When he was 40 he wrote to Philipp Spitta: "Do not call me a dilettante, I am not that. I believe, however, that I have found the right word: I am, and remain, a volunteer."¹⁶

The questionable attempt to deny artistic relevance is fair neither to the composer nor to the music. The Mass provides clear proof that Herzogenberg's works do not deserve their present shadowy existence in libraries and archives. The Mass is not the work of a mediocre talent; on the contrary, it is a proof of assured mastery, which in its totality reveals sovereign and facile command of form. "[I] am amused to awaken in myself late-flowering, boundless ambition" wrote Herzogenberg in the letter to Engelmann mentioned above in reference to the Mass. Soon Röntgen, who at Heiden had been the first professional musician to become acquainted with the Mass, wrote: "It is one of the best things he has produced."¹⁷ In September 1894, after only four weeks' work, the next major composition, *Die Geburt Christi*, was ready. Like the Mass it was one of the many works which Herzogenberg "by no means laboriously assembled, but produced with a swiftness reminiscent of Handel and Mozart."¹⁸ The Mass, Herzogenberg indirectly implied in a letter to Röntgen, had been one of those pieces "where one has really nothing to do" and "where one has only to dip the pen frequently into the ink to keep going."¹⁹

The great force with which the *Kyrie* (E minor) opens is probably unique in the history of settings of the Mass; Herzogenberg's musical concept of the exclamation *Kyrie* goes back to its original meaning as a cry of homage at the entrance of a ruler. Archaic touches mark the large-scale, two-section choral fugue, with a middle section using soloists ("Christe eleison"), which reveals Herzogenberg's special preference for motivic development and for his use of contrapuntal complexity which he learned through Bach and Brahms. How organic the musical development of this movement proceeds can be seen from the "Christe eleison" theme, whose seeds have been sown in the very first bars of the orchestral accompaniment. Later, in the second choral fugue, this theme is combined in an augmented form with the "Kyrie" theme.

The relatively short, also cyclically constructed *Gloria* (G major) opens, unexpectedly, on a pastoral note. In order to create a contemplative atmosphere Herzogenberg did without the use of the full orchestra which, since the 18th century, had been customary at this point. The movement is marked by frequent alternation between solo and choral sections; the latter, in contrast to the solo sections,

¹¹ Berlin, 21st May 1894. The "Italian street songs" are *Canti popolari, messi in musica per Soprano (o Tenore) con accompagnamento del Cembalo* (Rispetti) op. 82.

¹² Unpublished (The Newberry Library Chicago, Illinois).

¹³ Herzogenberg in a letter to Mathilde Spitta, Heiden, 9.6.1892. The house "Zum Abendroth" is now the venue for the Herzogenberg-Tage, founded in 2000 by the Kulturpodium Heiden to provide a forum for the annual presentation of the composer's works.

¹⁴ Amsterdam, 3rd October 1894; quoted from *Edvard Grieg und Julius Röntgen, Briefwechsel 1883–1907*, ed. by Finn Benestad und Hanna de Vries Stavland, Amsterdam, 1997, p. 133.

¹⁵ Utrecht, 1st December 1894.

¹⁶ Berchtesgaden, 12th June 1884.

¹⁷ As in note 14.

¹⁸ Friedrich Spitta, "Heinrich von Herzogenberg," in: *Monatschrift für Gottesdienst und kirchliche Kunst* 5 (1900), p. 312–319, here p. 318.

¹⁹ Berlin, 18th December 1895.

Avant-propos

Entre 1993 et 1996, d'heureuses circonstances ont permis de découvrir dans les archives de la succession des éditions J. Rieter-Biedermann les partitions de plusieurs œuvres d'Heinrich von Herzogenberg appartenant au genre de l'oratorio que l'on croyait disparues durant la guerre. Parmi le matériel historique non imprimé, se trouvait aussi la Messe en mi mineur pour soli, chœur et orchestre op. 87 dont semblait n'exister plus que la réduction pour piano publiée en 1895.¹ La découverte de la partition permit de redonner l'œuvre en 1997 à Mayence² pour la première fois depuis l'exécution de Dresde en 1943. Entre-temps, ce n'est pas seulement la messe, mais aussi Herzogenberg lui-même pour qui la vie musicale et la musicologie ont éprouvé un regain d'intérêt. Son œuvre qui regroupe plus de 150 compositions de divers genres resta longtemps dans l'ombre, mais son exploration s'accroît aujourd'hui sans cesse, comme on peut le constater à la publication continue de partitions et de disques compacts. Du point de vue de l'exécution, c'est surtout l'oratorio *Die Geburt Christi* op. 90 (La Naissance du Christ) qui a pu s'imposer dans le domaine de la musique sacrée. En musicologie, Herzogenberg est entre-temps devenu le thème d'essais et des premiers travaux de doctorat.³ Après la publication de la réduction pour piano,⁴ la messe est la première composition d'Herzogenberg qui paraît en partition dans une édition critique révisée du texte original. L'édition veut contribuer à l'établissement du compositeur dans la vie de concerts contemporaine et enrichir également le répertoire du genre de la messe solennelle par une œuvre de qualité pleine d'effets.

Heinrich von Herzogenberg, né le 10 juin 1843 à Graz, est issu d'une famille noble autrichienne d'origine française. Il étudia la composition auprès d'Otto Dessoff au Conservatoire des Amis de la Musique de Vienne tout en suivant parallèlement des études de droit. Il vécut ensuite à Graz comme artiste indépendant et se pencha durant cette période sur l'œuvre et l'esthétique de Wagner dont ont reconnu l'influence dans ses premières compositions. En 1871, Herzogenberg s'installa à Leipzig où il rencontra Philipp Spitta (1841–1894) dont le nom est inséparable de la recherche consacrée à Bach⁵ et dont la connaissance fut riche en perspectives. Spitta réussit à communiquer son enthousiasme pour Bach à Herzogenberg. Ils fondèrent en commun et avec Alfred Volkland le *Bachverein zu Leipzig* en 1874, un chœur mixte se consacrant sous la direction d'Herzogenberg à la résurrection des cantates de Bach.

Cette activité, mais aussi et surtout les rapports amicaux avec Brahms qui commençaient à s'établir et l'intense analyse des œuvres de ce dernier, aboutirent en 1875 à un tournant stylistique dans l'œuvre d'Herzogenberg : L'admiration qu'il éprouvait à l'origine pour Wagner fut totalement nivelée et remplacée par un ferme soutien à la tradition classique. L'orientation tournant presque à la dévotion qu'Herzogenberg a ouvertement professé pour Brahms le fit déjà cataloguer de son vivant comme un « épigone de Brahms ». La chaire de composition obtenue en 1885 à la Haute École de Musique de Berlin dirigée par Joseph Joachim, une institution passant pour conservatrice, compléta l'image qu'on se faisait de lui : celle d'un savant, mais sec, académicien.

Par sa collaboration avec le théologues strasbourgeois Friedrich Spitta, un frère de Philipp, Herzogenberg, né dans le catholicisme, s'engagea dans ses dernières années créatives comme aucun autre dans les tentatives de réforme liturgique et musicale de l'église ré-

formée.⁶ L'oratorio sacré *Die Geburt Christi* de 1894 fut le seul qui connut une popularité de longue durée ; il appartient singulièrement à un genre évité par Brahms. Les dernières années de la vie du compositeur furent marquées par l'échec et la maladie. Sa femme, Elisabeth,⁷ une personne extrêmement douée qui avait été l'élève de Brahms pour le piano, mourut en 1892. Philipp Spitta la suit en 1894, puis Brahms, le modèle révérend, en 1897. Une maladie chronique articulaire l'oblige à renoncer à toute activité et finit par le clouer dans un fauteuil roulant. Herzogenberg mourut le 9 octobre 1900 à l'âge de 57 ans.

La Messe op. 87 est dédiée au souvenir de Philipp Spitta dont la mort subite le 13 avril 1894 appartient aux moments les plus tragiques de la vie d'Herzogenberg. L'œuvre est une déclaration d'amour posthume au disparu qui lui était devenu indispensable « comme conscience musicale, mais aussi comme homme et comme ami à part entière ». ⁸ Spitta avait influencé pendant 20 ans l'évolution personnelle et artistique d'Herzogenberg d'une manière singulière. On peut lire dans une lettre à Friedrich Spitta : « Toutes mes pensées, tout ce qui mûrissait dans mon évolution intérieure, étaient notre bien commun ; je ne peux pas du tout m'imaginer ces années sans lui – et maintenant, je dois apprendre à m'en sortir sans lui ! Le dégoût de la vie et de la création artistique me saisit. » ⁹ À la veuve, il écrivit :

Je ne sentais que vaguement que, pour moi aussi, la période la plus riche et la plus belle était aussi inéluctablement derrière moi, que j'étais devenu pauvre et seul. Et maintenant, j'élève ma plainte avec vous et je suis à vos côtés, atteint au plus profond de ma vie – il nous a quittés, cet être magnifique, qui donna à tant de personnes, à chacun sa part et son lot, cet être qu'avoir aimé anoblit et élève, lui aussi, détruit ! Et cependant, quelle richesse d'avoir été son épouse, son ami ! Personne ne peut nous enlever cela, aucun coup du destin, et même pas les années.¹⁰

¹ Cf. « Heinrich von Herzogenberg und seine Messe e-Moll op. 87, Zwei Wiederentdeckungen », in : *Musik und Kirche* 2/1998, pp. 88–93. Le présent avant-propos se base sur cet article de l'éditeur. Voir l'apparat critique pour les détails concernant les sources.

² Paru en disque compact (cpo 999 372–2)

³ Bernd Wiechert, *Heinrich von Herzogenberg (1843–1900) – Studien zu Leben und Werk*, Göttingen 1997, contenant des informations détaillées sur l'ensemble des thèmes. Voir également Charlotte Ebenig, *Die Kirchenoratorien Heinrich von Herzogenbergs, Zur Problematik der evangelischen Kirchenmusik am Ende des 19. Jahrhunderts*, Mayence 2002.

⁴ Disponible aux Éditions Carus CV 27.020/03. Les matériels d'exécution de *Die Geburt Christi* op. 90 (CV 40.196) et de *Die Passion* op. 93 (CV 40.197) y ont été également réimprimés.

⁵ Cf. Ulrike Schilling, *Philipp Spitta, Leben und Wirken im Spiegel seiner Briefwechsel*, Cassel 1994, contenant aussi une interprétation de la correspondance avec Herzogenberg ; Wolfgang Sandberger, *Das Bach-Bild Philipp Spittas, Ein Beitrag zur Bach-Rezeption im 19. Jahrhundert*, Stuttgart 1997.

⁶ Cf. à ce propos Konrad Klek, « Heinrich von Herzogenberg und Friedrich Spitta, Sieben fruchtbare Jahre für die evangelische Kirchenmusik 1893–1900 », in : *Musik und Kirche* 6/1993, pp. 312–318, et 2/1994, pp. 95–106 ; du même auteur : *Erlebnis Gottesdienst, Die liturgischen Reformbestrebungen um die Jahrhundertwende unter Führung von Friedrich Spitta und Julius Smend*, Göttingen 1996 ; voir aussi Ebenig (note 3 ci-dessus).

⁷ Un travail de doctorat d'Antje Ruhbaum intitulé *Zwischen Verehrung, Freundschaft und Mäzenatentum – Elisabeth von Herzogenberg (1847–1892)* est en cours de réalisation (Université de Brême). Je remercie son auteur d'avoir eu l'aimable obligeance de me communiquer des lettres inédites provenant de la correspondance entre Herzogenberg et Röntgen (Gemeentemuseum de La Haye).

⁸ Lettre à Philipp Spitta, Leipzig, 21 avril 1883. Toutes les lettres citées par la suite sont inédites, sauf information contraire, et se trouvent à la Staatsbibliothek zu Berlin – Preußischer Kulturbesitz.

⁹ Berlin, 9 mai 1894.

¹⁰ Berlin, 8 mai 1894.

Une lettre au physiologue utrechtlois Theodor Wilhelm Engelmann écrite cinq semaines après la mort de Spitta prouve que la consternation d'Herzogenberg fut bientôt remplacée par une timide confiance en la vie :

Qu'est-ce que la vie pour qu'elle s'accroche toujours aussi fermement à nous, que la circulation sanguine anime sans cesse notre instinct vital physique et spirituel, nous aiguillonne sans cesse à émerger de la plus profonde misère, du plus sombre dégoût. On devrait avoir honte face à ses morts de continuer à vivre, de tenir à ceci ou à cela, de s'habiller, de se nourrir et de ne pas laisser son cerveau au repos ; comme de saints hindous cherchant le Nirvana, on devrait croiser les bras, devenir sec et stupide. J'ai eu beaucoup de joie depuis, mais aucune sans amertume, sans une ironie des plus douloureuses. C'est comme dans un naufrage : Les êtres les plus chers sombrent et, pourtant, l'on s'accroche à son soliveau, se laisse emporter vers le rivage et plante des pommes de terre fraîches. C'est ainsi que je me livre à un incroyable bataclan, en écrivant en même temps des rengaines italiennes et une messe solennelle [...].¹¹

Le 31 mai 1894, dix jours après cette première mention du futur opus 87, Herzogenberg partit pour Heiden, station suisse située sur les hauteurs du lac de Constance où Elisabeth et lui s'étaient fait bâtir en 1891 leur résidence d'été « Zum Abendroth » (Soleil couchant), avec dans ses bagages la messe en devenir. Sur une carte postale envoyée le 14 juillet 1894 à Joseph Joachim, il signale en passant qu'il vient de terminer l'œuvre.¹² Comme dans les années précédentes, de nombreux hôtes s'entendant aux arts se trouvaient dans la maison « construite comme un hôtel pour amis »¹³, parmi lesquels le compositeur, pianiste et chef d'orchestre Julius Röntgen (1855–1932) d'Amsterdam. Ce dernier écrivit plus tard à Edvard Grieg : « J'ai également rendu visite à Herzogenberg dans sa villa du lac de Constance – Nous avons eu beaucoup de choses à nous dire. J'ai également fait de la musique et ai pris connaissance d'une grande œuvre qu'il venait d'écrire, une messe [...] »¹⁴ Röntgen, veuf depuis quelques semaines, fut particulièrement réceptif à la nouvelle œuvre chorale sacrée. Il devait – selon le compositeur lui-même – être aussi le premier chef à diriger la messe : il la donna les 13 et 14 décembre 1895 au Concertgebouw d'Amsterdam avec la 9^e Symphonie de Beethoven.

Une année s'était écoulée depuis la première exécution de l'œuvre sous la direction d'Herzogenberg lui-même. Elle avait été créée à Berlin par des membres de la Haute École Royale de Musique le 2 décembre 1894. Cette interprétation n'avait visiblement pas le caractère d'un concert donné à la mémoire de Spitta, universitaire et biographe de Bach bien connu, car on ne peut éclairer autrement l'absence de commentaires sur cet événement non seulement dans la presse berlinoise, mais aussi dans les bulletins annuels de la Haute École ou dans la chronique de l'Académie. Ces deux institutions passaient aux yeux des novateurs musicaux pour le bastion de l'éternel traditionalisme. Il semble donc plausible que les concerts « ordinaires » de la Haute École et leur programme classique trouvaient peu de résonance dans le monde moderne de la capitale de l'empire. En ayant posé cet arrière-plan, on peut penser que les auditeurs de la création ne se recrutaient pas dans un large public, mais dans un petit cercle de loyaux compagnons de lutte. La même impression se dégage d'une lettre d'Engelmann envoyée la veille de la première : « [Je] veux seulement t'exprimer au moins ma joie de te voir présenter ta grande œuvre au monde, surtout à ton monde ».¹⁵ La messe d'Herzogenberg est non seulement une des dernières importantes contributions à un genre disparaissant presque à la même époque, elle est encore plus le témoignage d'une époque artistique en train de se désagréger. « Nous sommes fiers de toi », poursuit Engelmann, « et te remercions d'être tel que tu es, un rocher dans cette misérable fin de siècle qui aimerait débiter que la négation de la nature est le sommet de l'art. Cela peut donner à plus d'un le désir de vivre dans la cellule la plus élevée et la plus pure où toutes les souillures de la terre restent en bas et où l'âme respire un pur éther.

La musique peut y mener plus d'un et je suis sûr que ta messe peut accomplir ce merveilleux miracle. »

Ce fut aussi cette position qui, unilatéralement concentrée sur les rapports liant Herzogenberg à Brahms, rendit le compositeur suspect aux historiens de la musique qui suivirent. Cependant, la lecture attentive de la messe laisse déjà supposer à quel point le classement largement irréflecti de sa musique parmi les produits d'une production épigonale doit être nuancé. Herzogenberg fut un épigone de par les efforts qu'il déploya pour adopter et maintenir des formes et des principes de réalisation livrés par la tradition. Dans ses efforts, il n'était pourtant pas un imitateur, mais un émule de Brahms. Cependant, malgré sa très grande connaissance du métier que Brahms reconnaissait avec admiration, Herzogenberg manquait de volonté à faire preuve d'innovation musicale. Comme la musicologie a maintes fois essayé de le montrer au cours du XX^e siècle, Herzogenberg avait reconnu lui-même les limites de sa propre créativité. À l'âge de 40 ans, il écrivit à Philipp Spitta : « Ne m'appelle pas un dilettante, je n'en suis pas un. Je pense par contre avoir trouvé le mot exact : je suis et reste un stagiaire. »¹⁶

La critiquable tentative de dénier toute importance artistique à Herzogenberg n'est méritée ni par compositeur, ni par sa musique. La messe peut en effet fournir un indice évident de l'injustice commise à l'égard des œuvres d'Herzogenberg qui n'ont pas mérité de se morfondre dans les archives et les bibliothèques comme elles le font actuellement. La messe n'est pas l'œuvre d'un être passablement doué, mais, au contraire, un témoignage de sûreté et de maîtrise révélant dans son ensemble une organisation souveraine coulant de source. « [Je] m'octroie le plaisir d'éveiller en moi un ambition attardée sans limite », avait déclaré Herzogenberg à propos de l'œuvre dans la lettre à Engelmann mentionnée plus haut ; peu de temps après, Röntgen qui fut le premier auditeur « de métier » à pouvoir faire connaissance avec la messe déclare : « Elle appartient à ce qu'il a écrit de mieux ».¹⁷ En septembre 1894, après seulement quatre semaines de travail, une autre œuvre de grande envergure, *Die Geburt Christi*, était déjà terminée. Comme la messe, elle appartient aux nombreuses œuvres qu'Herzogenberg « ne combinait aucunement avec peine, mais, au contraire, écrivait avec une rapidité rappelant un Haendel ou un Mozart. »¹⁸ La messe, c'est du moins ce que le compositeur donne à comprendre dans une lettre à Röntgen, a été une de ces pièces « où, en réalité, on ne fait rien » et « où on n'a seulement besoin de tremper souvent la plume, pour arriver à suivre. »¹⁹

Le *Kyrie* (mi mineur) commençant avec grande énergie est certainement unique dans l'histoire du genre : la signification du cri *Kyrie* donnée par Herzogenberg se rattache à sa signification originelle de cri d'hommage rendu au seigneur faisant son entrée. La fugue chorale en deux parties de grandes dimensions contient des traits archaïques. Elle comporte une partie centrale soliste (« *Christe elei-*

¹¹ Berlin, 21 mai 1894. Les « rengaines » sont les *Canti popolari, messi in musica per Soprano (o Tenore) con accompagnamento del Cembalo* (Rispetti) op. 82.

¹² Inédite (The Newberry Library Chicago, Illinois).

¹³ Herzogenberg dans une lettre à Mathilde Spitta, Heiden, 9 juin 1892. La villa « Zum Abendroth » sert aussi de cadre historique aux journées Herzogenberg fondées en l'an 2000 par le podium culturel d'Heiden qui crée par ses manifestations annuelles un forum pour l'œuvre du compositeur.

¹⁴ Amsterdam, 3 octobre 1894 ; cité d'après *Edvard Grieg und Julius Röntgen, Briefwechsel 1883–1907*, éd. par Finn Benestad et Hanna de Vries Stavland, Amsterdam 1997, p. 133.

¹⁵ Utrecht, premier décembre 1894.

¹⁶ Berchtesgaden, 12 juin 1884.

¹⁷ Voir note 14.

¹⁸ Friedrich Spitta, « Heinrich von Herzogenberg », in : *Monatschrift für Gottesdienst und kirchliche Kunst* 5 (1900), pp. 312–319, ici, p. 318.

¹⁹ Berlin, 18 décembre 1895.

Heinrich von Herzogenberg

Ich kenne kaum ein Werk,
das so herrlich zum Einstudiren ist,
wo Alles so gesanglich ist
und man ohne Mühe
die schönsten Chorwirkungen erreicht.
Das fühlen die Sänger auch
und es ist eine Freude zu sehen und zu h
wie gerne sie es singen.

Julius Röntgen an Heinrich von Herzogenberg, 21.10.1895,
anlässlich der Proben für eine Aufführung der Messe
im Concertgebouw Amsterdam.

Kyrie

Heinrich von Herzogenberg
1843–1900
edited by Bernd Wiechert

Andante

Flauti I II
Oboi I II
Clarinetti in A I II
Fagotti I II
Contrafagotto
Corni in G I II
Corni in E III IV
Trombe in E I II
Tromboni I II
Tuba III
Timpani e-H
Soli
Soprano
Alto
Tenore
Basso
Coro
Soprano
Alto
Tenore
Basso
Violini I
Vi
Cello e Bassi
Organ ad lib.
Pedale

Anda.

ff Ky - ri - e e - le - i - son, e - le
ff Ky - ri - e e - le - i - son, e - le
e - le - i - son, e - le
e - le - i - son, e - le

div. *marc.* *marc.* *marc.* *marc.*

+32'

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A

The musical score consists of several systems of staves. The top system includes four staves (two treble and two bass clefs) with the instruction "cresc. molto" written above each staff. Dynamics include "ff^z" and "p espr.". The second system continues with similar instrumentation and dynamics. The third system includes a staff with a triplet of eighth notes marked "3" and "cresc. molto". The fourth system features a staff with a triplet of eighth notes marked "3" and "mf cresc. molto". The fifth system includes a staff with the instruction "cresc. molto" and a fermata over a note. The sixth system includes a staff with the instruction "cresc. molto" and a fermata over a note. The seventh system includes a staff with the instruction "cresc. molto" and a fermata over a note. The eighth system includes a staff with the instruction "cresc. molto" and a fermata over a note. The ninth system includes a staff with the instruction "cresc. molto" and a fermata over a note. The tenth system includes a staff with the instruction "cresc. molto" and a fermata over a note. The eleventh system includes a staff with the instruction "cresc. molto" and a fermata over a note. The twelfth system includes a staff with the instruction "cresc. molto" and a fermata over a note. The thirteenth system includes a staff with the instruction "cresc. molto" and a fermata over a note. The fourteenth system includes a staff with the instruction "cresc. molto" and a fermata over a note. The fifteenth system includes a staff with the instruction "cresc. molto" and a fermata over a note. The sixteenth system includes a staff with the instruction "cresc. molto" and a fermata over a note. The seventeenth system includes a staff with the instruction "cresc. molto" and a fermata over a note. The eighteenth system includes a staff with the instruction "cresc. molto" and a fermata over a note. The nineteenth system includes a staff with the instruction "cresc. molto" and a fermata over a note. The twentieth system includes a staff with the instruction "cresc. molto" and a fermata over a note.

cresc. molto

cresc. molto

cresc. molto

cresc. molto

cresc. molto

cresc. molto

cresc. molto

f cresc. molto

mf cresc. molto

cresc. molto

cresc. molto

cresc. molto

cresc. molto

cresc. molto

cresc. molto

cresc. molto

3

3

3

cresc. molto

cresc. molto

cresc. molto

ff^z espr.

ff^z p espr.

ff^z p espr.

ff^z p espr.

ff^z p espr.

ff^z p espr.

ff^z p espr.

ff^z p espr.

ff^z p espr.

ff^z p espr.

ff^z p espr.

ff^z p espr.

ff^z p espr.

ff^z p espr.

ff^z p espr.

ff^z p espr.

ff^z p espr.

ff^z p espr.

ff^z p espr.

ff^z p espr.

ff^z p espr.

ff^z p espr.

ff^z p espr.

ff^z p espr.

ff^z p espr.

ff^z p espr.

ff^z p espr.

ff^z p espr.

ff^z p espr.

ff^z p espr.

ff^z p espr.

ff^z p espr.

ff^z p espr.

ff^z p espr.

ff^z p espr.

ff^z p espr.

ff^z p espr.

ff^z p espr.

ff^z p espr.

ff^z p espr.

ff^z p espr.

ff^z p espr.

ff^z p espr.

ff^z p espr.

ste e - le - i - son, e -

PROBENFÜR

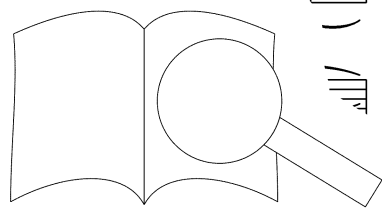
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Musical score for strings and woodwinds. The score consists of four systems of staves. The first system includes a violin I part with dynamics *dim.* and *pp*, and a woodwind part with dynamics *f* and *a 2*. The second system includes a violin II part with dynamics *dim.* and *pp*, and a woodwind part with dynamics *f*. The third system includes a cello part with dynamics *dim.* and *pp*, and a woodwind part with dynamics *f*. The fourth system includes a bass part with dynamics *f* and *pp*, and a woodwind part with dynamics *f*. The music features various melodic lines and rests.

Vocal score for soprano, alto, and tenor. The soprano part starts with *dim.* and *pp*, followed by the lyrics "Chri-ste e - le-i - son." and "le - - i - son, e - le". The alto part starts with *pp* and "Chri- i-son, e - le - - i - son,". The tenor part starts with *pp* and "le - i-son, e - le - - i - son,". Dynamics include *pp*, *f*, *cres.*, and *c.*

Musical score for woodwinds and strings. The woodwind section (flute, oboe, clarinet, bassoon) has dynamics *cresc.* and *f marc.*. The string section (violin I, violin II, cello, bass) has dynamics *cresc.* and *f marc.*. The music features complex rhythmic patterns and melodic lines.

Musical score for strings. The violin I, violin II, cello, and bass parts are shown. Dynamics include *f*. The music features sustained notes and melodic fragments.

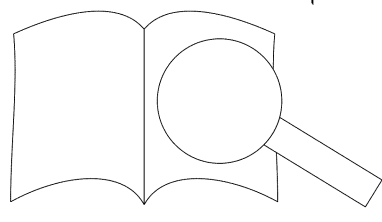


B

a 2

musical score with vocal lines and piano accompaniment. Includes markings such as *cresc.*, *marc.*, *a 2*, and lyrics: *e-le i ri-e*, *son. Ky ri-e*.

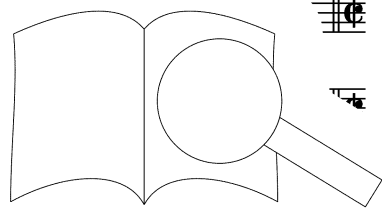
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The musical score consists of multiple systems. The top system includes piano accompaniment for the right and left hands. The middle system contains the vocal line with lyrics: "e - le - i - son, e - le - i - son, e - le - i - son." The bottom system shows further piano accompaniment. Dynamics include *p*, *dim.*, and *pp*. Performance markings include *espr.* and *tr*. The score is overlaid with a large diagonal watermark.

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First system of musical notation, featuring a grand staff with two treble clefs and two bass clefs. The music is in G major and 4/4 time. The bass line begins with a half note G2, marked with a piano (*p*) dynamic and a first ending bracket labeled 'a 2'.

Second system of musical notation, continuing the grand staff from the first system. The piano accompaniment continues with chords and moving lines in both hands.

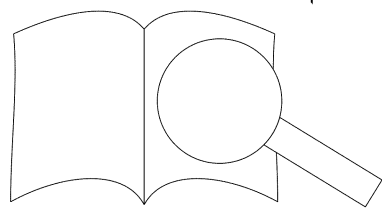
Third system of musical notation, showing the continuation of the piano accompaniment in the grand staff.

Fourth system of musical notation, featuring a vocal line in the bass clef. The lyrics 'Ky - e - e - le - i - son, e - le -' are written below the notes. The piano accompaniment continues in the grand staff.

Fifth system of musical notation, marked 'Moderato'. It features a vocal line in the bass clef and piano accompaniment in the grand staff. The piano part includes a melodic line in the right hand and a supporting line in the left hand.

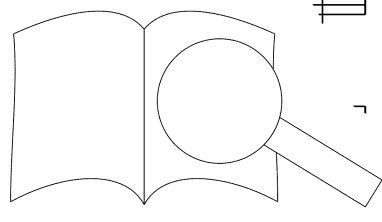
Sixth system of musical notation, marked 'p' (piano). It includes a vocal line in the bass clef and piano accompaniment in the grand staff. A first ending bracket labeled 'c.s. 8' 16'' is present in the piano part.

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Musical score for voice and piano. The score is in C major and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are: Ky - ri - e e - le - i - son, e - i - son, e - le -

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System 1: Treble and Bass staves with musical notation. The bass staff features a melodic line with a slur and a fermata over the final measure. A *poco r* marking is present at the end of the system.

System 2: Treble and Bass staves with musical notation. The bass staff continues the melodic line from the previous system.

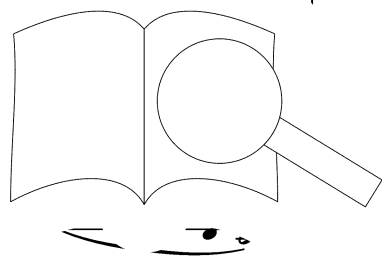
System 3: A single Bass staff with musical notation.

System 4: Treble and Bass staves with vocal lines and piano accompaniment. The vocal lines include lyrics: *- le -*, *- i - son,*, *- i - son,*, *e - le -*, *- i - son,*. The piano part includes dynamic markings *p* and *poco cresc.*.

System 5: Treble and Bass staves with piano accompaniment. The piano part includes dynamic markings *pp* and *poco cresc.*.

System 6: Treble and Bass staves with piano accompaniment.

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First system of musical notation, including piano and bass staves. Dynamic markings include *p* and *cresc.*

Second system of musical notation, including piano and bass staves.

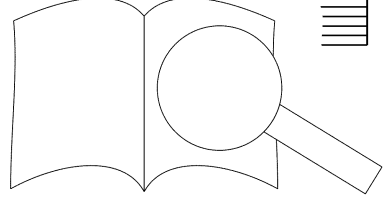
Third system of musical notation, including piano and bass staves.

Fourth system of musical notation, including vocal lines with lyrics and piano/bass accompaniment. Lyrics include: *- son, e - le -*, *- i - son,*, *e - le*, *son, Ky - ri - e e - le - i -*, *son, e - le -*, *i - son, e -*, *i - son,*

Fifth system of musical notation, including piano and bass staves. Dynamic markings include *p* and *cresc.*

Sixth system of musical notation, including piano and bass staves.

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67

mf cresc. sempre a 2

mf cresc. sempre a 2

mf cresc. sempre

mf cresc. sempre

mf

c. sei.

- son, e - le -

- i - son,

- le -

- i - son,

- i - son, Ky - ri - e - e - le -

- i - son,

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

mf cresc. sempre

mf cresc. sempre

mf cresc. sempre

mf cresc. sempre

mf cresc. sempre

mf cresc. sempre

mf cresc. sempre

mf cresc. sempre

mf cresc. sempre

mf cresc. sempre

mf cresc. sempre

mf cresc. sempre

-32

mf

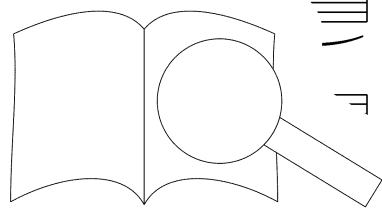
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E

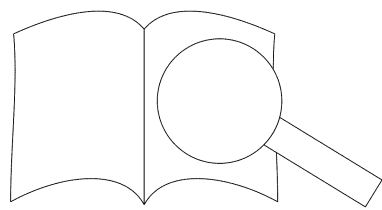
76

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The image displays a musical score for piano and violin/viola. It consists of several systems of staves. The first system includes a grand staff (piano) and a single staff (violin/viola). The second system features a grand staff with a 'p' dynamic marking. The third system shows a grand staff with a 'p' dynamic marking and a '2' fingering. The fourth system is a grand staff with a 'p' dynamic marking. The fifth system is a grand staff with a 'p' dynamic marking. The sixth system is a grand staff with a 'p' dynamic marking. The seventh system is a grand staff with a 'p' dynamic marking. The eighth system is a grand staff with a 'p' dynamic marking. The ninth system is a grand staff with a 'p' dynamic marking. The tenth system is a grand staff with a 'p' dynamic marking. The eleventh system is a grand staff with a 'p' dynamic marking. The twelfth system is a grand staff with a 'p' dynamic marking. The thirteenth system is a grand staff with a 'p' dynamic marking. The fourteenth system is a grand staff with a 'p' dynamic marking. The fifteenth system is a grand staff with a 'p' dynamic marking. The sixteenth system is a grand staff with a 'p' dynamic marking. The seventeenth system is a grand staff with a 'p' dynamic marking. The eighteenth system is a grand staff with a 'p' dynamic marking. The nineteenth system is a grand staff with a 'p' dynamic marking. The twentieth system is a grand staff with a 'p' dynamic marking. The twenty-first system is a grand staff with a 'p' dynamic marking. The twenty-second system is a grand staff with a 'p' dynamic marking. The twenty-third system is a grand staff with a 'p' dynamic marking. The twenty-fourth system is a grand staff with a 'p' dynamic marking. The twenty-fifth system is a grand staff with a 'p' dynamic marking. The twenty-sixth system is a grand staff with a 'p' dynamic marking. The twenty-seventh system is a grand staff with a 'p' dynamic marking. The twenty-eighth system is a grand staff with a 'p' dynamic marking. The twenty-ninth system is a grand staff with a 'p' dynamic marking. The thirtieth system is a grand staff with a 'p' dynamic marking. The thirty-first system is a grand staff with a 'p' dynamic marking. The thirty-second system is a grand staff with a 'p' dynamic marking. The thirty-third system is a grand staff with a 'p' dynamic marking. The thirty-fourth system is a grand staff with a 'p' dynamic marking. The thirty-fifth system is a grand staff with a 'p' dynamic marking. The thirty-sixth system is a grand staff with a 'p' dynamic marking. The thirty-seventh system is a grand staff with a 'p' dynamic marking. The thirty-eighth system is a grand staff with a 'p' dynamic marking. The thirty-ninth system is a grand staff with a 'p' dynamic marking. The fortieth system is a grand staff with a 'p' dynamic marking. The forty-first system is a grand staff with a 'p' dynamic marking. The forty-second system is a grand staff with a 'p' dynamic marking. The forty-third system is a grand staff with a 'p' dynamic marking. The forty-fourth system is a grand staff with a 'p' dynamic marking. The forty-fifth system is a grand staff with a 'p' dynamic marking. The forty-sixth system is a grand staff with a 'p' dynamic marking. The forty-seventh system is a grand staff with a 'p' dynamic marking. The forty-eighth system is a grand staff with a 'p' dynamic marking. The forty-ninth system is a grand staff with a 'p' dynamic marking. The fiftieth system is a grand staff with a 'p' dynamic marking. The fifty-first system is a grand staff with a 'p' dynamic marking. The fifty-second system is a grand staff with a 'p' dynamic marking. The fifty-third system is a grand staff with a 'p' dynamic marking. The fifty-fourth system is a grand staff with a 'p' dynamic marking. The fifty-fifth system is a grand staff with a 'p' dynamic marking. The fifty-sixth system is a grand staff with a 'p' dynamic marking. The fifty-seventh system is a grand staff with a 'p' dynamic marking. The fifty-eighth system is a grand staff with a 'p' dynamic marking. The fifty-ninth system is a grand staff with a 'p' dynamic marking. The sixtieth system is a grand staff with a 'p' dynamic marking. The sixty-first system is a grand staff with a 'p' dynamic marking. The sixty-second system is a grand staff with a 'p' dynamic marking. The sixty-third system is a grand staff with a 'p' dynamic marking. The sixty-fourth system is a grand staff with a 'p' dynamic marking. The sixty-fifth system is a grand staff with a 'p' dynamic marking. The sixty-sixth system is a grand staff with a 'p' dynamic marking. The sixty-seventh system is a grand staff with a 'p' dynamic marking. The sixty-eighth system is a grand staff with a 'p' dynamic marking. The sixty-ninth system is a grand staff with a 'p' dynamic marking. The seventieth system is a grand staff with a 'p' dynamic marking. The seventy-first system is a grand staff with a 'p' dynamic marking. The seventy-second system is a grand staff with a 'p' dynamic marking. The seventy-third system is a grand staff with a 'p' dynamic marking. The seventy-fourth system is a grand staff with a 'p' dynamic marking. The seventy-fifth system is a grand staff with a 'p' dynamic marking. The seventy-sixth system is a grand staff with a 'p' dynamic marking. The seventy-seventh system is a grand staff with a 'p' dynamic marking. The seventy-eighth system is a grand staff with a 'p' dynamic marking. The seventy-ninth system is a grand staff with a 'p' dynamic marking. The eightieth system is a grand staff with a 'p' dynamic marking. The eighty-first system is a grand staff with a 'p' dynamic marking. The eighty-second system is a grand staff with a 'p' dynamic marking. The eighty-third system is a grand staff with a 'p' dynamic marking. The eighty-fourth system is a grand staff with a 'p' dynamic marking. The eighty-fifth system is a grand staff with a 'p' dynamic marking. The eighty-sixth system is a grand staff with a 'p' dynamic marking. The eighty-seventh system is a grand staff with a 'p' dynamic marking. The eighty-eighth system is a grand staff with a 'p' dynamic marking. The eighty-ninth system is a grand staff with a 'p' dynamic marking. The ninetieth system is a grand staff with a 'p' dynamic marking. The ninety-first system is a grand staff with a 'p' dynamic marking. The ninety-second system is a grand staff with a 'p' dynamic marking. The ninety-third system is a grand staff with a 'p' dynamic marking. The ninety-fourth system is a grand staff with a 'p' dynamic marking. The ninety-fifth system is a grand staff with a 'p' dynamic marking. The ninety-sixth system is a grand staff with a 'p' dynamic marking. The ninety-seventh system is a grand staff with a 'p' dynamic marking. The ninety-eighth system is a grand staff with a 'p' dynamic marking. The ninety-ninth system is a grand staff with a 'p' dynamic marking. The hundredth system is a grand staff with a 'p' dynamic marking.

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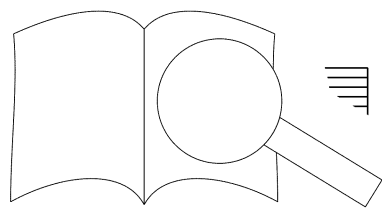
93 F

Piano Accompaniment:
Measures 93-100 feature piano accompaniment with dynamics such as *dim.*, *mf*, and *p*. The score includes various musical notations like slurs, ties, and trills.

Vocal Solo:
The vocal part begins at measure 97 with the label "Soli" and "Chr.". The lyrics are "Christe elelelele". The vocal line includes trills and is marked *dolce* and *p*.

Articulation and Dynamics:
The piano accompaniment includes markings for *dim.* (diminuendo), *mf* (mezzo-forte), and *p* (piano). The vocal solo is marked *dolce* and *p*. Trills in the vocal line are indicated with a '3' over a slur.

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Musical score system 1, featuring a vocal line with a 'cresc.' marking and piano accompaniment.

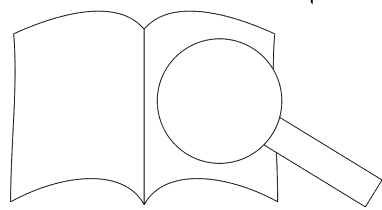
Musical score system 2, featuring piano accompaniment with a 'cresc.' marking.

Musical score system 3, featuring piano accompaniment.

Musical score system 4 with lyrics:
 Chri - ste e - le - i - son, e - le - i -
 - son, Chri - ste e - ste, Chri -
 e - le - i -
 - ste e - le - i - son, Chri - ste,
 Musical score system 4, featuring vocal lines with lyrics and piano accompaniment. Includes 'p' and 'cresc.' markings.

Musical score system 5 with lyrics:
 Musical score system 5, featuring vocal lines with lyrics and piano accompaniment. Includes 'p' and 'cresc.' markings, and trill ornaments.

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musical score for the first system, including piano accompaniment and vocal lines. The piano part features a melodic line with a 'cresc.' marking and a 'p' dynamic. The vocal lines are in treble clef with a key signature of one sharp (F#).

musical score for the second system, including piano accompaniment and vocal lines. The piano part continues with a melodic line. The vocal lines are in treble clef with a key signature of one sharp (F#).

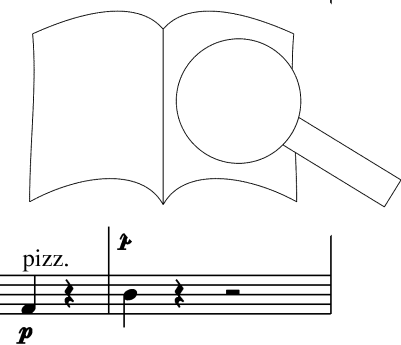
musical score for the third system, including piano accompaniment and vocal lines. The piano part continues with a melodic line. The vocal lines are in treble clef with a key signature of one sharp (F#).

musical score for the fourth system, including piano accompaniment and vocal lines with lyrics. The piano part continues with a melodic line. The vocal lines are in treble clef with a key signature of one sharp (F#). Lyrics include: "son, e - le - i - son, Chri - ste e -", "ste e - le - i - son, Chri - ste e -", "son, e - le - i - son, Chri - ste e -", "ste e - le - i - son, Chri - ste e -".

musical score for the fifth system, including piano accompaniment and vocal lines. The piano part features a melodic line with triplets. The vocal lines are in treble clef with a key signature of one sharp (F#).

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le - i - son, son, e - le - i - son, dim. p
 le - i - son, i - son, e - le - i - son, dim. p
 le - i - son, e - le - i - son, e - le - i - son, Chri - p
 le - i - s e - le - i - son, e - le - i - son, p



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dolce

dolce

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with a key signature of one sharp (F#). The bottom three staves are piano accompaniment in bass clef. The piano part features a prominent bass line with a dotted rhythm and a melodic line in the right hand. The word 'dolce' is written above the vocal lines.

The second system of the musical score consists of five staves. The top two staves are vocal lines in treble clef. The bottom three staves are piano accompaniment in bass clef. The piano part continues with a similar texture to the first system. The word 'p' (piano) is written above the piano part.

The third system of the musical score consists of five staves. The top two staves are vocal lines in treble clef with lyrics. The bottom three staves are piano accompaniment in bass clef. The lyrics are: "Chri - ste e - le - - i - son, e - le - - i -". The piano part includes a dynamic marking 'p'.

The fourth system of the musical score consists of five staves. The top two staves are vocal lines in treble clef with lyrics. The bottom three staves are piano accompaniment in bass clef. The lyrics are: "Chri - ste e - le - - i - son, Chri -". The piano part includes a dynamic marking 'pp' and a triplet marking '3'.

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Musical score for the first system, including vocal lines and piano accompaniment. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

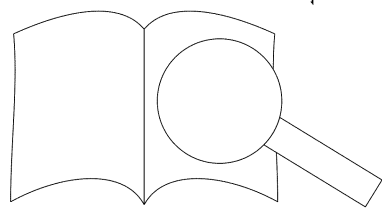
Musical score for the second system, including vocal lines and piano accompaniment. The piano part continues with melodic and harmonic development.

Musical score for the third system, including vocal lines and piano accompaniment.

Musical score for the fourth system, including vocal lines and piano accompaniment. The vocal lines contain the lyrics: "son, Chri - ste, Chri - ste e - le - - i - son, Chri - ste e - le - - i - son, Chri - ste e -".

Musical score for the fifth system, including vocal lines and piano accompaniment. The piano part includes triplets and dynamic markings like "arco" and "p".

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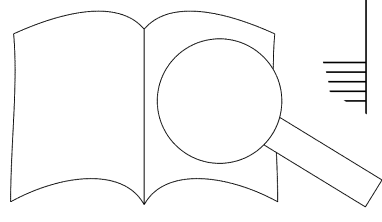


Musical score for the first system, measures 141-144. It features a piano introduction with a melody in the right hand and accompaniment in the left hand. Dynamics include p and mf.

Musical score for the second system, measures 145-148. It continues the piano introduction with more complex accompaniment and dynamics like dim. and p.

Vocal score for the first system, measures 149-152. It includes lyrics for four voices: Soprano, Alto, Tenor, and Bass. The lyrics are "son, e - le - i - son, Chri - ste e - le - i - son, Chri - ste e - le - i - son, Chri - ste e - le - i - son, Chri - ste e - le - i - son,".

Musical score for the third system, measures 153-156. It features a piano accompaniment with triplets and dynamics like dim. and p.



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149

K

Org

Coro

f *dim.* *p*
e - le - - i - son, e - lr

f *dim.* *p*
e - le - - i - son,

f *dim.* *p*
e - le - - i - son,

f *dim.* *p*
e - le - - i - son,

p
Ky - - ri - e, Ky -

p
Chri - - ste

pp *pizz.* *arco* *p*

t.s. *p*

Musical score for the first system, featuring piano accompaniment with treble and bass staves. The music is in G major and 4/4 time. A dynamic marking of *p* (piano) is present, along with a *a 2* marking above the staff.

Musical score for the second system, featuring piano accompaniment with treble and bass staves. The music continues with melodic lines in the treble clef and harmonic support in the bass clef.

Musical score for the third system, featuring piano accompaniment with treble and bass staves. This system shows a continuation of the piano accompaniment.

Musical score for the fourth system, featuring vocal lines and piano accompaniment with lyrics. The lyrics are:
 - - ri - e e - le i - - - - - i - - - son, Ky - - ri - e e -
 e - - - - - i - - - son, e - le - i - son.
 Chri - ste
 Ky - - ri - e, Ky -

Musical score for the fifth system, featuring piano accompaniment with treble and bass staves. The music includes various melodic and harmonic elements.

Musical score for the sixth system, featuring piano accompaniment with treble and bass staves. The system concludes with a final chord and a decorative graphic of an open book.

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Musical score system 1, featuring treble and bass staves with piano (p) dynamics.

Musical score system 2, featuring treble and bass staves with piano (p) dynamics.

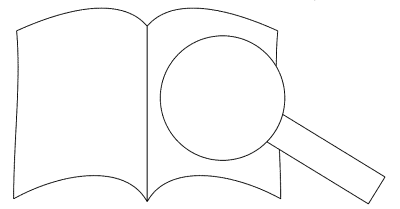
Musical score system 3, featuring a vocal line with lyrics and piano accompaniment.

Lyrics: e - - le - - - son, e - le - -
 - le - - i - son, le -
 - - ri - e e - - i - son, Ky - ri - e e - le -
 Ky -

Musical score system 4, featuring treble and bass staves with piano accompaniment.

Musical score system 5, featuring treble and bass staves with piano accompaniment.

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First system of musical notation, featuring vocal staves and piano accompaniment. The piano part includes a grand staff with treble and bass clefs. The vocal parts are in treble clef. The music is in a key with one sharp (F#).

Second system of musical notation. The piano part is marked *a 2* and *p dolce*. The vocal parts continue with melodic lines.

Continuation of the piano accompaniment for the third system.

Third system of musical notation with lyrics. The lyrics are:
 - - i - son. Ky -
 Chri - ste e - - i - son, e -
 - - i - son. - - le - i - son, e - le - - i - son, Ky -
 - - ri - e.

Fourth system of musical notation with lyrics. The lyrics are:
 - - ri - e. - - le - i - son, e - le - - i - son, Ky -

Fifth system of musical notation, primarily piano accompaniment. It includes a large graphic of an open book with a magnifying glass over it.

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186

a 2

cresc.

p cresc.

p dolce cresc.

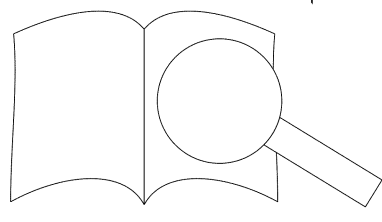
ri - e, Ky - ri - son, e - le - i -

le - i - son. Ky - ri - son, e - le - i - son,

Chri - ste

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

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194

mf cresc. sf sf sf

This system contains five staves of music. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The fourth and fifth staves are a grand staff (treble and bass clefs). Dynamics include *mf cresc.* and *sf*. The key signature has one sharp (F#).

mf cresc. a 2 sf

This system contains five staves of music. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The fourth and fifth staves are a grand staff. Dynamics include *mf cresc.* and *sf*. The key signature has one sharp (F#).

mf cresc. mf cresc. mf cresc. sf

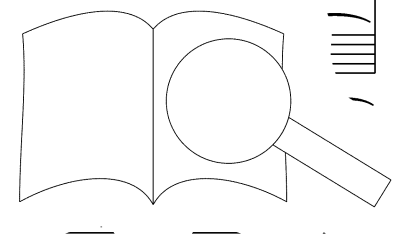
- son, e - le - son, e - le - i - son, e - le -
e - le - i - son, e - le - i - son, e - le -
- son, e - le - i - son, e - le - i - son, e -
- e, e - le - i - son, e - le - i - son,

This system contains five staves of music. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The fourth and fifth staves are a grand staff. Dynamics include *mf cresc.* and *sf*. The key signature has one sharp (F#).

mf cresc. mf cresc. sf

This system contains five staves of music. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The fourth and fifth staves are a grand staff. Dynamics include *mf cresc.* and *sf*. The key signature has one sharp (F#).

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- le - i - son, e - le - ri - e,
 - son, e - le - i - son, e - ri - e

- son, e - i - son,

sul G
 div.
 ff

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First system of musical notation, measures 218-223. It features a vocal line with a melodic line and a piano accompaniment with chords and arpeggiated figures.

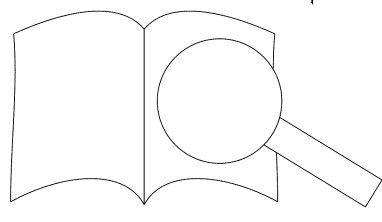
Second system of musical notation, measures 224-229. Includes a vocal line with a dynamic marking of *ff* and a piano accompaniment with a tremolo effect in the bass line.

Third system of musical notation, measures 230-235. Features a vocal line with lyrics "Ky - ri" and a piano accompaniment.

Fourth system of musical notation, measures 236-241. Includes a vocal line with lyrics "ri - e e - le - i - son," and a piano accompaniment.

Fifth system of musical notation, measures 242-247. Continues the vocal and piano parts.

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Andante

Musical score for strings and voices, featuring a large watermark: "PROBEKOPPIERUNG Evaluation Copy - Quality may be reduced • Carus-Verlag".

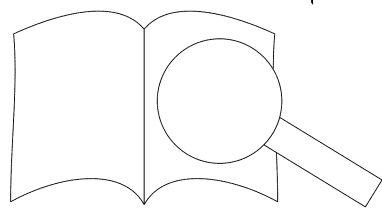
The score includes the following elements:

- String Instruments:** Violins I, Violins II, Violas, Cellos, and Double Basses. Dynamics include *ff* and *div.* (divisi).
- Voices:** Soprano, Alto, Tenor, and Bass. The lyrics are: "Ky - ri - e - e - le - i - son, e - le - i - son, e - le - i - son, e - le -".
- Performance Instructions:**
 - sul G* (sul G string)
 - marc.* (marcato)
 - unis.* (unisono)
 - div.* (divisi)
- Additional Markings:** *(tr)* (trill) and a large bracketed section at the bottom.

- - i - son, Ky - ri - e - - - - - son, e - le - -
 - - i - son, Ky - ri - e - - - - - i - son, e - le - -
 - - i - son, Ky - ri - e - - - - - i - son, e - le - -
 - - i - son, e - le - - i - son, e - le - -

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238

marc.
a 2
marc.
a 2
marc.
marc.

marc.

ff
- son, Ky - - e - le - -
ff
- son, Ky - - e - le - -
ff
- son, Ky - - e - le - -
ff
- son, Ky - - e - le - -

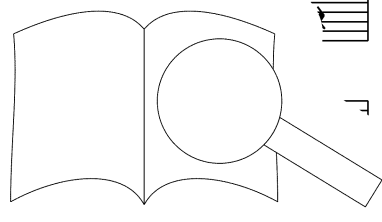
Musical score for voice and piano. The score includes vocal lines with lyrics and piano accompaniment. The lyrics are:

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

Performance markings include *espr.*, *p*, *dim.*, and *pp*. The score is divided into systems, with the vocal lines and piano accompaniment clearly delineated.

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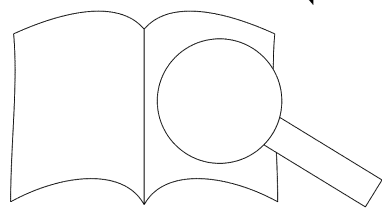
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son,
son,
son,
son,

Ky
- ri - e e - le - i - son, e - le - i - son.
le - i - son.

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Gloria

Allegro

The musical score is arranged in systems. The woodwind section includes Flauti (I, II), Oboi (I, II), Clarinetti in C (I, II), Fagotti (I, II), and Contrafagotto. The brass section includes Corni in G (I, II), Corni in D (III, IV), Trombe in D (I, II), Tromboni (I, II, III), and Tuba. The percussion section includes Timpani d-G. The vocal section includes Soli (Soprano, Alto, Tenore, Basso) and Coro (Soprano, Alto, Tenore, Basso). The string section includes Violini (I, II, III, IV) and Viola. The organ part is labeled 'Organo ad lib.' and includes a Pedale. The score features various musical notations such as dynamics (pp, p, dim.), articulation (pizz.), and phrasing slurs. The lyrics for the choir are: 'Glo - ri - a in ex-cel-sis De - o. Glo - ri - a in ex-cel-sis De - o.' A large watermark 'PROBE PART' is overlaid diagonally across the page.

8

pp

pp

pp

pp

pp

pp

p

pp

p

dim.

dim.

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A

15

pp pp pp pp dim. dim. dim.

pp pp pp dim.

p

pp dim. dim. dim.

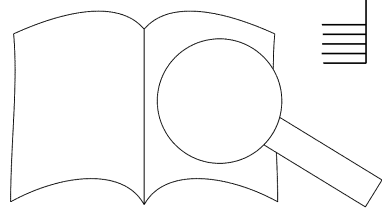
no - mi - ni - bus bo - - nae vo - lun -
dim.
pax ho - mi - ni - bus bo - - nae vo - lun -

pp dim.

pp

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Musical score system 1, measures 1-4. Includes piano (pp) dynamics and a large watermark.

Musical score system 2, measures 5-8. Includes piano (pp) dynamics and a large watermark.

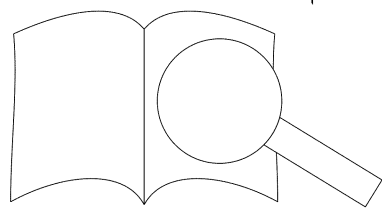
Musical score system 3, measures 9-10. Includes piano (pp) dynamics and a large watermark.

Musical score system 4, measures 11-14. Includes lyrics: - ta - tis. - ta - tis. in ter - ra pax ho - mi - ni - bus bo - Et in ter - ra pax ho - mi - ni - bus bo -

Musical score system 5, measures 15-18. Includes lyrics: in ter - ra pax ho - mi - ni - bus bo - Et in ter - ra pax ho - mi - ni - bus bo -

Musical score system 6, measures 19-22. Includes piano (pp) dynamics and a large watermark.

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The musical score is presented in a multi-staff format. The top system features a vocal line and piano accompaniment. The piano part includes dynamic markings such as *pp*, *dim.*, and *ff*. The vocal line includes the lyrics: "nae vo-lun-ta-ti" and "Lau-da-mus". The score is divided into systems, with the bottom system containing a large graphic element of a book and a magnifying glass. The page number "32" is located at the top left, and "B a 2" is at the top right. The Carus-Verlag logo is visible in the bottom right corner.

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te, be - ne - di - ad - o - ra -
 te, be - ne ad - o - ra -
 te, *mf* te, ad - o - ra -
 te, ad - o - ra -

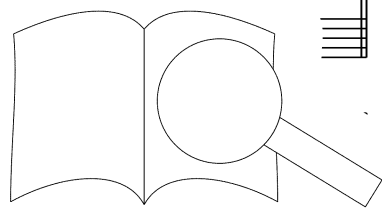
(tr) ~~~~~~

Sopr. solo

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

dim.

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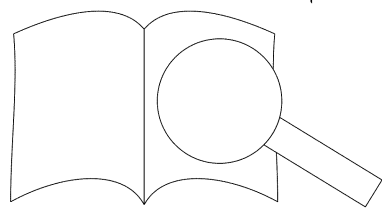


Moderato

52

Moderato

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58 C

Soli

ri-am tu - am, pro-pter

ti - as a - gi-mus ti - bi

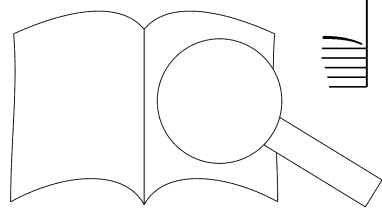
a-gi-mus, a - gi-mus ti - - bi

-as a - gi-mus, a - gi-mus ti - - bi

dim.

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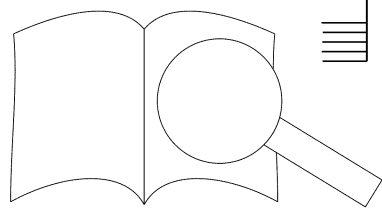
p cresc.
p cresc.
a 2
p cresc.
cresc.
cresc.
 ma-gnam glo - ri-am tu - - - - - ri-am tu - am, pro-pter
cresc.
 pro - pter ma-gnam glo - ri- - - - - glo - ri-am tu - am,
cresc.
 ri-am tu - am, glo - ri-am tu - am,
 pro - pter ma-gnam glo - ri-am tu - - - - - am,
cresc.

D

ma - gnam glo - ri - am, glo - ri - am, pro - pter
 glo - ri - am, pro - pter ma - gnam,
 pro - pter ma - gnam glo - ri - am, pro - pter ma - gnam, ma - gnam

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Tempo I (Allegro)

74

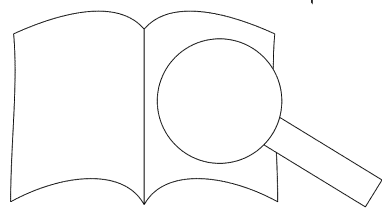
ma - gnam glo - ri - am tu - am.
 pro - pter ma - gnam glo - ri - am tu - am.
 ma - gnam glo - ri - am tu - am.
 glo - ri - am tu - am.

Coro

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

ff

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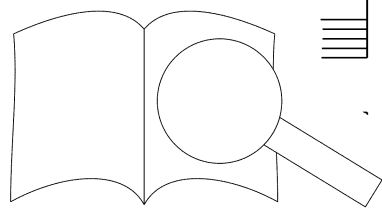
le - - - stis. a. - - - ter o - mni - - - pot -

le - - - stis, - - - as Pa - ter o - mni - - - pot -

le - - - De - us Pa - ter o - mni - - - pot -

le - - - De - us Pa - ter o - mni - - - pot -

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84

E

a 2

ens. Do ge - - ni - te, Je -

ens. Do u - ni - ge - - ni - te, Je -

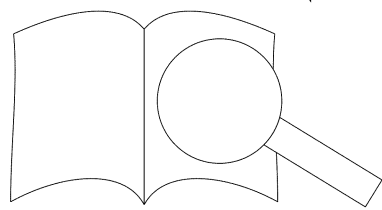
ens. Fi - li u - ni - ge - - ni - te, Je -

ens. ni - ne Fi - li u - ni - ge - - ni - te, Je -

dim.

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Musical score for voice and piano. The score includes vocal lines and piano accompaniment. The lyrics are: *su mi - ne De - ste. Do - mi - ne De*. The score features various musical notations such as slurs, ties, and dynamic markings like *dim.*, *p*, and *pp*. There are also markings for *mf* and *d*. The piano part includes triplets and complex rhythmic patterns.

Alto solo

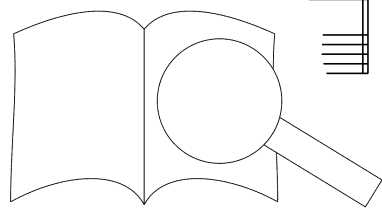
dim.
dim.
dim.
dim.

dim. su
dim. mi - ne De
dim. ste. Do - mi - ne De
dim. ste. Do - mi - ne De

Chri - ste. Do - mi - ne De

Piano accompaniment for the lower part of the score. It includes complex rhythmic patterns, slurs, and dynamic markings such as *dim.*, *p*, *pp*, *mf*, and *d*. The piano part is written in a grand staff format.

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pp

mf

mf

pp

pp

G muta in A

Soli

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

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

a - ta mun - di, mi - se - re - re

mi - se -

us,

us,

us,

us,

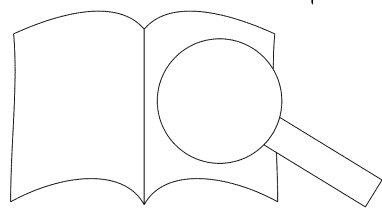
Moderato

div.

p

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Musical score for a string quartet with vocal parts. The score includes staves for two violins, two violas, and two cellos. It features dynamic markings such as *p*, *pp*, *dim.*, and *cresc.*, as well as performance instructions like *arco* and *pizz.* The lyrics are in Latin, including "re no bis, no bis, no bis. gnus De i, Fi li us" and "su sci pe si' stram, stram, stram, arco". A large watermark "PROBENFÜR" is overlaid diagonally across the page.

dim.

p

ca - ta mun - di,

dim.

Pa - tris. Qui tol - lis

Qui tol - lis per

re - re no - - dim.

...se - re - re no - - dim.

mi - se - re - re no - - dim.

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

pp su -

pp su -

dim.

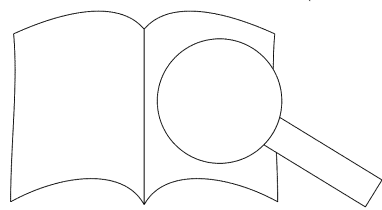
dim.

m. *arco*

dim.

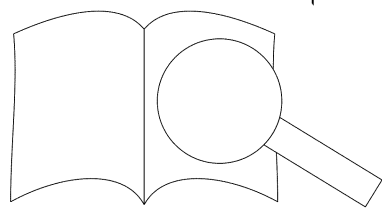
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The musical score consists of several systems. The first system shows the vocal line with a long note and the piano accompaniment with triplets. The second system continues the piano accompaniment with triplets. The third system shows the vocal line with lyrics: "Pa - - - - - .is, mi-se-re-re, mi-se-re - re, mi-se-re - re, mi-se-re - re no - mi-se -". The fourth system shows the piano accompaniment with dynamics like *pp*. The fifth system shows the vocal line with lyrics: "mi-se-re-re, mi-se-re - re no - mi-se -". The sixth system shows the piano accompaniment with dynamics like *pp*. The seventh system shows the vocal line with lyrics: "mi-se-re-re, mi-se-re - re no - mi-se -". The eighth system shows the piano accompaniment with dynamics like *pp*. The ninth system shows the vocal line with lyrics: "mi-se-re-re, mi-se-re - re no - mi-se -". The tenth system shows the piano accompaniment with dynamics like *pp*.

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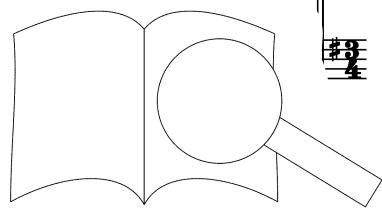


Musical score for voice and piano, page 125. The score includes vocal lines with lyrics and piano accompaniment. Dynamics include *p*, *dim.*, *pp*, and *ppp*. Performance instructions include *pizz.* and *(tr)*.

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

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131 Maestoso

a 2 J

ff a 2

f ff

tu so - lus

Quo-ni-am tu so - lus San - ctus, tu s

Quo-ni-am tu so - lus San - c^t so

Quo-ni-am tu so - lus

Al - tis - si-mus, quo-ni-am tu

so - lus Al - tis - si-mus, quo-ni-am tu

Al - tis - si-mus, quo-ni-am tu

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

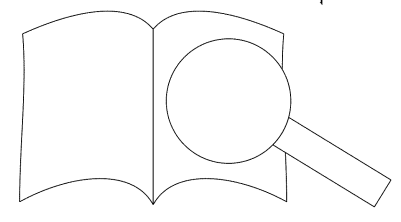
Maestoso

arco

arco

ff +16'

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Allegro

Musical score for the first system, including vocal staves and piano accompaniment. The score is in G major and 4/4 time. It features a piano introduction with a melodic line in the right hand and a bass line in the left hand. The tempo is marked 'Allegro'. There are two vocal staves, each with a 'p' (piano) dynamic marking and an 'a 2' (second ending) bracket. The piano accompaniment includes chords and moving lines in both hands.

Vocal staves with lyrics for the second system. The lyrics are:

- - su Chri-ste. Spi - ri-tu, in glo-ri-a De-i Pa -

- - su Chri-ste.

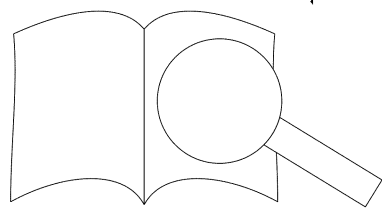
- - su Chri-ste. Quo-ni-am tu so - lus San - - ctus, a -

- - su Chri-str

Allegro

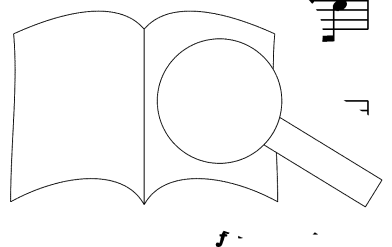
Musical score for the third system, including vocal staves and piano accompaniment. The score continues from the previous system. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The tempo is marked 'Allegro'. There are two vocal staves, each with a 'p' (piano) dynamic marking. The piano accompaniment includes chords and moving lines in both hands.

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- tris, a - - - men,
 Cum s - n - cto ri - a De - i Pa - tris, a - - - men,
 so - lus San - - ctus, a - - -

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First system of musical notation. It features a vocal line on a treble clef staff and piano accompaniment on two bass clef staves. The key signature is one sharp (F#). The vocal line begins with a rest, followed by notes in the second measure. The piano accompaniment consists of chords and moving lines in both hands. There are dynamic markings 'a 2' in the piano part.

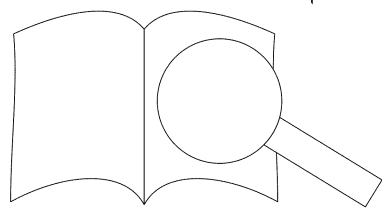
Second system of musical notation, continuing the vocal and piano parts from the first system. The vocal line has several measures of rests followed by notes. The piano accompaniment continues with harmonic support.

Third system of musical notation, including lyrics for the vocal line. The lyrics are: "a - - - - - men, quo-ni-am tu", "men, a - - - - - men, a - - - - - men,", "a - - - - - men, cum San - cto Spi-", and "men, a - - - - - men, a - - - - - men,". The piano accompaniment continues.

Fourth system of musical notation, continuing the vocal and piano parts. The vocal line has several measures of rests followed by notes. The piano accompaniment continues with harmonic support.

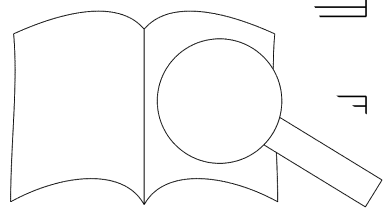
Fifth system of musical notation, continuing the vocal and piano parts. The vocal line has several measures of rests followed by notes. The piano accompaniment continues with harmonic support.

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so - lus San - ctus, a - men, a - men,
 - ri - tu, in glo - ri - a De - i a - men, a - men, a - men,
 cum San - cto Spi - ri - tu, in glo - ri - a

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musical score system 1 (piano accompaniment)

musical score system 2 (piano accompaniment)

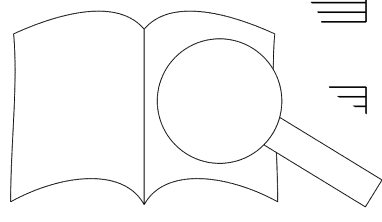
musical score system 3 (vocal line)

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

musical score system 4 (piano accompaniment)

musical score system 5 (piano accompaniment)

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a 2

f cresc.

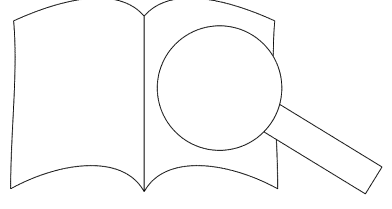
The first system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with a rest, followed by a melodic line starting on a half note G4. The second staff is a vocal line with a treble clef, starting with a half note G4. The third staff is a vocal line with a treble clef, starting with a half note G4. The fourth and fifth staves are piano accompaniment, with the fourth staff in bass clef and the fifth staff in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

The second system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains the lyrics: "San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris, glo - ri - a De - i, glo - ri - a". The second staff is a vocal line with a treble clef, containing the lyrics: "De - i Pa - tris, glo - ri - a De - i, glo - ri - a". The third staff is a vocal line with a treble clef, containing the lyrics: "ri - tu, in glo - ri - a De - i, glo - ri - a". The fourth and fifth staves are piano accompaniment, with the fourth staff in bass clef and the fifth staff in bass clef. The piano part continues with the eighth-note accompaniment.

The third system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains the lyrics: "San - cto Spi - ri - tu, in glo - ri - a De - i, glo - ri - a". The second staff is a vocal line with a treble clef, containing the lyrics: "De - i Pa - tris, glo - ri - a De - i, glo - ri - a". The third staff is a vocal line with a treble clef, containing the lyrics: "ri - tu, in glo - ri - a De - i, glo - ri - a". The fourth and fifth staves are piano accompaniment, with the fourth staff in bass clef and the fifth staff in bass clef. The piano part continues with the eighth-note accompaniment.

The fourth system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains the lyrics: "San - cto Spi - ri - tu, in glo - ri - a De - i, glo - ri - a". The second staff is a vocal line with a treble clef, containing the lyrics: "De - i Pa - tris, glo - ri - a De - i, glo - ri - a". The third staff is a vocal line with a treble clef, containing the lyrics: "ri - tu, in glo - ri - a De - i, glo - ri - a". The fourth and fifth staves are piano accompaniment, with the fourth staff in bass clef and the fifth staff in bass clef. The piano part continues with the eighth-note accompaniment.

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194

rit.

Maestoso

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

esante

pesante

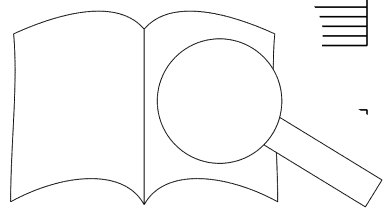
pesante

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

rit.

Maestoso

men.
men.
men.
unis.



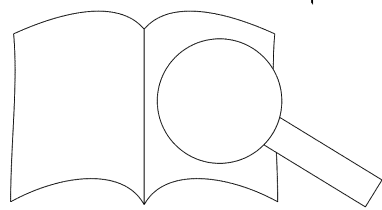
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Quo-ni-am tu so-lus San-ctus, tu so-lus Al-tis-si-mus, tu
 Quo-ni-am tu so-lus San-ctus, tu Do-mi-nus, tu so-lus Al-tis-si-mus, tu
 Quo-ni-am tu so-lus Sar-mi-nus, tu so-lus Al-tis-si-mus, tu
 Quo-ni-am tu so-lus Do-mi-nus, tu so-lus Al-tis-si-mus, tu

volles Werk

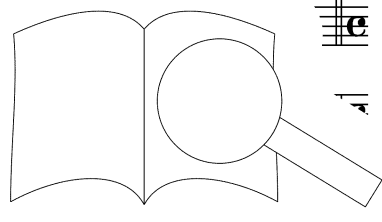
+32'

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so - lus, tu so - lus, Je - su Chri - -
so - lus, tu so - lus, ri - ste, Je - su Chri - -
so - lus, tu Je su Chri - ste, Je - su Chri - -
so - lus, - - su Chri - ste, Je - su Chri - ste, Chri - -

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Allegro

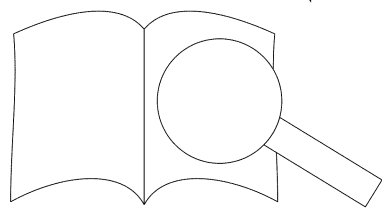
217

Allegro

p

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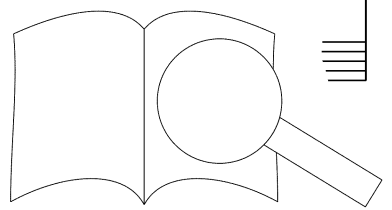
Musical score for a choral and instrumental piece. The score includes vocal lines and piano accompaniment. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Articulations include *dim.* (diminuendo) and *arco* (arco). The lyrics are:

- tis - si - mus,
 - tis - si - mu

Je - su Chri - -
 Je - su Chri - -
 Je - su Chri - -
 Je - su Chri - -

Musical markings include *pp*, *ff*, *dim.*, and *arco*. There are also performance instructions like "a 2" and "3".

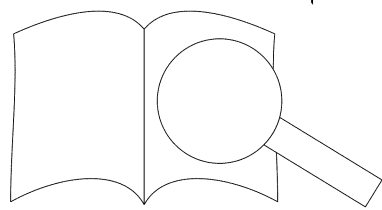
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- ste, cum Spi - ri - tu San - cto, De - i Pa - -
 - ste, cum Spi - ri - tu Sa - De - i Pa - -
 - ste, cum Spi - ri - tu Sa - De - i Pa - -
 - ste, cum Spi - ri - tu Sa - De - i Pa - -

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

men.
men.

The musical score consists of multiple systems. The first system includes a vocal line and piano accompaniment. The second system continues the vocal line with lyrics and piano accompaniment. The third system shows the vocal line with lyrics and piano accompaniment. The fourth system features a vocal line with lyrics and piano accompaniment. The fifth system includes a vocal line with lyrics and piano accompaniment. The sixth system shows the vocal line with lyrics and piano accompaniment. The seventh system features a vocal line with lyrics and piano accompaniment. The eighth system includes a vocal line with lyrics and piano accompaniment. The ninth system shows the vocal line with lyrics and piano accompaniment. The tenth system features a vocal line with lyrics and piano accompaniment. The eleventh system includes a vocal line with lyrics and piano accompaniment. The twelfth system shows the vocal line with lyrics and piano accompaniment. The thirteenth system features a vocal line with lyrics and piano accompaniment. The fourteenth system includes a vocal line with lyrics and piano accompaniment. The fifteenth system shows the vocal line with lyrics and piano accompaniment. The sixteenth system features a vocal line with lyrics and piano accompaniment. The seventeenth system includes a vocal line with lyrics and piano accompaniment. The eighteenth system shows the vocal line with lyrics and piano accompaniment. The nineteenth system features a vocal line with lyrics and piano accompaniment. The twentieth system includes a vocal line with lyrics and piano accompaniment. The twenty-first system shows the vocal line with lyrics and piano accompaniment. The twenty-second system features a vocal line with lyrics and piano accompaniment. The twenty-third system includes a vocal line with lyrics and piano accompaniment. The twenty-fourth system shows the vocal line with lyrics and piano accompaniment. The twenty-fifth system features a vocal line with lyrics and piano accompaniment. The twenty-sixth system includes a vocal line with lyrics and piano accompaniment. The twenty-seventh system shows the vocal line with lyrics and piano accompaniment. The twenty-eighth system features a vocal line with lyrics and piano accompaniment. The twenty-ninth system includes a vocal line with lyrics and piano accompaniment. The thirtieth system shows the vocal line with lyrics and piano accompaniment. The thirty-first system features a vocal line with lyrics and piano accompaniment. The thirty-second system includes a vocal line with lyrics and piano accompaniment. The thirty-third system shows the vocal line with lyrics and piano accompaniment. The thirty-fourth system features a vocal line with lyrics and piano accompaniment. The thirty-fifth system includes a vocal line with lyrics and piano accompaniment. The thirty-sixth system shows the vocal line with lyrics and piano accompaniment. The thirty-seventh system features a vocal line with lyrics and piano accompaniment. The thirty-eighth system includes a vocal line with lyrics and piano accompaniment. The thirty-ninth system shows the vocal line with lyrics and piano accompaniment. The fortieth system features a vocal line with lyrics and piano accompaniment. The forty-first system includes a vocal line with lyrics and piano accompaniment. The forty-second system shows the vocal line with lyrics and piano accompaniment. The forty-third system features a vocal line with lyrics and piano accompaniment. The forty-fourth system includes a vocal line with lyrics and piano accompaniment. The forty-fifth system shows the vocal line with lyrics and piano accompaniment. The forty-sixth system features a vocal line with lyrics and piano accompaniment. The forty-seventh system includes a vocal line with lyrics and piano accompaniment. The forty-eighth system shows the vocal line with lyrics and piano accompaniment. The forty-ninth system features a vocal line with lyrics and piano accompaniment. The fiftieth system includes a vocal line with lyrics and piano accompaniment.

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Credo

Intonation

Cre - do in u - num De - um

Andante

Flauti I II
Oboi I II
Clarineti in A I II
Fagotti I II
Contrafagotto
Corni in G I II
Corni in E III IV
Trombe in E I II
Tromboni I II III
Tuba
Timpani e-H
Soli Soprano Alto Tenore Basso
Coro Soprano Alto Tenore Basso
Violini I
Violoncelli I II
Organo ad lib.
Pedale

Cre - do in u - num De - um, Pa -

mf nur 8'

7

A a 2

trem o-mni-pot- en - - - - - ter - rae, fa -
do, cre - - - - - u De - - - - - um, Pa - trem o-mni-pot-
Cre - - - - - do,

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Musical score for the first system, featuring piano accompaniment with multiple staves and various musical notations including notes, rests, and dynamic markings.

Musical score for the second system, consisting of empty staves for vocal or instrumental parts.

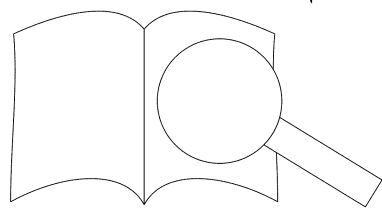
Musical score for the third system, including vocal lines with lyrics and piano accompaniment.

- cto - rem coe - li et ter - rae
 - en - - - - - tem, fa-cto - rem
 cre - - - - do in
 - um, Pa - trem o-mni-pot - en - tem, fa-cto-rem
 o in u - - num De-um, Pa - trem o -
 cresc.
 fa -
 cresc.
 Cre - - - do, cre - - -

Musical score for the fourth system, featuring piano accompaniment with multiple staves and various musical notations including notes, rests, and dynamic markings.

Musical score for the fifth system, featuring piano accompaniment with multiple staves and various musical notations including notes, rests, and dynamic markings.

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19

cresc.

a 2

a 2

cresc.

- mni-pot-en-tem, fa-cto-rem coe-li et ter-rae

- do in u

- ctorem coe-li

Pa-trem o-mni-pot-en-tem,

coe-li et ter-rae,

Pa-trem o-mni-pot-en-tem, fa-cto-rem

unis.

do in u

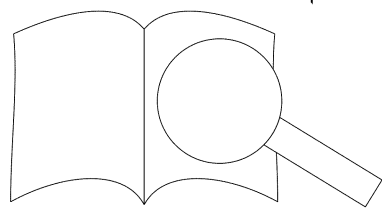
Pa-trem o-mni-pot-en-tem, fa-cto-rem

25

B

coe - li et mni - um, vi - si - bi li - in - vi - si - bi - li -

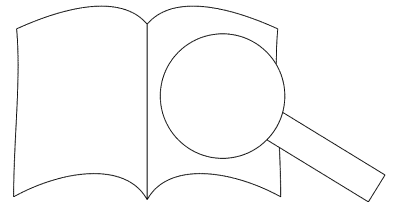
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- - do in u - num Do - mi - stum, Fi - li - um De - i u - ni -

Cre - de a - num Do - mi - num Je - sum Chri -

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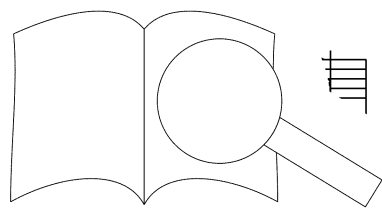


-ge-ni-tum, u-ni-ge-ni-tum, Je-sum do in u-num Do-

-stum, Fi-li-um De do in u-num Do-mi-num Je-

Cre do in

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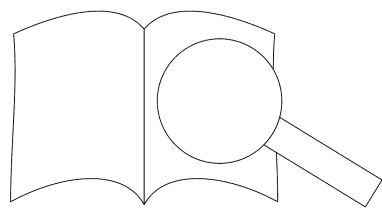
- mi - num Je - sum. ex Pa - tre na - -

- sum Chri - stum, Fi - li - um *p* *cresc.* Et ex Pa - tre na - -

u - num Do - - - stum, Fi - li - um De - i u - ni - ge - ni -

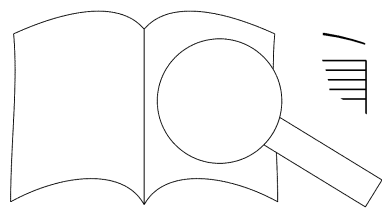
cresc. *cresc.* *cresc.* *cresc.*

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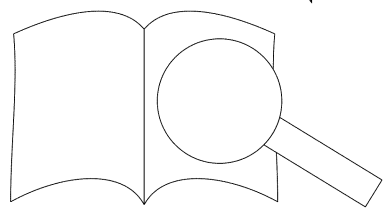
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na - tum an - te o - mni - a sae - cu - la. De - um ve - rum de De -
 an - te o - mni - a sae - cu - la. De - um ve - rum de De -
 o - mni - a, an - te o - mni - a lu - men de lu - mi - ne,
 sae - cu - la, an - te lu - men de lu - mi - ne,

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E a 2

67

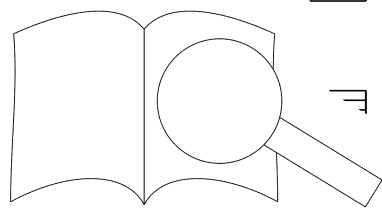
Musical score for the first system, including piano and vocal staves. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The vocal part consists of two staves with lyrics: "o ve - ro. o ve - ro. non .cum, Ge. et con - sub - stan - ti - a - - lem Pa -".

Musical score for the second system, including piano and vocal staves. The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand. The vocal part consists of two staves with lyrics: "con - sub - stan - ti - a - - lem Pa - con - sub - stan - ti - a - - lem Pa -".

Musical score for the third system, including piano and vocal staves. The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand. The vocal part consists of two staves with lyrics: "con - sub - stan - ti - a - - lem Pa -".

Musical score for the fourth system, including piano and vocal staves. The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand. The vocal part consists of two staves with lyrics: "con - sub - stan - ti - a - - lem Pa -".

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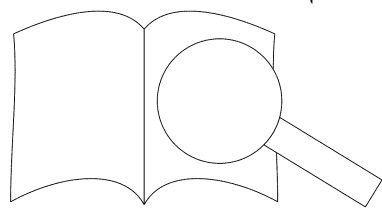
cre - do in De - De - De - u - num De -

cre do in De De De u num De

- tri, cre de num De

- tri, cre u - num De

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F

Musical score for voice and piano. The score is in G major (one sharp) and 4/4 time. It features a vocal line and piano accompaniment. The lyrics are: - um, per quem o - mni - a cresc. per quem o - mni - a cresc. per quem o - mni - a cresc. o - mni - a, per quem o - mni - a cresc. per quem o - mni - a cresc. per quem o - mni - a cresc. per quem o - mni - a cresc. per quem o - mni - a cresc. The piano part includes dynamic markings such as *mf*, *p*, and *cresc.*. The score is marked with a large 'F' at the top and a 'PROBE' watermark across the page.

Poco Adagio

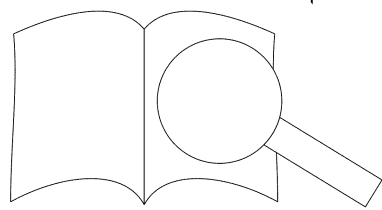
82

Musical score for piano and orchestra, measures 82-87. The score includes dynamics such as *mf*, *cresc.*, *f*, and *fpp*. The piano part features a melodic line with a crescendo, while the orchestra provides harmonic support with various textures.

Vocal score with lyrics:
 fa - - - cta, fa - - - sunt.
 fa - - - cta, fa - - - sunt.
 fa - - - cta, fa - - - sunt.
 fa - - - cta, fa - - - sunt.

Poco Adagio

Musical score for piano and orchestra, measures 88-93. The score includes dynamics such as *mf*, *f*, and *pp*. The piano part continues with a melodic line, and the orchestra features a prominent rhythmic pattern in the lower registers.



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88

Soli

Qui pro-pter nos
r no-stram sa - lu - tem de - scen - - dit de
de -
de -

pro - pter no-stram sa - lu - - ta - - m - - dit de coe - lis, de coe -

de -

de - scen - dit de coe - lis,

de - scen - dit de

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