

# Franz Lachner

## Requiem op. 146

---

per Soli SSATTB, Coro  
ed Orchestra

2 Oboi, 2 Clarinetti in  
2 Corni, 2 Trombe,  
2 Violini, Viola, Vi  
e Contrabbass

herausg.  
Gerh

Partitur / Full score

---

Carus 27.301



**PROBE-PARTITUR**  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag 

# Inhalt

Vorwort / Foreword / Avant-propos IV

## Introitus – Kyrie

1. Requiem (Coro)
2. Kyrie (Coro)

## Sequenz

3. Dies irae (Solo T, Coro) 59
4. Recordare (Solo A) 59
5. Confutatis (Coro) 68
6. Lacrimosa (Coro) 77

## Offertorium

7. Domine 91
8. Quoniam tu solus sanctus 101
9. Ite missa est 107
10. Agnus Dei 118

11. Kyrie (Coro) 138

12. Kyrie (SSTB, Coro B) 148

13. Kyrie (SSTB, Coro B) 161

14. Kyrie (SSTB, Coro B) 172

Kritischer Bericht 181

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:  
Partitur (Carus 27.301), Klavierauszug (Carus 27.301/03),  
Chorpartitur (Carus 27.301/05),  
14 Harmoniestimmen (Carus 27.301/09),  
Violino I (Carus 27.301/11), Violino II (Carus 27.301/12),  
Viola (Carus 27.301/13), Violoncello (Carus 27.301/14),  
Contrabbasso (Carus 27.301/15).

CD-Einspielung mit den Kammersolisten Augsburg  
unter Leitung von Hermann Meyer (Carus 83.178)

Available on CD with the Kammersolisten Augsburg  
conducted by Hermann Meyer (Carus 83.178)

## Vorwort

Der romantische Musiker Franz Lachner gehört zu jener Gattung von so genannten „Kleinmeistern“ des 19. Jahrhunderts, mit denen der Kunstfreund heutzutage noch immer nichts Rechtes anzufangen weiß. Man kennt Lachners Namen und kennt Lachner trotzdem nicht. Man ordnet ihn allenfalls musikgeschichtlich ein als klassizistischen Kontrahenten des „neudeutschen“ Richard Wagner, vermag aber kaum ein paar Werke von ihm aufzuzählen, geschweige denn markante Themen aus Lachner'schen Kompositionen aus dem Stegreif vorzusingen oder vorzuspielen.

Dass Franz Lachners kompositorisches Werk ziemlich rasch unterging, ist zum größten Teil bestimmt nicht mangelnder künstlerischer Qualität zuzuschreiben. Vielmehr sorgten Richard Wagner und seine dirigierenden Anhänger dafür, dass die Kompositionen des konservativen Wagner-Gegners Lachner von den Konzertpodien und Opernbühnen verschwanden. Zudem muss man festhalten, dass Lachner primär Dirigent und erst sekundär Komponist war, was hier nicht als Kritik zu verstehen ist.

Betrachtet man Franz Lachners Wurzeln, erstaunt dieses nicht: Er stammt aus einer altbayerischen Organistendynastie. Geboren 1803 in Rain am Lech (Oberbayern) als Sohn des Organisten Anton Lachner erhielt er schon früh von seinem Vater eine vielseitige musikalische Ausbildung. Neben dem Klavier- und Orgelspiel lernte der junge Franz sowohl Geige und Violoncello als auch Waldhorn und erhielt Gesangsunterricht. Seine Kindheit war allerdings von sehr engen sozialen Verhältnissen geprägt: Die Eltern Lachner lebten mit ihren sechzehn Kindern im ehemaligen städtischen Organistenhäuschen am Rainer Kirchplatz, das heute als Lachner-Museum eingerichtet ist. Nicht nur sechs der Kinder Anton Lachners wurden später Musiker. Besonders die drei Brüder Vinzenz (geb. 1807, badischer Hofkapellmeister in Mannheim), Ignaz (geb. 1809, direktoren- sowie Kapellmeister in Prag, Wien, Deutschland und Schweden) und Franz (geb. 1803, Musikgeschichte eingegangen. Dies geschah nach der zweiten Ehe des Vaters mit der Schulmeisterstochter Maria, die bei den Nördlingen hervor-

Der älteste und zweitälteste der drei erwähnten Brüder war Franz, der nach seiner Schulzeit begann er seine schulische Ausbildung an der königlichen Musikschule der Donau. Schon als Gymnasiast zeigte er sich erfolgreich im Komponieren. Bei den Beamten oder Geistlichen, die sich jedoch am Gymnasium nach dessen Tod die Mutter Musikschule überließ die Schule vorzeitig, um sich ganz der Musik widmen zu können, und versuchte in der königlichen Haupt- und Residenzstadt München sein Glück. Er erhielt er sich mit Aushilfen über Wasser – als Musiklehrer war der noch unbekannte Franz Lachner kaum gefragt und kein Verleger nahm seine frühen Kompositionen an. Im Orchester des Isartortheaters vertrat er

verhinderte Instrumentalisten oder spielte für einen Hungerlohn in verschiedenen Münchner Kirchen die Orgel. Kaspar Ett, der Organist von St. Michael, erkannte die hohe Begabung Lachners und gab ihm unentgeltlich Unterricht in Musiktheorie und Orgel.

Vom niedrigen Niveau des Münchner Musiklebens enttäuscht, zog es Franz Lachner bald in die Musikmetropole Wien, wo Beethoven und Schubert lebten. Dort bewarb er sich um die Organistenstelle an der lutherischen Kirche in der Dorotheergasse. Nach dem Vorspiel beurteilten ihn die Preisrichter einhellig mit „optime“ und wenig später war der Katholik Franz Lachner wohlbestallter Organist an der evangelischen Kirche mit einem Jahresgehalt von 100 Gulden.

Lachner fand in seiner Wiener Zeit Anschluss an die Musikwelt. Er nahm an der Orgelisten Simon Sechter teil und gehörte wie sein Bruder zu einem engen Freundeskreis. „Wir waren eine kleine Gruppe“, erzählte Lachner später, „die Beethoven, Schubert, „spielten einander vor und tauschten Kompositionen über mit größter Offenheit“. In den bürgerlichen Salons spielte Lachner Klavierlieder aufgeführt, die er auf Horn oder Fagott als obligate Instrumente. In den ersten Jahrzehnten des 19. Jahrhunderts vor allem in den Kompositionen, die empfindsame Themen wie die Ruhe, Liebesschwärmen oder die Sehnsucht nach dem Vaterland handelten.

Der Eindruck in seiner Wiener Zeit hinterließ bei Lachner die persönliche Begegnung mit Beethoven. „Ich war von der Hoheit seiner Erscheinung, seinem musikalischen Auftreten und der unmittelbaren Nähe seiner imposanten Persönlichkeit in solchem Grade aufgeregt und erschüttert, dass ich geraume Zeit brauchte, bis ich wieder in ruhige Verfassung kam.“<sup>2</sup> Fasziniert vom Stil der Wiener Klassik, orientierte sich Lachner nun an Haydn, Mozart und Beethoven, erfüllte aber die klassische Form mit romantisch-gefühlvollem Ausdruck, wie es auch Schubert tat. Grundlage vieler seiner Werke ist zugleich die Polyphonie Bachs und Händels. So entwickelte sich Franz Lachner zu einem „klassizistischen Romantiker“, der klassische Form, barocke Fugentechnik und romantische Gefühlswelt zu einem unverkennbar persönlichen Stil miteinander verschmolz. Er schrieb in Wien u. a. die Kantate *Die vier Menschenalter* und das Oratorium *Moses* mit Texten von Gabriel Seidl und Franz Grillparzer.

Schon in Wien profilierte sich Lachner allerdings nicht nur als Komponist, sondern auch als Dirigent. Bereits mit 23

<sup>1</sup> Zitiert nach: Harald Johannes Mann, *Die Musikerfamilie Lachner und die Stadt Rain*, Rain am Lech 1989, S. 53.

<sup>2</sup> Ebd., S. 54.



Jahren war er Vizekapellmeister und rückte mit 25 zum 1. Kapellmeister an der K.u.K. Hofoper am Kärntner Tor auf. Nach kurzer Zeit feierten die Wiener ihn als die neue große Dirigierbegabung im Opernhaus und im Konzertsaal. Sein Biograph Otto Kronseder schreibt:

Lachner war [...] zum Dirigieren wie geboren. Ruhig, bestimmt und fest, frei von aller Affektation führte er den Taktstock. Die größten Chor- und Orchestermassen überblickte sein rasches Auge. Kein Ton entging dem scharfen Ohr. In energischer Sicherheit, die den reichen Vorrat an Kraft ahnen ließ, stand die untersetzte Gestalt am Dirigentenpult. Allgegenwärtig schwebte sein Geist über dem Ganzen.<sup>3</sup>

1834 übersiedelte Lachner mit seiner Frau Julie, einer Wiener Kaufmannstochter, nach Mannheim, wo man ihm unter günstigen Bedingungen die Leitung der großherzoglich-badischen Hofoper übertragen hatte. Für Lachner sollte Mannheim nur berufliche Zwischenstation sein. Es zog ihn wieder zurück nach München, wo er jetzt kein Unbekannter mehr war.

Auf Einladung der Münchner Hofmusikintendanz dirigierte er im April 1835 ein Akademiekonzert im „Odeon“, bei dem seine zweite Symphonie tosenden Beifall erntete. Graf Seinsheim, einflussreicher bayerischer Minister, empfahl Lachner dem bayerischen König Ludwig I., und dieser setzte ihn nach der Pensionierung des Hofkapellmeisters Hartmann Stuntz als dessen Nachfolger ein.

Am 1. Juli 1836 trat Lachner seine Lebensstellung als königlich-bayerischer Hofkapellmeister in München an, wo er durch die dreifache Verpflichtung ans Hoftheater, an die Allerheiligen-Hofkirche und ans „Odeon“ große Verantwortung trug. Entsetzt von der oberflächlichen, geschmacklosen Gestalt des Münchner Konzertwesens machte Lachner es sich zur Aufgabe, Münchens Kulturleben durchgreifend zu reformieren. Zunächst er, die Disziplinlosigkeit der Hofmusiker zu kurieren. Musiker akzeptierten die hohen Ansprüche des Kapellmeisters, viele Widerspenstige nach langen Auseinandersetzungen einsichtig nachgiebig mussten schließlich die gewünschte Leistungssteigerung Lachner in seinem radikaler Aufgabe bestand darin, nur von großer klassischer Konzerttabenden b. An so genannte „dekla“ Akademi- en gewöhnt, in ...mermusikwerken, instr... Liedern und Duetten heit ...reute, waren die Konzerte b... ammgestaltung Lachners sr... dem Publikum komplet- ...ische Symphonien und Solo- ...konzerten mit Potpourri-Charakter. ein ...sen des Interesses an Lachners Kon- ze. ...osung der „Musikalischen Akademie“ als ...onzerte. Allen widrigen Umständen zum Trotz re...erte Lachner willensstark, konsequent und zielstrebig das Münchner Konzertleben. 1839 organisierte Lachner die „Musikalische Akademie“ neu und wurde ihr

alleiniger Leiter. Der Erfolg ließ nicht lange auf sich warten: Bald wurde das Publikum mit Lachners Programmgestaltung vertraut und strömte schließlich begeistert zu den Symphoniekonzerten. Unter Lachners Stabführung erlebten die Konzertbesucher Meisterinterpretationen. Lachner begründete in München eine moderne Vortragsfolge im Symphoniekonzert. Im ersten Teil dirigierte er eine Ouvertüre oder ein Solokonzert, im zweiten Teil eine Symphonie. So kamen nach und nach alle neun Beethoven-Symphonien, Symphonien von Mozart oder Mendelssohn sowie eigene Symphonien zur Aufführung. Auch große Oratorien wie Bachs *Matthäuspassion* (als Münchner Erstaufführung) oder Haydns *Jahreszeiten* sowie große Chorwerke von Händel, Mozart, Beethoven, Mendelssohn, Bach oder Haydn, die vor ihm in München nicht zu hören waren, standen auf dem Programm. So führte Lachner die Odeonskonzerte in wenigen Jahren zu bisheriger Qualität.

Auch um die Münchner Hofoper schlecht bestellt. Es fehlte – nicht Bezahung – an qualifizierten fähigen Opernchor. Dies h... eru... ie-... e-... pertoire und geringe P... zu... chner... schulte die vorhande... als... Sänger... und unterricht... ch. So schuf er sich ein Op... iland des späten 19. Jahrh... wa... die Vergrößerung des O... w... eres Repertoire-Spektrur... r... vorhandene Repertoire auf... r Aufführung an, z. B. *Kreut... ada*, Bellinis *Nachtwandlerin*, *Enjumeau* oder Meyerbeers *Huge... nwerke* von Lortzing, Marschner, Flo... d und Nicolai. Sogar die frühen Opern... nielers Wagner, wie *Tannhäuser*, *Lohengrin*, *Die s... egende Holländer*, studierte er, weniger aus... en als aus Gründen einer Kapellmeisterdisziplin, Lachner pflegte auch die älteren Opern von Gluck,... ersdorf, Mozart, Cherubini, Spohr, Weber und Rossini. ... mit vier eigenen Bühnenwerken leistete er einen eigenen Beitrag zur romantischen Oper. Auf die noch in Wien entstandene *Bürgerschaft* folgten in München *Alidia*, *Catharina Cornaro* und *Benvenuto Cellini*. Mit *Catharina Cornaro* erwarb Lachner sogar als Musikdramatiker einen internationalen Ruf. Nach seiner Uraufführung in München Anfang Dezember 1841 wurde das Werk an zahlreichen deutschen und ausländischen Bühnen gespielt, überall mit durchschlagendem Erfolg. So hob Lachner das Konzertleben der bayerischen Haupt- und Residenzstadt auf ein bislang nicht gekanntes künstlerisches Niveau.

Auch als Musikpädagoge war Lachner vorzüglich und begehrt. Zu seinen Schülern zählten unter anderem die Komponisten Josef Gabriel Rheinberger und Engelbert Humper-

<sup>3</sup> Otto Kronseder, *Franz Lachner. Eine biographische Skizze zur Erinnerung an seinen hundertsten Geburtstag* (= *Monatsschrift des Historischen Vereins von Oberbayern*, 4. Jahrgang, 2. und 3. Heft 1903), S. 11.

dinck, um deren materielles Wohl er sich rührend kümmer- te. Hinter dem unnachgiebigen, unerbittlichen Diktator am Dirigentenpult im Dienste der Kunstinterpretation steckte nämlich ein gemütlicher, humorvoller Altbayer, ein geselliger, leutseliger und gütiger Mann, der anderen Menschen half, wo er nur konnte.

Trotz starker Beanspruchung durch Kapellmeisteramt und Unterrichtstätigkeit fand Lachner immer wieder Muße zu komponieren. Unter seinen 325 Tonschöpfungen finden sich geistliche und weltliche Werke, Vokal- und Instrumentalkompositionen, Orchester- und Kammermusik.

Als überzeugter Klassizist musste sich Lachner auch mit einer musikalischen Strömung auseinandersetzen, die seinen Kunstidealen zuwiderlief: der „Neudeutschen Schule“ um Liszt und Wagner. Als nach dem Regierungsantritt Ludwigs II. (1864) Richard Wagner und die Neudeutschen in München mehr und mehr die Oberhand gewannen, reichte Lachner 1866 seine Pensionierung ein, erhielt aber nur einen von Jahr zu Jahr verlängerten Urlaub, den er rastlos mit Kompositionstätigkeit ausfüllte. Vom Münchner Publikum enthusiastisch verehrt, verpasste dieses keine Gelegenheit, ihm mit feurigen Ovationen zu zeigen, dass es die Ereignisse, die den Meister gezwungen hatten, sich zurückzuziehen, in keiner Weise guthieß. Kurz vor seinem 65. Geburtstag wurde Lachner schließlich die Pensionierung gewährt. Am 26. Januar dirigierte er zum letzten Mal, und zwar Aubers *Die Stumme von Portici*, dieselbe Oper, mit der er sich vor fast 32 Jahren beim Münchner Publikum eingeführt hatte.

Nach seiner Pensionierung komponierte er fleißig weiter und dirigierte gelegentlich im „Odeon“ eines seiner ches- terwerke. Der Künstler Lachner war Träger mehrer Ehrentitel und Ehrenabzeichen. Seit 1852 dur- „Generalmusikdirektor“ nennen, ein Titel, d- II. extra für ihn schuf – in Verbindung mit ei- Gehaltserhöhung –, um Lachner nicht nach - Position des kaiserlich-königlichen -ape- verlieren. Ebenfalls König Max II für Kunst und Wissenschaft ur Verdienstordens zum hl. M- -cher Adelstitel verbunden- mehr „Franz von Lac- -lieh ihm die Münch- - Universität den philosophi- an seinem 80. Geburtstag - -stadt München. Trotz dieser l- -eb Lachner schlicht und be- -nde.

L- - drei Söhne zu Grabe gelei- überlebte ihn. Sie heiratete in -er- bzw. Fabrikantenfamilie Rie- -ei dieser Familie verbrachte Lachner -ensabend. Nach knapp 22 Ruhestands- -nner am 20. Januar 1890 an der damals in -assierenden „Influenza“ im Riemerschmid- Hau- der Maximilianstraße. In Anwesenheit einer schier unübersehbaren Trauergemeinde wurde er auf dem Alten Südlichen Friedhof zur Ruhe gebettet.

Neben der musikalischen Strömung der Neudeutschen und Wagnerianer galt Lachners Musik als konservativ und unzeitgemäß und geriet so in Vergessenheit. Dennoch verdiente eine beträchtliche Anzahl an Vokal- und Instrumentalwerken eine Wiederbelebung.

Im Jahre 1856, in dem ausgiebig Mozarts 100. Geburtstag gefeiert wurde, komponierte Franz Lachner das *Requiem in f* op. 146, das eines seiner bekanntesten und bedeutendsten Werke wurde. Die intensive Auseinandersetzung Lachners mit der Musik Mozarts durch das Mozartjahr legt nahe, dass Lachner zur Komposition des *Requiem* nicht durch einen persönlichen Anlass angeregt wurde.

Obwohl Lachners *Requiem* sich bei genauer Betrachtung als grundverschieden von demjenigen M- weist, zeigt sich in ihm deutlich seine Mozart- Die Parallelen zu Mozarts *Requiem*-Vertr- der Textenteilung und formalen C- ähnlichen Behandlung einzelner Motive. In Lachners *Requiem* kommt aber auch seine - -ien Meister der Vokalpoly- - Pales- trina und Lasso zum

Die Uraufführ- -ie. 2. April 1856 – Lachners C- -er im Rahmen eines Konzerts - -ise- -er - -um im Münchner „Ode- -er. - -ng in München im Jahre 18- -ach. - -einmal jährlich ein Konzert 18- -ste. - -ten zu dürfen. Nun, nach 20 - -ra. - -ser Vereinbarung erstmalig Ge- - -quiem wurden ausschließlich Wer- -er aufgeführt: eine Orchester Ouver- - -che Terzette für Frauenstimmen, der 67. - -pelchor a cappella und nach der Pause sein - -as etwa eine Stunde dauert.

- -okalisten und Instrumentalisten der Hofkapelle, die - -chner laut Abmachung unentgeltlich zur Verfügung standen, wurden durch zahlreiche weitere Musiker, darunter Chorsänger der Hofoper, verstärkt. So belief sich allein die Zahl der Sänger auf etwa 250. Das Konzert wurde mit begeistertem Beifall aufgenommen und war einer der ganz großen Erfolge Lachners.

Nachdem Lachner 1829 in Wien die *Messe solenne* op. 52 komponiert hatte, kehrte er mit dem *Requiem* wieder zur Tradition der großen Orchestermesse zurück. Mit dieser großbesetzten Orchestermesse verließ er den engen Rahmen der Kirchenmusik, den er aufgrund der restaurativen Praxis an der Allerheiligen-Hofkirche gewohnt war. Dort pflegte Lachner einen A-cappella-Stil, der im Zusammenhang mit der überregionalen Reformbewegung der Kirche stand. Dem *Requiem* (1856) folgten zwei A-cappella-Messen sowie einige Propriums- und Offiziumsvertonungen, meist auch a cappella, selten mit Orgel.

Nicht nur wegen seiner Unvereinbarkeit mit den reformerischen Zielen der Kirche, sondern natürlich auch wegen Umfang und Besetzung der Komposition, war es unmög-

lich, das *Requiem* liturgisch zu verwenden. Doch gerade die Aufführung in einem „weltlichen“ Forum machte das Werk zu einer der bekanntesten Kompositionen Lachners.

Noch im Entstehungsjahr gab es mit der Münchner Hofkapelle mehrere Aufführungen, meist bei Trauer- und Gedenkfeiern oder aus Anlass von Mozarts Geburtstag. Auch noch nach Lachners Pensionierung wurde das *Requiem* häufig gespielt. Nachweislich fanden alle Aufführungen des *Requiem* im Konzertsaal und nicht in der Kirche statt.

Nach 1856 wurde das *Requiem* allerdings bis 1870 weder aufgeführt noch verlegt. Erst ein Konzert unter der Leitung von Josef Gabriel Rheinberger am 12. Dezember 1870, in dem dieser sein 1865 entstandenes *Requiem* (op. 60) uraufführte, inspirierte Lachner, sein eigenes *Requiem* wieder aufzugreifen. Anfang 1871 arbeitete er es um. Er ersetzte den bisherigen Schluss – eine Wiederholung der Kyrie-Fuge zum Text der *Communio* – durch einen neuen und übernahm die Übersetzung des lateinischen Requiem-Textes ins Deutsche, die Franziska von Hoffnaab für das *Requiem* ihres Gatten J. G. Rheinberger geschaffen hat. Diese Übersetzung ist in der ersten Druckausgabe dem lateinischen Text unterlegt. Bereits im April 1871 schickte Lachner eine Partitur des *Requiem* nach Leipzig, wo das Werk noch im gleichen Jahr gedruckt und am 30. November und 7. Dezember unter Franz Lachners Leitung aufgeführt wurde. Diese beiden Aufführungen waren erst der Anfang einer Serie zahlreicher weiterer Aufführungen in bedeutenden Musikmetropolen wie Wien, Dresden, München, Berlin, Mainz und Hamburg.

Das *Requiem* nimmt in Lachners Schaffen eine äußerst wichtige Position ein. Es bedeutet die Rückkehr zur großer Orchestermesse, ist Ausdruck von Lachners Mozart-Verehrung, stellt den Wechsel seiner Kirchenmusik in der Konzertsaal dar und ist Gegenstand der nach seiner Führung eintretenden „Lachner-Renaissance“ in Lei,

Inhaltlich weist das *Requiem* Franz Lachners konservative, rückwärts gewandte Züge schrittliche Merkmale auf. Einers der großen sinfonischen Vertorze, der Orchesterbesetzung 1816 in seinem berühmte, allerdings ohne das dam. (mtam) mit den typischen der Fugen oder der klassisc' Recordare an seine nun me ... gende Wiener Zeit an. In ... erung der Gesamtkompos' ... der Textabschnitte orient' ... ungstradition der mehrst' ... wobei als besonderes Vor- ... auszumachen ist. Außerdem ... kontrapunktischen Sätzen bzw. ... drei Stellen im *Requiem* erklingen. De ... zum Kyrie und zum *Quam olim* I und ... nmen das mehrthematische Fugato zum *Judex ei* ... id der strengen Kanon zu Beginn des *Benedictus*. Die truhnen Biographen Lachners betonten immer wieder seine Beherrschung des strengen, kontrapunktischen

Satzes. Der Rezensent der Münchner Uraufführung spielt hier die Kontrapunktik als konservatives Element gegen einen ungesunden Modernismus aus:

Das Requiem, als das vom Komponisten in neuester Zeit geschriebene Werke, bildete die Krone der gebotenen Genüsse. Wir gehen nicht zu weit, wenn wir dieses an Kraft und Hoheit der Idee, so wie an Schönheit streng Kontrapunktischer Gestaltung überreiche Werk unmittelbar an das Cherubinische reihen, das nach dem Mozart'schen bisher für das vollendetste gehalten wurde. Fürwahr, die Erscheinung dieser genialen Schöpfung ist eine erfreuliche, namentlich in einer Zeit wie die unsrige, wo sich geistesarme Frivolität oder gespreizte Überpanntheit von Tag zu Tag breiter macht.<sup>4</sup>

Obwohl Lachner als Klassizist historische Vorbilder benutzte, gehört das *Requiem* in seiner Tonsprache und seinem Stil dem 19. Jahrhundert an. Melodieführung, Harmonisierung und Orchestrierung sind von ... Gehalt. Daher steht Lachner in den verv ... auf der Höhe seiner Zeit und war zu ... gleichsweise aktuell. Angesehene rühmten Lachner als überrager mann lobte ihn als den „talen“ sten unter den süddeutsch ... kowsky bezeichnete ihr ... Höhe der Kompositio ... *Requiem* kann (r ... scher Werke dir ... zeitgenössischer Werke ... gewertet werden, dass R ... Jahrhunderts im deutsch ... ch künstlerisch von Bedeu' ... 7.5

Mün.

Gerhard Urban

<sup>4</sup> *Münchner Neueste Nachrichten* 1856, S. 1079f. (= Nr. 95 vom 4. April).

<sup>5</sup> Vgl. die gegenteilige Meinung bei: Ursula Adamski-Störmer, *Requiem aeternam. Tod und Trauer im 19. Jahrhundert im Spiegel einer musikalischen Gattung*, Frankfurt am Main 1991 (= *Europäische Hochschulschriften* XXXVI/66).

## Foreword

The romantic musician Franz Lachner is among that group of so-called “minor” masters of the 19th century whom music lovers today still do not know quite what to make of. One knows Lachner’s name but not the personality. Historically, he can be categorized as a classicistic adversary to the “neo-German” Richard Wagner, but people would hardly be able to name a couple of his works, let alone sing or play prominent themes from Lachner’s compositions off the cuff.

That Franz Lachner’s compositional oeuvre was forgotten fairly quickly can, for the most part, definitely not, be ascribed to lack of artistic quality. Rather, it was Wagner and his conducting disciples who saw to it that the compositions of his conservative opponent disappeared from the concert platforms and opera stages. Furthermore it must be said that Lachner was a conductor first and a composer second – which in this case is not a criticism.

The above comments will be more understandable if one remembers Franz Lachner was descended from an old Bavarian dynasty of organists. Born the son of the organist Anton Lachner in Rain am Lech (Upper Bavaria) in 1803, he received a broad musical training from his father at an early age. In addition to piano and organ, the young Franz learned to play the violin and cello as well as the Waldhorn, and he took singing lessons. Certainly his childhood was marked by very restricted social circumstances: his parents and their sixteen children lived in the former city organist’s cottage on the Kirchplatz in Rain, which is now a Lachner museum. No fewer than six of Anton Lachner’s progeny later became professional musicians. In particular the three brothers Vinzenz (court conductor to the Grand Duke of Baden in Mannheim), Ignaz (who held posts as actor and music director in Austria, Germany and France) and Franz have entered the annals of music. The other three were children of the father’s second wife, Maria Anna Kunz, the highly musically gifted daughter of a district schoolmaster from Reimling.

The eldest and most important of the children was Franz. At the age of three he received a basic and musical education from his father. He studied in Neuburg an der Donau, where he attended a school he successfully tried to leave. Franz did not, however, finish grammar school (lycée). His father, a civil servant or clerk, could not afford to allow his son to continue his education. He left school early in order to help his father. He left school early in order to help his father. He left school early in order to help his father. There were no temporary jobs – the as yet unemployed was scarcely in demand as a musician. The publisher would take his early compositions for indisposed players in the orchestra of the Theater or played the organ for a pittance in various Munich churches. Kaspar Ett, the organist of St. Michael’s, recognized Lachner’s great talent and gave him lessons gratis in music theory and the organ.

Disappointed by the low standards of musical life in Munich, Franz Lachner soon moved to the musical metropolis of Vienna, where Beethoven and Schubert were living. There he applied for the post of organist at the Lutheran Church in the Dorotheergasse. After his audition the judges unanimously awarded him an “optime”, and soon the Catholic Lachner was well established as the organist at the Evangelical Church with an annual salary of 400 guilders.

During his Viennese period (1824–34) Lachner quickly established contacts in the world of music. He received lessons from Simon Sechter, the court organist and from Maximilian Stadler, and like his brother Ignaz he belonged to Schubert’s circle of friends. “We were part of Schubert’s circle of friends,” Lachner later said of his contact with Schubert, “playing our compositions to him and exchanging views on them with frankness, from which we derived many ideas for our numerous Lieder with piano accompaniment, our bourgeois salons, sometimes for the concert hall, or for bassoon as an obbligato instrument. His reputation as a composer in the 19th century was based on his compositions, which dealt with such sentiments as the strength of friendship, infatuation, etc.”

Or at least, the impression on Lachner in his personal encounter with Beethoven was so overwhelming to such an extent by his appearance, his energetic manner, and his imposing personality that it took me some time to regain my composure.”<sup>2</sup> Fascinated by the classical style, Lachner now modelled himself on Mozart, and Beethoven, but like Schubert he filled his forms with Romantic emotional expression. At the same time, many of his works are founded on the polyphony of Bach and Handel. Thus Franz Lachner developed into a “classicistic Romantic” blending classical form, baroque fugal techniques and Romantic emotion into a distinctly personal style. The works he wrote in Vienna include the cantata *Die vier Menschenalter* (The Four Ages of Man) and the oratorio *Moses* on texts by Gabriel Seidl and Franz Grillparzer.

While in Vienna Lachner was already emerging not only as a composer but also as a conductor. At the age of only 23 he was deputy conductor at the Imperial and Royal Court Opera “Am Kärntner Tor,” and at 25 he was promoted to first conductor. Soon the Viennese public was celebrating him as the great new conducting talent in the opera house and concert hall. Otto Kronseder, his biographer, writes:

Lachner was [...] a born conductor. He wielded the baton calmly, precisely and firmly, free of all affectation. His sharp eye took in the largest choral and orchestral forces. Not a note

<sup>1</sup> Cit. Harald Johannes Mann, *Die Musikerfamilie Lachner und die Stadt Rain*, Rain am Lech, 1989, p. 53.  
<sup>2</sup> Ibidem, p. 54.

escaped his keen hearing. The stocky figure would stand at the conductor's desk with a vigorous assurance which suggested the rich reserves of power within him. In omnipresent fashion his spirit hovered over the entire scene.<sup>3</sup>

In 1834 Lachner moved to Mannheim with his wife Julie, the daughter of a Viennese merchant. There he had been given, on favorable terms, the direction of the Court Opera of the Grand Duke of Baden. For Lachner, Mannheim would be just a professional stepping stone. He was drawn into returning to Munich, where he was now no longer unknown.

At the invitation of the music management of the Munich Court, he conducted an academy concert in the "Odeon" in April 1835, his Second Symphony, earning him resounding applause. Count Seinsheim, an influential Bavarian minister, recommended Lachner to the Bavarian King Ludwig I, who engaged him to succeed his court conductor Hartmann Stuntz after the latter retired.

On 1 July 1836 Lachner took up his permanent post as Bavarian Royal Court Conductor in Munich, where he bore the great responsibility of a threefold commitment to the Court Theater, the Court Church of All Saints, and the "Odeon." Horrified by the superficial, indeed tasteless character of the Munich concert scene, Lachner took it upon himself to reform concert life in Munich thoroughly. First he attempted to remedy the indiscipline of the court musicians. Some of them accepted the new conductor's severe demands, but it was only after lengthy disputes that many of the rebels finally realized that stubborn resistance was useless. The orchestra's improved performances confirmed Lachner in his radical approach. His next task was to re-educate the public as well. Up to then, the great classical orchestral works had not been featured in the Academy concerts at all. Accustomed to so-called "declaimed-graphic" events where chamber music, in solo, and songs and duets were interspersed with declamation of humorous texts, concert life was simply overtaxed by Lachner's new program. He presented the public with complete symphonies and solo concerti in a more serious, pourri nature. This resulted in a reformation of Lachner's concerts and the "Academy" as the promoter of all adverse circumstances. Lachner's concert life in a determined way. In 1839 he re-organized the Academy and became its sole conductor. In coming, for soon after Lachner's program was accepted with enthusiasm to his baton, concert audiences were drawn by interpretations. He established a new program order for a symphony concert: first an overture or a solo concerto in the concert and a symphony in the second part. In this manner he gradually performed all nine Beethoven symphonies, symphonies by Mozart or Mendelssohn, and symphonies of his own. Great oratorios like Bach's *St. Matthew Passion* (given its Munich premiere) or

Haydn's *Seasons* were also on the program, as were major choral works by Bach, Handel, Haydn, Mozart, Beethoven and Mendelssohn that had not been heard in Munich before. Thus Lachner brought the "Odeon" concerts up to a previously unattained standard in a matter of years.

To begin with, the Munich court opera too was in a hazardous state. It lacked – not least because of the miserable salaries – qualified soloists and a capable opera chorus. This in turn led to a threadbare repertoire and poor audience attendance. Lachner coached the existing singers, discovered talented new ones (his selection proved to be extremely auspicious), and instructed all these artists personally. He thereby created an operatic ensemble which led the way in Germany in the late 19th century. The enlargement of the opera chorus made it possible to present a far broader spectrum of works. Lachner expanded the existing repertoire and acquired new works, e.g., Kreutzer's *Nachtlager in Granadambula*, Adam's *Postillon von Lyons*, Meyerbeer's *Les Huguenots*, as well as works by Marschner, Flotow, Verdi, and Wagner. He rehearsed the early operas, such as *Tannhäuser*, *Lohengrin*, and *Die Meistersinger* – less for personal reasons, but as a conductor. Lachner's repertoire was as by Gluck, Dittersdorf, Mozart, and Rossini. With few exceptions, in his own hand he made a new operatic genre, the Romantic opera. *Die Bürgschaft* was followed by *Alidia*, *Catullus*, and *Auto Cellini* in Munich. Lachner's reputation as a musician and conductor was national and international. After its Munich premiere on December 1841, the work was performed at numerous German and foreign theaters, with great success. In this way Lachner raised the standard of the Bavarian capital and royal seat to a hitherto unprecedented artistic level.

As a music teacher, too, Lachner was pre-eminent and sought after. His pupils included the composers Josef Gabriel Rheinberger and Engelbert Humperdinck, for whose material well-being he showed a touching concern. The image of the inflexible, remorseless dictator on the podium concealed a good-natured, humorous Bavarian traditionalist – a sociable, convivial and kindly man who helped others wherever he could.

Despite the heavy demands of his conducting and teaching activities, Lachner continually found the leisure to compose. His 325 compositions include sacred and secular works, vocal and instrumental pieces, orchestral and chamber music.

As a convinced musical classicist, Lachner had to come to terms with a trend running counter to his own artistic

<sup>3</sup> Otto Kronseder, *Franz Lachner. Eine biographische Skizze zur Erinnerung an seinen hundertsten Geburtstag* (= *Monatsschrift des Historischen Vereins von Oberbayern*, 4th year, 2nd and 3rd issues, 1903), p. 11.

ideals: the “neo-German school” surrounding Liszt and Wagner. When, following the accession of Ludwig II (1864), Richard Wagner and the neo-Germans were increasingly gaining the upper hand in Munich, Lachner applied in 1866 for a retirement pension. He was, however, merely given a period of leave which was extended from year to year and which he filled by composing incessantly. He was enthusiastically worshipped by the Munich public, who seized every available opportunity to show through fervent ovations that they by no means approved the events which had forced their master’s retirement. Shortly before his 65th birthday, Lachner was eventually allowed to retire. On 26 January 1868 he made his last appearance on the podium conducting Auber’s *La Muette de Portici*, the opera with which he had introduced himself to the Munich public nearly 32 years earlier.

After his retirement he went on diligently composing and occasionally conducted one of his orchestral works in the “Odeon.” As an artist he received a number of honorary titles and awards. From 1852 he could describe himself as “Generalmusikdirektor,” a title which King Max II created especially for him – combined with a substantial increase in his salary – in order not to lose Lachner to Vienna as conductor to the Imperial and Royal Court. King Max II also appointed him to the Order for Art and Science and dubbed him a “Knight of the Meritorious Order of St. Michael,” which was linked to a personal ennoblement: henceforth the composer was called “Franz von Lachner.” On his 70th birthday, Munich’s Ludwig-Maximilian University conferred on him an honorary doctorate in philosophy, and on his 80th birthday he became an honorary citizen of Munich. In spite of these distinctions, Lachner remained a simple and modest man to the end of his life.

Lachner witnessed the funerals of his wife and only his daughter Marie survived him, married to an upper middle-class and factory-owning Municher, Carl Riemerschmid. He spent his lengthy old age in Munich. After 22 years in retirement, Lachner died on 12 January 1890 in the Riemerschmid house, where he had been a victim of the “influenza” that had killed his wife. He was laid to rest in the Old Cemetery, where the presence of a vast gathering of people was reported.

Set alongside neo-German music, Lachner’s music was thus falling out of date, and a considerable number of his works would be worth re-examination.

Lachner’s 65th birthday was being celebrated far from his home when he composed his *Requiem in F minor*, one of his best known and most important works. His intense interest in Mozart’s music and his personal suggests that he had no personal connection with the *Requiem*.

Although, on closer examination, Lachner’s *Requiem* proves to be fundamentally different from Mozart’s, it clearly reflects his veneration for that composer. Parallels to Mo-

zart’s setting are evident in the way the text is organized and in the formal construction as well as the similar treatment of individual sections, themes, and motifs. But Lachner’s *Requiem* (like his Masses) also reflects his veneration of the two supreme masters of 16th-century vocal polyphony, Palestrina and Lassus.

The first performance of the *Requiem* took place in the Munich “Odeon” on 2 April 1856 – Lachner’s birthday and name-day – as part of a concert with a mixed program. When Lachner took up his Munich appointment in 1836, it had been agreed that he could mount one concert a year for his own benefit. Now, twenty years later, he made use of this agreement for the first time. The concert was devoted wholly to works by Franz Lachner: an orchestral overture, two secular terzets for women’s voices, the *67th Psalm* for a cappella double choir, and, after an interval his *Requiem*, lasting about an hour.

The singers and players of the concert, according to the agreement, were of course under his direction, and of charge, were augmented by a number of amateurs, including members of the Munich Court Opera. Hence the number of performers was 250. The concert was received with great success and was one of Lachner’s best known compositions.

After completing his *Requiem* (op. 52) in Vienna in 1856, Lachner returned to Munich. In this large-scale setting he drew on the sounds of church music to which he had been exposed as a child. There Lachner cultivated an interest in church music which was linked to a church reform movement in the southern regions. The *Requiem* of 1856 was followed by a cappella Masses and a number of proprium settings, again mostly a cappella, seldom with orchestra.

It was impossible to use the *Requiem* in the liturgy not only on account of its incompatibility with the church’s reformist goals but also, of course, because of the work’s size and the scoring. But precisely its performance in a secular “forum” made it one of Lachner’s best known compositions.

There were several more performances with the musicians of the Munich Court Orchestra in the year the work was completed, mostly at exequies and memorial events, or to commemorate Mozart’s birthday. The *Requiem* was still being given with some frequency after Lachner’s retirement. All these performances are recorded as having taken place in the concert hall and not in church.

However, after 1856 sure, the *Requiem* was neither performed nor printed until 1870. It was only a concert directed by Josef Gabriel Rheinberger on 12 December 1870, in which the latter premiered his *Requiem* (op. 60) of 1865, that inspired Lachner to take up his own *Requiem* again. At the beginning of 1871 he reworked the piece. He replaced the previous conclusion – a repeat of the *Kyrie* fugue to the text of the *Communio* – with a fresh one and

adopted the German translation of the Latin text made for Rheinberger by the latter's wife, Franziska von Hoffnaab. In the first printed edition this translation appears underneath the Latin text. As early as April 1871 Lachner sent a full score of his *Requiem* to Leipzig, where the work was printed that year and performed under his direction on 30 November and 7 December. These two occasions were the prelude to an extended series of further performances in important music centers such as Vienna, Dresden, Munich, Berlin, Mainz, and Hamburg.

The *Requiem* occupies an extremely important position in Lachner's oeuvre. It signifies his return to the grand orchestral Mass, expresses his veneration for Mozart, represents the transference of his church music to the concert hall, and was the subject of the "Lachner renaissance" occurring in Leipzig after his retirement.

In its content Franz Lachner's *Requiem* displays both conservative, backward-looking features and extremely progressive characteristics. On the one hand Lachner recalls his Viennese period several decades previously in his grand symphonic setting, the size of the movements, the instrumentation (the same as Luigi Cherubini had used in 1816 for his famous *Requiem in C minor*, but without the then novel tam-tam) with its typical three trombones, the construction of the fugues, or the classical formal structure of the *Recordare*. In the layout and organization of both the overall piece and individual movements or sections of text, Lachner was working along the lines of the traditional genre of the polyphonic *Missa pro defunctis*, with Mozart's *Requiem* as a specific model. The strong presence of contrapuntal movements or sections of movements is a striking feature. There are double fugues in three places in the *Requiem*, namely the *Kyrie* and *Quam olim I* and *II*. There is also the polythematic fugato for the *Judex ergo*, a strict canon at the beginning of the *Benedictus*. Early biographers always emphasized his mastery of counterpoint. The reviewer of the Munich premiere, off the conservative contrapuntal writing, praised a healthy modernism:

The *Requiem*, being the work of a young man, has recently, formed the summit of the German music. It goes too far by ranking itself as a masterpiece of strength and intrinsic nobility. The strict contrapuntal construction, the use of the tam-tam, which was hitherto regarded as a relic of the past, the appearance of the *Recordare*, which is a welcome, especially in an age of frivolity or an affected taste, are all signs of a healthy modernism.<sup>4</sup>

Altho... was using historical models... 19th century in its musical... modic lines, the harmonization

and orchestration are Romantic in essence. Thus, in the means he employed Lachner was in step with his time, and in 1856 at least he was comparatively up-to-date. Respected romantic musicians praised Lachner as an outstanding composer. Schumann extolled him as the "most talented and knowledgeable of the south German composers," and Tchaikovsky described him as a "musician at the height of the composition techniques of his era." Lachner's *Requiem* can (along with a series of other works in this genre) be regarded as evidence that 19th-century *Requiem* settings in the German-speaking world were certainly also of significance from an artistic standpoint.<sup>5</sup>

Munich, November 2006  
Translation: Peter Palmer

Gerhard Urban

<sup>4</sup> *Nachrichten*, 1856, pp. 1079f. (= No. 95 of 4 April).  
<sup>5</sup> Cf. the view in: Ursula Adamski-Störmer, *Requiem aeternam. Tod und Leben im 19. Jahrhundert im Spiegel einer musikalischen Gattung*, Frankfurt am Main, 1991 (= *Europäische Hochschulschriften* XXXVI/66).

## Avant-propos

Le musicien romantique Franz Lachner fait partie de ces « maîtres mineurs » du 19<sup>ème</sup> siècle que les mélomanes d'aujourd'hui ne savent toujours pas vraiment aborder. On connaît le nom de Lachner sans pour autant connaître Lachner. On le range tout au plus dans l'histoire de la musique parmi les rivaux néoclassiques du « nouvel Allemand » Richard Wagner, mais on serait bien en peine de mentionner quelques-unes de ses œuvres, encore moins de chanter ou de jouer spontanément des thèmes marquants de ses compositions.

Le fait que l'œuvre créatrice de Franz Lachner soit si vite tombée dans l'oubli n'est certainement pas à attribuer à une qualité artistique insuffisante. Ce furent plutôt Richard Wagner et les chefs d'orchestre qui le soutenaient qui veillèrent à ce que les compositions de Lachner, rival conservateur de Wagner, disparaissent des salles de concert et des scènes d'opéra. Il faut en outre retenir que Lachner fut un chef d'orchestre avant d'être compositeur, ce qui n'est pas une critique en soi.

Si l'on considère les origines de Franz Lachner, on n'en sera pas étonné : il est issu d'une dynastie d'organistes de vieille souche bavaroise. Né en 1803 à Rain am Lech (Haute-Bavière), fils de l'organiste Anton Lachner, il accomplit très tôt une formation musicale diversifiée auprès de son père. En dehors du piano et de l'orgue, le jeune Franz apprend aussi le violon et le violoncelle, ainsi que le cor de chasse, tout en suivant des cours de chant. Son enfance est toutefois marquée par des conditions de vie très précaires : les parents Lachner vivent avec leurs seize enfants dans l'ancienne petite maison de fonction des organistes sur la ce de l'église de Rain qui abrite aujourd'hui le musée Lachner. Pas moins de six des enfants d'Anton Lachner sont plus tard des musiciens professionnels : les trois frères Vinzenz (maître de chapelle grand-duché de Bade à Mannheim), Ignaz (directeur de la musique et de maître de chapelle, en Allemagne et en Suisse), et Franz, qui joue un rôle important dans l'histoire de la musique. Le mariage de leur père est un second mariage de leur père, mais très doué musicalement. Le père de Franz est un organiste près de Nördlingen d

Franz est l'aîné de treize ans, il est le maître de chapelle et musicale à l'Institut d'études de la Danube. Encore lycéen, il compose. Mais Franz ne s'occupe pas de composition. Alors que son père le dirige dans une administration ou ecclésiastique, sa formation musicale se poursuit auprès d'un musicien après le décès du père. Il étudie à la musique et vient tenter sa chance à la capitale bavaroise et ville de résidence royale. Il est professeur demandé et aucun éditeur n'accepte ses premières compositions. Il remplace des musiciens indisposés dans l'orchestre du « Isartortheater » ou tient l'orgue pour un salaire de misère dans différentes

églises de Munich. Kaspar Ett, l'organiste de Saint-Michel, reconnaît les dons musicaux de Lachner et lui donne des cours gratuits de théorie musicale et d'orgue.

Déçu par le peu de niveau de la vie artistique munichoise, Franz Lachner se rend bientôt à Vienne, métropole musicale où vivent Beethoven et Schubert. Là, il postule à la fonction d'organiste de l'église luthérienne dans la Dorotheergasse. Après son audition, le jury le qualifie unanimement d'« optime » et peu après, voilà le catholique Franz Lachner organiste bien doté d'une église protestante avec un salaire annuel de 400 gulden.

Lachner ne tarde pas à se mêler à la scène viennoise pendant son séjour (1824–34). Il s'agit de l'organiste de la cour Simon Sechter, Ignaz Stadler et compte au cercle tout comme son frère Ignaz. « L'œuvre intime », se souvient plus tard Schubert, « nous nous joignons à nos compositions et échangeons une grande sincérité, profitant l'un de l'autre. Les bourgeois, les nobles, les bourgeois, les nobles, les bourgeois sont joués, en partie, et lachner sont comme insatisfait. Lachner sont obligés. Sa renommée de premier de la première moitié du 19<sup>ème</sup> siècle. Ses compositions de lieder qui traitent des thèmes comme l'amitié, l'exaltation des vespérales.

Le mariage de leur père fait sur Lachner une impression. Sa période viennoise : « J'étais à ce moment-là bouleversé par la grandeur de sa présence, son énergie et la proximité directe de son impressionnante personnalité qu'il me fallut un certain temps pour retrouver mon calme. »<sup>2</sup> Fasciné par le style du classicisme viennois, Lachner s'oriente désormais sur Haydn, Mozart et Beethoven, tout en nourrissant la forme classique de l'expression romantique pleine de sentiments, comme le faisait aussi Schubert. Nombre de ses œuvres se fondent en même temps sur la polyphonie de Bach et Haendel. Franz Lachner évolue donc en un « romantique néoclassique », qui fait fusionner forme classique, technique baroque de la fugue et monde affectif romantique en un style tout à fait particulier. Il écrit à Vienne entre autres la cantate *Les Quatre Âges de l'Homme* et l'oratorio *Moïse* sur des textes de Gabriel Seidl et Franz Grillparzer.

À Vienne déjà, Lachner se taille une réputation non seulement de compositeur mais aussi de chef d'orchestre. Dès l'âge de 23 ans, il est maître de chapelle adjoint et avance à 25 ans au rang de 1<sup>er</sup> maître de chapelle de l'opéra de la cour impériale et royale « am Kärntner Tor ». En peu de

<sup>1</sup> Cité d'après : Harald Johannes Mann, *Die Musikerfamilie Lachner und die Stadt Rain*, Rain am Lech 1989, p. 53.  
<sup>2</sup> Ibid., p. 54.



temps, les Viennois le fêtent comme le nouveau grand talent de direction d'orchestre à l'opéra et en concert. Son biographe Otto Kronseder écrit :

Lachner était un chef d'orchestre né [...]. Il tenait la baguette, calme, déterminé et sûr de lui, sans la moindre affectation. Son œil exercé avait tôt fait de saisir les plus grandes masses chorales et orchestrales. Aucun ton n'échappait à son oreille infatigable. Sa silhouette trapue se dressait sur l'estrade avec une assurance énergique, laissant deviner l'étendue de sa force. Son esprit flottait partout sur l'ensemble.<sup>3</sup>

En 1834, Lachner s'installe avec sa femme Julie, la fille d'un négociant viennois, à Mannheim où on lui a confié à de très bonnes conditions la direction de l'opéra de cour du grand-duché de Bade. Pour Lachner, Mannheim ne sera qu'une étape professionnelle. Il revient à Munich où il n'est plus un inconnu désormais.

Sur l'invitation de l'intendance de la musique de cour de Munich, il dirige en avril 1835 un concert de l'Académie à l'« Odéon » au cours duquel sa Deuxième Symphonie connaît un succès triomphal. Le comte Seinsheim, influent ministre bavarois, recommande Lachner au roi de Bavière Louis I<sup>er</sup> et celui-ci l'engage pour succéder au maître de chapelle de la cour, Hartmann Stuntz, parti à la retraite.

Le 1<sup>er</sup> juillet 1836, Lachner prend ses fonctions de maître de chapelle de la cour bavaroise à Munich, poste qu'il allait conserver jusqu'à la fin de sa vie et qui représentait une énorme responsabilité, ses compétences s'étendant au théâtre de la cour, à l'église « Allerheiligen » de la cour et à l'« Odéon ». Effaré par l'organisation superficielle, le mauvais goût même, de la vie de concert munichoise, Lachner entreprend de la réformer en profondeur. Il tente tout d'abord d'éradiquer le manque de discipline des musiciens de la cour. Quelques-uns acceptent les hautes exigences du nouveau maître de chapelle, beaucoup de réfractaires finissent par se rendre à l'évidence après de nombreuses confrontations, et les irréductibles doivent finalement céder le terrain. La qualité accrue de l'interprétation à Munich sous Lachner dans la radicalité de sa démarche est de former le public. Jusqu'à présent les concerts n'avaient été exempts de toute vulgarité. Habitué aux « mélodramatiques et plastiques » et aux « déclamations de textes », le public de la cour, ainsi que les musiciens de chambre, les mélodistes et les chanteurs, ne sont pas dépassés par le nouveau chef d'orchestre. Lachner. Celui-ci présente des œuvres complètes, des symphonies avec soliste, au lieu de concertos avec soliste. La conséquence est que les concerts de Lachner et la musique de chambre sont appréciés comme responsables de la vie musicale munichoise avec obstination et pugnacité. En 1839, il réorganise l'« Académie musicale » et en devient son seul et unique directeur. Un succès ne se fait pas attendre : bientôt, le public se familiarise avec les programmations de Lachner et finit par venir en foules enthousiastes à ses concerts sym-

phoniques. Sous la conduite de Lachner, les auditeurs assistent à des interprétations magistrales. Lachner établit à Munich un ordre moderne dans l'agencement du concert symphonique. En première partie, il dirige une ouverture ou un concert avec soliste, en seconde partie une symphonie. Sont ainsi représentées peu à peu les neuf symphonies de Beethoven, des symphonies de Mozart ou Mendelssohn ainsi que ses propres symphonies. Egalement au programme : de grands oratorios comme la *Passion selon saint Matthieu* de Bach (première munichoise) ou les *Saisons* de Haydn, ainsi que de grandes œuvres chorales de Haendel, Mozart, Beethoven, Mendelssohn, Bach ou Haydn qui n'avaient jamais été donnés avant lui à Munich. En quelques années, grâce à Lachner, les concerts de l'Odéon parviennent à un niveau de qualité jamais atteint jusqu'ici.

La situation n'est guère plus brillante au début de la cour de Munich. En raison notamment de la décadence de l'opéra manquant de solistes d'opéra performant. Ceci avait entraîné un répertoire restreint et peu d'ambitions. Lachner reforme les chanteurs professionnels et recrute des chanteurs doués dont le chœur est dirigé par lui-même et donne des cours particuliers. Lachner réorganise ainsi sur pied un ensemble d'opéra qui permet aussi de faire entrer à la fin du 19<sup>ème</sup> siècle la musique allemande dans le répertoire existant et de l'élargir. Lachner étend le répertoire existant et l'élargit pour les représentations de la cour. La *Sonata* de Kreutzer, *La sonata* de Longjumeau d'Adam ou *Les noces de Figaro*, ainsi que des œuvres scéniques de Wagner, Flotow, Verdi, Gounod et de Meyerbeer. Les premiers opéras de son adversaire, *Tannhäuser*, *Lohengrin* ou *Le Vaisseau sans nom*, ainsi que pour des raisons personnelles qu'à la fin de sa carrière professionnelle de chef d'orchestre. Lachner dirige aussi les opéras plus anciens de Gluck, Dittersdorf, Mozart, Cherubini, Spohr, Weber et Rossini. Avec ses œuvres scéniques propres, il contribue lui aussi à l'essor de l'opéra romantique. *Bürgschaft*, encore écrit à Vienne, est suivi à Munich d'*Alidia*, *Catharina Cornaro* et *Benvenuto Cellini*. Avec *Catharina Cornaro*, Lachner se taille même une réputation internationale d'auteur dramatique musical. Après sa création à Munich, début décembre 1841, l'œuvre est donnée sur de nombreuses scènes allemandes et étrangères, partout avec un succès éclatant. Lachner porte ainsi la vie de concert de la capitale bavaroise et résidence royale à un niveau artistique inconnu jusque là.

Mais Lachner est aussi un pédagogue excellent et recherché. Il compte entre autres à ses élèves les compositeurs Josef Gabriel Rheinberger et Engelbert Humperdinck, se souciant avec une attention touchante de leur bien-être matériel. Derrière le chef d'orchestre dictatorial, intransi-

<sup>3</sup> Otto Kronseder, *Franz Lachner. Eine biographische Skizze zur Erinnerung an seinen hundertsten Geburtstag (= Monatsschrift des Historischen Vereins von Oberbayern*, 4<sup>ème</sup> année, 2<sup>ème</sup> et 3<sup>ème</sup> cahiers 1903), p. 11.

geant et impitoyable au service de l'interprétation artistique se dissimule en effet un Bavarois de souche débonnaire et plein d'humour, homme sociable, bienveillant et bon, prêt à aider les autres de tout son possible.

Bien que très pris par ses fonctions de maître de chapelle et de professeur, Lachner trouve toujours le loisir de composer. Parmi ses 325 compositions : des œuvres sacrées et profanes, des compositions vocales et instrumentales, de la musique d'orchestre et de chambre.

Néoclassique convaincu, Lachner doit aussi se confronter au courant musical qui contredit son idéal artistique : la « Nouvelle Ecole allemande » gravitant autour de Liszt et Wagner. Lorsque, après l'avènement au trône de Louis II (1864), Richard Wagner et les Nouveaux Allemands acquièrent toujours plus d'influence à Munich, Lachner demande sa mise à la retraite en 1866 mais n'obtient qu'un congé prolongé d'une année sur l'autre qu'il remplit fébrilement de son travail de composition. Le public munichois le vénère et ne manque pas une occasion de lui démontrer par des ovations frénétiques qu'il n'approuve en aucune cas les circonstances dans lesquelles le maître a été contraint de se retirer. Peu après son 65<sup>ème</sup> anniversaire, Lachner se voit enfin accorder sa mise en retraite. Le 26 janvier, il dirige pour la dernière fois, interprétant *La Muette de Portici* d'Auber, l'opéra qui avait inauguré ses débuts devant le public munichois, 32 ans auparavant.

Retraité, il continue à composer avec zèle et dirige de temps en temps de ses œuvres orchestrales à l'« Odéon ». L'artiste Lachner possède plusieurs titres et décorations honorifiques. Depuis 1852, il pouvait se targuer du titre de « directeur général de la musique », que le roi Max II avait créé à son avènement – s'accompagnant d'une généreuse augmentation de salaire – afin de ne pas perdre Lachner qui s'était résigné à la fonction de maître de chapelle de la cour royale à Vienne. C'est également le roi Max II qui l'admet dans l'Ordre des Arts et des Sciences et qui le nomme chevalier de l'ordre du mérite de Saint-Michel, ce qui lui vaut un titre de noblesse perdue par son dénommé désormais « Franz von Lachner ». À son 70<sup>ème</sup> anniversaire, l'Université de Munich lui confère le titre de docteur honoris causa et pour son 80<sup>ème</sup> anniversaire, le roi lui confère le titre de citoyen de la ville de Munich. En dépit de ses succès et de ses activités prestigieuses, Lachner reste très modeste.

Lachner a la particularité d'être marié et ses trois fils. Seule sa fille, née en 1818, a survécu. À son mariage, elle appartenait à une famille de fabricants comptant à la fin du XVIII<sup>ème</sup> siècle. C'est dans cette famille qu'elle passa sa vieillesse. Au terme de 22 ans de mariage, elle s'éteint le 20 janvier 1890 dans son appartement n° 10 de la Maximilianstraße, victime de la peste sévissant alors à Munich. Accompagné de sa femme, son corps fut inhumé dans la chapelle funéraire de la paroisse de Saint-Martin au quartier Sud.

Face au courant musical des Nouveaux Allemands et des wagnériens, sa musique est bientôt considérée comme

conservatrice et désuète et tombe dans l'oubli. Pourtant, un nombre considérable de ses œuvres vocales et instrumentales mériteraient une renaissance.

En 1856, où l'on fête abondamment le 100<sup>ème</sup> anniversaire de la naissance de Mozart, Franz Lachner compose le *Requiem en fa* op. 146, qui devait devenir l'une de ses œuvres les plus connues et les plus significatives. La confrontation intensive de Lachner à la musique de Mozart du fait de l'année Mozart suggère qu'il n'entreprend pas la composition du *Requiem* pour une raison personnelle.

Bien qu'à une étude précise, le *Requiem* de Lachner se révèle être radicalement différent de celui de Mozart, il traduit clairement la vénération qu'il porte à son maître. Les parallèles au *Requiem* de Mozart résident dans la structure du texte et l'agencement formel. On trouve également des passages, thématiquement similaires, dans le *Requiem* de Lachner (tout comme dans son *Requiem* un hommage rendu aux deux compositeurs par la symphonie vocale du 16<sup>ème</sup> novembre 1856).

La création du *Requiem* de Lachner a lieu le 16 novembre 1856, jour de la naissance et fête de son maître Mozart, dans le cadre d'un concert au programme duquel figuraient également des œuvres de Haydn et de Beethoven. En prenant ses fonctions de directeur de la musique à Munich, Lachner avait convenu de pouvoir donner un concert par semaine, soit une fois par an. Ici, 20 ans après son avènement, il avait obtenu de son roi cet accord pour la première fois. Le programme du concert comprenait, en plus de son *Requiem*, seules des œuvres de Mozart, une Ouverture d'orchestre, une Messe, un *Requiem* à voix de femmes, le *Psaume* 67 et un *Requiem* à cappella et après la pause son *Requiem* pour orchestre.

Le concert fut donné par les chanteurs et instrumentistes de la chapelle de la cour royale de Munich, qui étaient à la disposition gratuite de Lachner selon ce qui avait été convenu. Les chœurs furent renforcés par de nombreux autres chanteurs, dont des choristes de l'opéra de la cour. Rien qu'à Munich, les chanteurs étaient au nombre de 250 environ. Le concert reçut un accueil enthousiaste et fut l'un des plus grands succès de Lachner.

Après avoir composé en 1829 à Vienne la *Messe solenne* op. 52, Lachner revient avec le *Requiem* à la tradition des grandes messes orchestrales. Avec cette messe pour grand orchestre, il abandonne le cadre étroit de la musique d'église dont il était coutumier en raison de la pratique restauratrice de l'église « Allerheiligen » de la cour. Ici, Lachner pratiquait un style à cappella qui était en relation avec le large mouvement réformateur de l'église. Le *Requiem* (1856) est suivi de deux Messes à cappella et de quelques compositions du propre et de l'office, le plus souvent aussi à cappella, rarement avec orgue.

Non seulement en raison de son incompatibilité avec les vues réformatrices de l'église, mais bien sûr aussi en raison de son envergure et de sa distribution, il était impossible d'utiliser le *Requiem* dans la liturgie. Mais justement sa représentation dans un contexte « profane » fit de cette œuvre l'une des compositions les plus connues de Lachner.

Dès l'année de la composition ont lieu plusieurs représentations avec la chapelle de la cour de Munich, le plus souvent pour des funérailles ou fêtes commémoratives ou à l'occasion de l'anniversaire de Mozart. Le *Requiem* fut souvent joué même après le départ de Lachner à la retraite. Il est attesté que toutes les représentations du *Requiem* furent données en concert et non pas à l'église.

Après 1856 toutefois, le *Requiem* n'est plus joué ni édité jusqu'en 1870. C'est seulement un concert sous la direction de Josef Gabriel Rheinberger, le 12 décembre 1870, dans lequel celui-ci crée son *Requiem* (op. 60) écrit en 1865, qui donne à Lachner l'idée de reprendre son propre *Requiem*. Début 1871, il le remanie. Il remplace la conclusion existante – une répétition de la Fugue du *Kyrie* sur le texte de la *Communio* – par une nouvelle et reprend la traduction du texte latin du *Requiem* en allemand que Franziska von Hoffnaab avait faite pour le *Requiem* de son époux J. G. Rheinberger. Cette traduction est écrite sous le texte latin dans la première édition imprimée. Dès avril 1871, Lachner envoie une partition du *Requiem* à Leipzig, où l'œuvre est imprimée la même année et représentée le 30 novembre et le 7 décembre sous la direction de Franz Lachner. Ces deux représentations n'étaient que le début de beaucoup d'autres dans de grandes métropoles musicales comme Vienne, Dresde, Munich, Berlin, Mayence et Hambourg.

Le *Requiem* occupe une place particulièrement importante dans la création de Lachner. Il signifie le retour à la grande messe d'orchestre, est l'expression de l'admiration de Lachner pour Mozart, illustre le passage de sa musique d'église dans la salle de concert et fait l'objet d'une « Renaissance Lachner » à Leipzig après son départ en retraite.

Dans sa teneur, le *Requiem* de Franz Lachner corrépond à des traits autant conservateurs, passésistes que des particularités des plus progressistes. D'une part, Lachner innove, avec la grande composition symphonique, la répartition des mouvements, la distribution d'instruments, que Luigi Cherubini avait utilisée en son *Requiem en ut*, toutefois sans le trahir (à l'époque) avec les trois trompettes, les trois cors, des fugues ou l'agencement des voix, avec sa période de composition, avec sa période de plusieurs décennies. Dans la composition d'ensembles isolés ou des passages guidés par la tradition du genre, le *Requiem* est un modèle majeur. En outre, il est remarquable par ses mouvements ou parties de mouvement frappante. Des doubles mouvements dans le *Requiem*, à savoir le *Requiem I* et *II*. A cela viennent s'ajouter plusieurs thèmes au *Judex ergo* et le

canon strict au début du *Benedictus*. Les premiers biographes de Lachner soulignent toujours sa maîtrise de la rigoureuse écriture contrapuntique. Le critique de la création munichoise oppose ici le contrepoint comme élément conservateur face à un modernisme malsain :

Le *Requiem*, œuvre la plus récente du compositeur, est venu couronner les délices offerts. Nous ne nous avançons pas trop en comparant directement cette œuvre si riche de force et de grandeur idéale, de beauté dans la construction contrapuntique à celle de Cherubini, qui était tenue jusqu'ici comme la plus achevée après celle de Mozart. Vraiment, l'apparition de cette création de génie est réjouissante, à une époque comme la nôtre où se répand toujours plus chaque jour une frivolité dénuée d'esprit ou une exaltation indécente.<sup>4</sup>

Bien que Lachner ait puisé dans des modèles historiques tant que néoclassique, le *Requiem* appartient dans son langage tonal et son style. Conception, harmonisation et orchestration sont d'actualité. C'est pourquoi Lachner se situe au sommet de son temps, tout au moins en ce qui concerne les pratiques de renom louées par Schumann le qualifie de « musicien talentueux et le plus érudit de son temps. » à l'apogée de son temps. Le *Requiem* est une série d'autres œuvres considérées comme la preuve du *Requiem* du 19<sup>ème</sup> siècle, qui ont tout à fait tenu leur rang.

Gerhard Urban

<sup>4</sup> Mün. Nachrichten 1856, p. 1079 sq. (= n° 95 du 4 avril).  
<sup>5</sup> Cf. l'opéra contraire chez : Ursula Adamski-Störmer, *Requiem aeternam. Tod und Trauer im 19. Jahrhundert im Spiegel einer musikalischen Gattung, Frankfurt/Main 1991 (= Europäische Hochschulschriften XXXVI/66).*

**PROBE-PARTITUR**  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag 

# Introitus – Kyrie

Franz Lachner  
1803–1890

## 1. Requiem

Andante ♩ = 72

Oboi

Clarinetti in B

Fagotti

Corni in F

Trombe in F

Tromboni alto e tenore

Trombone basso

Timpani in c-F

Soprano

Alto

Tenore

Basso

Coro

Violino I

Violino II

Viola

Con.

Re - qui - em ae - tei qui - em ae -

Re - qui - em re - - - qui - em ae -

Re - qui - ei. . . . nam, re - qui - em ae -

ter - nam, re - - - qui - em ae -

con sordino

con sordino

con sordino

dino

pp

p

pp

p

pp

p

pp

p

Aufführungsdauer / Duration: ca. 60 min.

© 2007 by Carus-Verlag, Stuttgart – CV 27.301

Vervielfältigungen jeglicher Art sind gesetzlich verboten / Any unauthorized reproduction is prohibited by law.

Alle Rechte vorbehalten / All rights reserved / Printed in Germany / www.carus-verlag.com

edited by  
Gerhard Urban

8

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

PROBENPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

A

mf

p

mf

nam:

mf

et - tu - a lu - ce - at

nam:

lux per - pe - tu - a lu - ce - at

do - na e - i

mf

lux per - pe - tu - a lu - ce - at

do -

et lux per - pe - tu - a lu - ce - at

mf

mf

mf

p

mf

PROBENPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

**B**

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of three flats. It contains several measures of music with notes and rests. The middle staff is a vocal line with a treble clef, mostly containing rests. The bottom staff is a piano accompaniment line with a bass clef, featuring a complex rhythmic pattern with many sixteenth notes.

The second system of the musical score consists of four staves. The top two staves are vocal lines with treble clefs, mostly containing rests. The bottom two staves are piano accompaniment lines with bass clefs, continuing the complex rhythmic pattern from the first system. A dynamic marking 'p' (piano) is present above the second staff.

The third system of the musical score consists of four staves, all of which are vocal lines with treble clefs. They contain German lyrics. The lyrics are:
   
e - is, et lux per - pe - tu - a lu ce - qui - em ae - ter - nam
   
e - is, et lux per - pe - is. Re - qui - em ae - ter - nam
   
e - is, et lux ce - at e - is,
   
e - is - a lu - ce - at e - is,

The fourth system of the musical score consists of four staves. The top two staves are vocal lines with treble clefs, containing notes and rests. The bottom two staves are piano accompaniment lines with bass clefs, continuing the rhythmic pattern. There are some dynamic markings like 'f' (forte) and 'p' (piano) in this system.

PROBEPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for the first system. It features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and A4. The piano accompaniment starts with a half note G3, followed by quarter notes A3, Bb3, and A3. A dynamic marking of *p cresc.* is present below the piano part. A fermata is placed over the vocal line in the final measure of the system.

Musical score for the second system. It continues the vocal line and piano accompaniment from the first system. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and A4. The piano accompaniment continues with a half note G3, followed by quarter notes A3, Bb3, and A3. A fermata is placed over the vocal line in the final measure of the system.

Musical score for the third system. It continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and A4. The piano accompaniment continues with a half note G3, followed by quarter notes A3, Bb3, and A3. A fermata is placed over the vocal line in the final measure of the system.

Musical score for the fourth system. It continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and A4. The piano accompaniment continues with a half note G3, followed by quarter notes A3, Bb3, and A3. A fermata is placed over the vocal line in the final measure of the system.

Musical score for the fifth system. It continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and A4. The piano accompaniment continues with a half note G3, followed by quarter notes A3, Bb3, and A3. A fermata is placed over the vocal line in the final measure of the system.

Musical score for the sixth system. It continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and A4. The piano accompaniment continues with a half note G3, followed by quarter notes A3, Bb3, and A3. A fermata is placed over the vocal line in the final measure of the system.

Musical score for the seventh system. It continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and A4. The piano accompaniment continues with a half note G3, followed by quarter notes A3, Bb3, and A3. A fermata is placed over the vocal line in the final measure of the system.

Musical score for the eighth system. It continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and A4. The piano accompaniment continues with a half note G3, followed by quarter notes A3, Bb3, and A3. A fermata is placed over the vocal line in the final measure of the system.

Musical score for the ninth system. It continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and A4. The piano accompaniment continues with a half note G3, followed by quarter notes A3, Bb3, and A3. A fermata is placed over the vocal line in the final measure of the system.

Musical score for the tenth system. It continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and A4. The piano accompaniment continues with a half note G3, followed by quarter notes A3, Bb3, and A3. A fermata is placed over the vocal line in the final measure of the system.

Musical score for the eleventh system. It continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and A4. The piano accompaniment continues with a half note G3, followed by quarter notes A3, Bb3, and A3. A fermata is placed over the vocal line in the final measure of the system.

Musical score for the twelfth system. It continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and A4. The piano accompaniment continues with a half note G3, followed by quarter notes A3, Bb3, and A3. A fermata is placed over the vocal line in the final measure of the system.

Musical score for the thirteenth system. It continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and A4. The piano accompaniment continues with a half note G3, followed by quarter notes A3, Bb3, and A3. A fermata is placed over the vocal line in the final measure of the system.

PROBENPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical score for the first system, including vocal parts and piano accompaniment. The piano part features a bass line starting with a *p* dynamic and a *cresc.* marking. The vocal parts have *mf* dynamics.

Musical score for the second system, including piano accompaniment. The piano part features a bass line starting with a *p* dynamic and a *cresc.* marking.

Vocal score with lyrics for the first system. Dynamics include *p* and *mf*.

Te de - cet hy - mnus  
 Te de - cet hy - mnus De - us in  
 Te de - cet hy - mnus in Si - on, te de - cet hy - mnus  
 Te de - cet De - us in Si - on, te de - cet hy - mnus De - us in  
 De - us in Si - on, *cresc.*

Musical score for the second system, including piano accompaniment. The piano part features a bass line starting with a *p* dynamic and a *cresc.* marking. The vocal parts have *cresc.* and *mf* dynamics.

PROBENPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

D

First system of musical notation. It features a vocal line with lyrics and piano accompaniment. The piano part includes dynamic markings such as *cresc.* and *f*.

Second system of musical notation, continuing the vocal and piano parts from the first system.

Third system of musical notation, continuing the vocal and piano parts.

Fourth system of musical notation, including the vocal line with lyrics and piano accompaniment. The lyrics are: "Si - on, et ti - bi red - de - tur vo - tum i - sa - lem: ex - au - di o - De - us in Si - on, te ti - bi red - de - sa - lem: ex - au - di o - Si - on, et ti - bi red - de - am in Je - ru - sa - lem. - tum in Je - ru - sa - lem." Dynamic markings include *f cresc.*, *p*, and *f*.

Fifth system of musical notation, including the vocal line with lyrics and piano accompaniment. The lyrics are: "De - us in Si - on, te ti - bi red - de - sa - lem: ex - au - di o - Si - on, et ti - bi red - de - am in Je - ru - sa - lem. - tum in Je - ru - sa - lem." Dynamic markings include *f*.

PROBENPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

First system of musical notation, measures 45-50. It features vocal staves and piano accompaniment. Dynamics include *p*, *pp*, and *sf*.

Vocal staves with lyrics: *ra - ti - o - nem me - am, ad te o - mnis et.* *Re-qui - pp*. Includes piano accompaniment.

Second system of musical notation, measures 51-56. It features vocal staves and piano accompaniment. Dynamics include *sf* and *p*.

PROBENPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

*p*

*pp*

*p*

em ae - ter - nam, re - qui - e - nam do - na

*p*

em ae - ter - nam, re - qui - e - nam do - na

*p*

em ae - ter - nar - qui - em ae - ter - nam do - na

*p*

em ae - t - qui - em ae - ter - nam do - na

*p*

*p*

*p*

*p*

PROBEKOPPIERTUR  
 Ausgabegualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical score for the first system, featuring piano and bass staves. The piano part includes a *cresc.* marking and a *p* marking. The bass part includes a *p* marking.

Musical score for the second system, featuring piano and bass staves. The piano part includes a *cresc.* marking and a *p* marking. The bass part includes a *p* marking.

Vocal and piano accompaniment for the third system. The vocal line includes the lyrics: "e - is Do - mi - ne, do - na e - is Do - mi -". The piano accompaniment includes a *cresc.* marking and a *p* marking.

Vocal and piano accompaniment for the fourth system. The vocal line includes the lyrics: "e - is Do, qui - em ae - ter - nam, re - qui - em ae - ter - nam,". The piano accompaniment includes a *cresc.* marking and a *p* marking.

PROBENPARTITUR  
 Ausgabegqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

**E**

PROBENPARTIUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

lu - ce - at e - is, et lux  
 lu - ce - at e - is, - tu - a lu - ce - at e - is.  
 lu - ce - at x per - pe - tu - a lu - ce - at e - is.  
 lu - cr x per - pe - tu - a lu - ce - at e - is.

PROBENPARTEI  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



## 2. Kyrie

81 **Allegro non troppo** ♩ = 104

The musical score is arranged in three systems. The first system (measures 81-86) features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part includes triplets and a forte (*f*) dynamic. The second system (measures 87-92) contains vocal lines with lyrics: "Chri-ste e - lei - son, Chri- ste e - lei - son, e -". The piano accompaniment continues with triplets. The third system (measures 93-98) features vocal lines with lyrics: "Ky - ri - e e - lei - son, Ky - ri - e e - lei -". The piano accompaniment includes triplets and a forte (*f*) dynamic. A large watermark "PROBEPARTITUR" is overlaid diagonally across the page. The Carus-Verlag logo is in the bottom right corner.

F

Musical score for the first system, featuring a vocal line and a piano accompaniment. The piano part includes triplets and a forte (f) dynamic marking.

Musical score for the second system, consisting of empty staves for vocal and piano parts.

Musical score for the third system, consisting of empty staves for vocal and piano parts.

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

lei - - - son, Chri

- - - son, e -

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

Ky -

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

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

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

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

PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical score for the first system, measures 96-101. It features a vocal line with a melodic phrase and a piano accompaniment with triplets and a forte dynamic marking.

Musical score for the second system, measures 102-107. This system is mostly empty, with only some faint markings in the piano part.

Musical score for the third system, measures 108-113. It includes vocal lyrics and piano accompaniment with triplets.

lei - son, e - lei -

e - lei - son, e - lei -

- ri - e e - ' Chri - ste e - lei - son, Chri - ste e - lei -

lei - son, e - lei - - - -

Musical score for the fourth system, measures 114-119. It continues the vocal and piano parts with triplets.

PROBENPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

son, Ky - ri - e ————— Christe e - lei - son, Chri - ste e -

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

son. Ky ————— lei - son, e - lei - son, e - lei -

PROBENPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

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

Musical score for voice and piano. The score includes vocal lines with lyrics and piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked 'f' (forte). The score features several triplet markings (3) and a 'G' marking above the first vocal line. The piano part includes a large watermark 'PROBENPARTITUR' and 'Carus-Verlag' with a logo.

The first system of the musical score consists of three staves. The top staff is a vocal line in G major with a key signature of one flat (F major). It begins with a whole rest, followed by a melodic phrase starting on G4. The middle staff is a vocal line in G major, starting with a half note G4. The bottom staff is a piano accompaniment in G major, featuring a bass line with triplets of eighth notes.

The second system of the musical score consists of three staves. The top two staves are vocal lines, both containing whole rests. The bottom staff is a piano accompaniment in G major, continuing the bass line with triplets of eighth notes.

The third system of the musical score consists of two staves, both containing whole rests.

The fourth system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "ste e - lei - - son, e - lei - son, e - lei - son, Chri ste e - lei - son, e - lei - son. Ky - ri - e e - lei son, Ky - ri - e e - lei - son, e - lei - son, Ky - ri - e e - lei - son, e - lei - son." The lyrics are distributed across the four staves.

The fifth system of the musical score consists of three staves. The top two staves are vocal lines, both containing whole rests. The bottom staff is a piano accompaniment in G major, continuing the bass line with triplets of eighth notes.

PROBENPARTIENUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical score for the first system, including vocal line and piano accompaniment. The piano part features triplets in the bass line.

Musical score for the second system, including piano accompaniment. The piano part features triplets in the bass line.

Musical score for the third system, including piano accompaniment. The piano part features triplets in the bass line.

Vocal line with lyrics for the fourth system. The lyrics are: son, Chri-ste e - lei - son, Chri-ste e - lei - e - lei e - lei son, Ky - ri - e e - Ky - ri - e e - lei - son, Ky - ri - e e - son, Chri ste son, e - lei - son. Ky - ri - e e -

Musical score for the fifth system, including piano accompaniment. The piano part features triplets in the bass line.

Musical score for the sixth system, including piano accompaniment. The piano part features triplets in the bass line.

PROBENPARTIEN  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

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

PROBENPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for the first system, featuring piano and violin parts. The piano part includes several triplet markings (3) over eighth notes. The violin part also features triplet markings.

Musical score for the second system, featuring piano and violin parts. The piano part has a dynamic marking of *f* (forte) and includes triplet markings. The violin part also has triplet markings.

Musical score for the third system, featuring piano and violin parts. The piano part has a dynamic marking of *p cresc.* (piano crescendo).

Vocal lines with lyrics:   
 e e - lei - son, e - son. Chri - -   
 - ri - e e - lei -   
 Chri-ste e - lei   
 e e - lei - - - son, Chri-ste e - lei -

Musical score for the fifth system, featuring piano and violin parts. The piano part includes triplet markings (3) over eighth notes. The violin part also features triplet markings.

K

ste e - lei - - - - -

son, e - lei - - - - - .o. e - lei - son, e - lei -

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

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

*ff*

Musical notation for the first system, including vocal lines and piano accompaniment with triplets.

Musical notation for the second system, including vocal lines and piano accompaniment with triplets.

Musical notation for the third system, including vocal lines and piano accompaniment with triplets.

Musical notation for the fourth system, including vocal lines and piano accompaniment with triplets.

Musical notation for the fifth system, including vocal lines and piano accompaniment with triplets.

Musical notation for the sixth system, including vocal lines and piano accompaniment with triplets.

Musical notation for the seventh system, including vocal lines and piano accompaniment with triplets.

Musical notation for the eighth system, including vocal lines and piano accompaniment with triplets.

Musical notation for the ninth system, including vocal lines and piano accompaniment with triplets.

Musical notation for the tenth system, including vocal lines and piano accompaniment with triplets.

Musical notation for the eleventh system, including vocal lines and piano accompaniment with triplets.

Musical notation for the twelfth system, including vocal lines and piano accompaniment with triplets.

PROBENPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

The musical score consists of several systems. The first system shows the vocal line and piano accompaniment. The piano part features prominent triplet patterns in the bass line. The second system continues the vocal and piano parts. The third system introduces the vocal line with lyrics: "son, son, son. Ky-ri-son, e e lei-son,". The piano accompaniment continues with rhythmic patterns. The fourth system shows the vocal line with lyrics: "son, son, son. Ky-ri-son, e e lei-son,". The piano accompaniment features a dense texture of sixteenth notes. The fifth system shows the vocal line with lyrics: "son, son, son. Ky-ri-son, e e lei-son,". The piano accompaniment continues with rhythmic patterns.

PROBENPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical score for the first system, featuring piano accompaniment with triplets and sustained chords.

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

Musical score for the third system, primarily piano accompaniment.

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

Chri-ste e - lei

Chri-ste e - lei

e e - lei

Ky - ri

son, Ky - ri

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

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

PROBENPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

M

The musical score consists of several systems. The first system includes a vocal line with a melodic line and a piano accompaniment with a rhythmic pattern of eighth notes. The second system continues the piano accompaniment. The third system features a vocal line with lyrics: "son, e - lei - - - - - e e - lei - - - - -". The fourth system continues the vocal line with lyrics: "Chri-ste e - lei - - - - -". The fifth system features a vocal line with lyrics: "son, Ky - ri - e e - lei - - - - -". The sixth system continues the vocal line with lyrics: "e - son, Ky - ri - e e - lei -". The seventh system features a piano accompaniment with a rhythmic pattern of eighth notes. The eighth system continues the piano accompaniment. The ninth system features a piano accompaniment with a rhythmic pattern of eighth notes. The tenth system continues the piano accompaniment.

PROBEPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

PROBENPARTIUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

*fp*

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

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

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

PROBENPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for the first system, featuring a vocal line with triplets and a piano accompaniment with chords and triplets.

Musical score for the second system, showing a vocal line with long notes and a piano accompaniment with sustained chords.

Musical score for the third system, featuring a piano accompaniment with a "cresc." marking.

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

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

Musical score for the fifth system, featuring a vocal line and piano accompaniment.

PROBENPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

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

PROBEPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

ff

ff

ff

son, Chri - ste son, son.

ff

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

ff

ff

ff

PROBEKOPPIERUNG  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

*f*

*f*

*f*

*f*

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

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

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

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

*f*

*f*

*f*

*f*

PROBEKOPPIE  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

The musical score consists of several systems. The first system includes a vocal line with triplets and a piano accompaniment with a forte (*ff*) dynamic. The second system continues the piano accompaniment. The third system introduces the vocal line with lyrics: "son, e - lei - son, Ky - ri - lei - son, e - lei - son, e - lei - son, e - lei - son, Ky - ri - e e - lei - son, e - lei - son, Ky - ri -". The piano accompaniment continues with various dynamics including *ff* and *f*. The final system shows the piano accompaniment with a forte (*ff*) dynamic.

PROBENFÜR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

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

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

lei . . . . . ri - e e - lei - . . . . . son.

e . . . . . ri - e e - lei - . . . . . son.

PROBENPAPIER  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

# Sequenz

## 3. Dies irae

**Allegro** ♩ = 144

Oboi  
Clarineti in B  
Fagotti  
Corni in F  
Trombe in F  
Tromboni alto e tenore  
Trombone basso  
Timpani in c-F  
Soprano  
Alto  
Tenore  
Basso  
Violino I  
Violir  
Violo,  
Contrabbasso

*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*

Di  
Di

di - es il - la,  
di - es il - la,  
i - rae, di - es il - la,  
es i - rae, di - es il - la,

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

First system of the musical score. It consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. Dynamics include *p*, *cresc.*, and *f*. The piano part features a prominent bass line with sustained notes.

Second system, piano accompaniment only. Dynamics include *pp*, *cresc.*, and *f*. The bass line continues with sustained notes.

Second system with lyrics. It includes vocal staves and piano accompaniment. Dynamics include *p*, *cresc.*, and *f*. The lyrics are: sol - vet sae - clum in fa - vil - la: te - ste Da - vid cum Si -

Third system with lyrics. It includes vocal staves and piano accompaniment. Dynamics include *f*, *cresc.*, and *f*. The lyrics are: scen - do cre - scen - do

PROBEKOPPIE  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



byl - - la. Quan - - fu - tu - rus,

byl - - la. est fu - tu - rus,

byl - - la. re-mor est fu - tu - rus,

byl - - tus tre-mor est fu - tu - rus,

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

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

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

Fourth system of musical notation, featuring vocal staves with lyrics and piano accompaniment.

quan - do ju-dex est ven - tu - cta stri-cte dis-cus - su -  
 quan - do ju-dex est ver cun - cta stri-cte dis-cus - su -  
 quan - do jr cun - cta stri-cte dis-cus - su -  
 quan - rus, cun - cta stri-cte dis-cus - su -

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

PROBEKOPPIE  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

**B**

rus, cun - cta stri-cte di

rus, cun - cta

rus, cun

rus, dis - cus - su - rus!

PROBENPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical score for the first system, including vocal lines and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *ff*.

Musical score for the second system, including vocal lines and piano accompaniment. The piano part continues with the rhythmic pattern. Dynamics include *ff*.

Musical score for the third system, including vocal lines and piano accompaniment. The vocal lines enter with the lyrics "Tu - ba mi - rum spar - gens". Dynamics include *ff*.

Musical score for the fourth system, including vocal lines and piano accompaniment. The piano part features a complex rhythmic pattern with triplets. Dynamics include *sf* and *ff*.

PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical score for the first system, including vocal line and piano accompaniment. The vocal line is in a soprano register, and the piano accompaniment is in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

Musical score for the second system, including vocal line and piano accompaniment. The vocal line continues with a melodic line. The piano accompaniment maintains the eighth-note pattern in the bass and chordal accompaniment in the treble. Dynamics include a forte (*f*) marking in the piano part.

Musical score for the third system, including vocal line and piano accompaniment. The vocal line continues with a melodic line. The piano accompaniment maintains the eighth-note pattern in the bass and chordal accompaniment in the treble. Dynamics include a piano (*p*) marking in the piano part.

Musical score for the fourth system, including vocal line and piano accompaniment. The vocal line continues with a melodic line. The piano accompaniment maintains the eighth-note pattern in the bass and chordal accompaniment in the treble. Dynamics include a piano (*p*) marking in the piano part.

Musical score for the fifth system, including vocal line and piano accompaniment. The vocal line continues with a melodic line. The piano accompaniment maintains the eighth-note pattern in the bass and chordal accompaniment in the treble. Dynamics include a piano (*p*) marking in the piano part.

Musical score for the sixth system, including vocal line and piano accompaniment. The vocal line continues with a melodic line. The piano accompaniment maintains the eighth-note pattern in the bass and chordal accompaniment in the treble. Dynamics include a piano (*p*) marking in the piano part.

Musical score for the seventh system, including vocal line and piano accompaniment. The vocal line continues with a melodic line. The piano accompaniment maintains the eighth-note pattern in the bass and chordal accompaniment in the treble. Dynamics include a piano (*p*) marking in the piano part.

Musical score for the eighth system, including vocal line and piano accompaniment. The vocal line continues with a melodic line. The piano accompaniment maintains the eighth-note pattern in the bass and chordal accompaniment in the treble. Dynamics include a piano (*p*) marking in the piano part.

Musical score for the ninth system, including vocal line and piano accompaniment. The vocal line continues with a melodic line. The piano accompaniment maintains the eighth-note pattern in the bass and chordal accompaniment in the treble. Dynamics include a piano (*p*) marking in the piano part.

Musical score for the tenth system, including vocal line and piano accompaniment. The vocal line continues with a melodic line. The piano accompaniment maintains the eighth-note pattern in the bass and chordal accompaniment in the treble. Dynamics include a piano (*p*) marking in the piano part.

Musical score for the eleventh system, including vocal line and piano accompaniment. The vocal line continues with a melodic line. The piano accompaniment maintains the eighth-note pattern in the bass and chordal accompaniment in the treble. Dynamics include a piano (*p*) marking in the piano part.

Musical score for the twelfth system, including vocal line and piano accompaniment. The vocal line continues with a melodic line. The piano accompaniment maintains the eighth-note pattern in the bass and chordal accompaniment in the treble. Dynamics include a piano (*p*) marking in the piano part.

Musical score for the thirteenth system, including vocal line and piano accompaniment. The vocal line continues with a melodic line. The piano accompaniment maintains the eighth-note pattern in the bass and chordal accompaniment in the treble. Dynamics include a piano (*p*) marking in the piano part.

PROBEPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

C

Musical score for page 44, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *p*, *ff*, and *pizz. arco*. A large watermark "PROBENPARTITUR" is overlaid diagonally across the page.

mnes an - te thro - num. Mors - stu -  
 mnes an - te thro Mors - stu -  
 mnes an - te thr Mors - stu -  
 num, an Mors - stu -

PROBENPARTIUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

musical score for the first system, including vocal lines and piano accompaniment. Dynamics include *cresc.*, *f*, and *p*.

musical score for the second system, including vocal lines and piano accompaniment. Dynamics include *cresc.*, *f*, and *p*.

cre - a - tu - - ra, re - spon - su - ra.

cre - a - tu - - ti re - spon - su - ra.

cre - a - tr a, - di - can - ti re - spon - su - ra.

cre - ju - di - can - ti re - spon - su - ra.

do

do

scen - do

scen - do

scen - do

scen - do

PROBENPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Li-ber scri - ptus pr in quo to - tum

Li-ber scri tur, in quo to - tum

pro - fe - re - tur, in quo

pro - fe - re - tur, in quo to - tum

E

con - ti - ne - tur, un - de di - ce - tur, un - de  
 con - ti - ne - tur, aus ju - di - ce - tur, un - de  
 to - tum con - ti - ne mun - dus ju - di - ce - tur, un - de  
 con - ti - ne - tur, un - de mun - dus ju - di - ce - tur, un - de

PROBENPARTITUR

Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical score for the first system, featuring vocal lines and piano accompaniment. The system includes a vocal line with a fermata and a dynamic marking of *f*, and piano accompaniment with various note values and dynamics.

Musical score for the second system, primarily piano accompaniment. It features a grand staff with treble and bass clefs, showing various rhythmic patterns and dynamics.

Musical score for the third system, piano accompaniment. It includes dynamic markings such as *p cresc.* and *f*, indicating changes in volume and intensity.

Vocal line with lyrics: mun-dus ju-di-ce-tur. Ju-dex

Vocal line with lyrics: mun-dus ju-di-ce-ti x er-go cum se-de-bit, quid- quid

Vocal line with lyrics: mun-dus ju-di-ce

Vocal line with lyrics: mun-dus ju Ju-dex er-go-cum se-de-bit, quid- quid

Musical score for the fourth system, piano accompaniment. It features a grand staff with treble and bass clefs, showing various rhythmic patterns and dynamics.

Musical score for the fifth system, piano accompaniment. It features a grand staff with treble and bass clefs, showing various rhythmic patterns and dynamics.

PROBEKOPPIERT  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

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

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a prominent bass line with eighth-note patterns.

Second system of musical notation, continuing the vocal and piano parts. A dynamic marking of *f* (forte) is present in the vocal line.

Third system of musical notation, showing the continuation of the vocal and piano parts.

Fourth system of musical notation, featuring the vocal line with lyrics and piano accompaniment. The lyrics are: "ul - tum re - ma - ne - Ju - dex", "dex er - go cum se - de - bit,", "er - go cum se - de - bit re - bit. Ju - dex er - go cum se - de - bit, quid - quid", and "la - tet ap - i bit. Ju - dex".

Fifth system of musical notation, concluding the vocal and piano parts for this section.

PROBENPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

F

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a soprano or alto clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The music is in a minor key and features a complex rhythmic pattern with many sixteenth notes. A dynamic marking of *f* (forte) is present. A large watermark 'PROBENPART' is overlaid diagonally across the page.

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

The second system of the musical score continues the vocal line and piano accompaniment. It features similar rhythmic complexity and dynamics as the first system. The piano accompaniment includes a prominent bass line with many sixteenth notes. A dynamic marking of *f* is visible. The watermark 'PROBENPART' continues across this section.

G

Musical score for the first system, including vocal lines and piano accompaniment. The piano part features a prominent bass line with eighth-note patterns and chords. Dynamics include *p* (piano).

Vocal lines with lyrics: ul - tum re - ma - ne - ul - tum re - ma - r ul - tum re Quid sum ul - tum. bit.

Musical score for the second system, including piano accompaniment. The piano part continues with eighth-note patterns and chords. Dynamics include *p* (piano) and *pizz.* (pizzicato).

PROBEKOPPIE  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

The musical score consists of several systems. The first system shows a vocal line with a melodic line and a piano accompaniment with chords. The second system continues the piano accompaniment. The third system shows the vocal line with lyrics: "mi - - - quid sum mi - - ser tunc di - ctu - rus?". The fourth system shows the piano accompaniment with a "pizz." marking. The fifth system continues the piano accompaniment.



PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

H

The musical score consists of several systems. The top system includes a vocal line and piano accompaniment. The piano part features a prominent bass line with a dynamic marking of *ff* and a crescendo hairpin. The vocal line begins with a rest, followed by a melodic phrase. The second system continues the piano accompaniment with *ff* dynamics. The third system introduces the vocal line with lyrics: "cu - ru Rex tre - men - dae ma - je -". The piano accompaniment continues with *ff* dynamics. The fourth system shows the vocal line with lyrics: "tre - men - dae ma - je -". The piano accompaniment continues with *ff* dynamics. The fifth system shows the vocal line with lyrics: "tre - men - dae ma - je - sta - tis,". The piano accompaniment continues with *ff* dynamics. The sixth system shows the vocal line with lyrics: "tre - men - dae ma - je - sta - tis,". The piano accompaniment continues with *ff* dynamics. The seventh system shows the vocal line with lyrics: "tre - men - dae ma - je - sta - tis,". The piano accompaniment continues with *ff* dynamics. The eighth system shows the vocal line with lyrics: "tre - men - dae ma - je - sta - tis,". The piano accompaniment continues with *ff* dynamics.

PROBENPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

sta-tis, Rex tre-men-dae r... Rex tre-men-dae  
sta-tis, Rex tre-men-tis, Rex tre-men-dae  
sta-tis, Rex e-sta-tis, Rex tre-men-dae  
Rex tre ma-je-sta-tis, Rex tre-men-dae

PROBENPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

I

Musical score for the first system, including vocal and piano parts. The piano part features dynamic markings *p*, *sf*, and *p*.

Musical score for the second system, including vocal and piano parts.

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

Vocal score with lyrics in German and Latin. The lyrics are:
   
ma - je - sta - tis, qui sal - va - me, sal - va me
   
ma - je - sta - tis, o - ra - tis! Sal - va me, sal - va me
   
ma - je - sta - tis! Sal - vas gra - tis! Sal - va me, sal - va me
   
ma - je - sta - tis! Sal - van - dos sal - vas gra - tis! Sal - va me, sal - va me

Musical score for the fourth system, including piano accompaniment. The piano part features dynamic markings *fp*.

PROBENPAPIER  
 Ausgabegqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical score for the first system, including vocal lines and piano accompaniment. The system consists of five staves. The vocal parts are in the upper staves, and the piano accompaniment is in the lower staves. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a variety of dynamics, including *ff* (fortissimo) and *p* (piano).

Musical score for the second system, featuring vocal lines with lyrics and piano accompaniment. The system consists of five staves. The vocal parts are in the upper staves, and the piano accompaniment is in the lower staves. The lyrics are: fons pi-e-ta-tis. The music features a variety of dynamics, including *p* (piano), *pp* (pianissimo), and *f* (forte).

Musical score for the third system, including vocal lines and piano accompaniment. The system consists of five staves. The vocal parts are in the upper staves, and the piano accompaniment is in the lower staves. The music features a variety of dynamics, including *p* (piano) and *ff* (fortissimo).

PROBEKOPPIERTUR  
 Ausgabegualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

System 1: Treble and Bass clefs. Treble clef has a whole note chord. Bass clef has a rhythmic pattern of eighth notes.

System 2: Treble and Bass clefs. Treble clef has a whole note chord. Bass clef has a rhythmic pattern of eighth notes. Dynamics: *p* and *pp*.

System 3: Bass clef. Rhythmic pattern of eighth notes. Dynamics: *p* and *pp*.

System 4: Treble clef. Whole notes.

System 5: Treble clef. Whole notes.

System 6: Treble clef. Whole notes.

System 7: Bass clef. Whole notes.

System 8: Treble clef. Whole notes.

System 9: Treble clef. Whole notes.

System 10: Treble clef. Rhythmic pattern of eighth notes. Dynamics: *p* and *pp*.

System 11: Treble clef. Rhythmic pattern of eighth notes. Dynamics: *p* and *pp*.

System 12: Bass clef. Rhythmic pattern of eighth notes. Dynamics: *p* and *pp*.

PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

# 4. Recordare

Andante ♩ = 92

Oboi

Clarineti in B

Fagotti

Corni in Es

Alto solo

Viola

Violoncello

Contrabbasso

8

mezza voce

Re - cor - da - re Je - su

pi - e, quod sum cau - sa tu - ae vi - ae: ne me per - d-

**B**

Quae -rens me, se - di - sti



las - sus, red - e - mi - sti cru - cem pas - sus: tan - tus la - bo

*p* *cresc.* *f* *p*

*p* *cresc.* *f* *p*

sus.

*f* *p* *cresc.*

*f* *p* *cresc.*

*f* *p* *cresc.*

49 *cresc.* **D**

*cresc.* *f* *p* *p*

*cresc.* *f* *p* *p*

*cresc.* *f* *p* *mf*

Ju - ste ju - dex ul - ti - o - nis, do - num fac

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

59 *un poco più mosso*  
a 2

*f* *cresc.*

te di - em ra - ti - o - nis.

*f* *f* *f*

67

Musical score for measures 67-74, upper system. It consists of two staves: a vocal line and a piano accompaniment line. The vocal line starts with a dynamic marking of *mf* and ends with a *f* dynamic. The piano accompaniment starts with a *p* dynamic and ends with a *f* dynamic. Both parts feature triplet markings in the final measures.

Musical score for measures 67-74, lower system. It consists of two staves: a vocal line and a piano accompaniment line. The vocal line is mostly blank with some notes in the final measures. The piano accompaniment features complex triplet patterns throughout. Dynamics range from *p* to *f*.

75

**E**

Musical score for measures 75-82, upper system. It consists of two staves: a vocal line and a piano accompaniment line. The vocal line begins with a dynamic marking of *p*. The piano accompaniment also starts with a *p* dynamic. The vocal line contains the lyrics: "mi - sco, tam - quam re - us: cul - pa ru - bet vul - tus".

Musical score for measures 75-82, lower system. It consists of two staves: a vocal line and a piano accompaniment line. The vocal line continues with the lyrics: "mi - sco, tam - quam re - us: cul - pa ru - bet vul - tus". The piano accompaniment features complex triplet patterns. Dynamics range from *p* to *f*.

PROBENPARTEI  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

me - us: sup - pli - can - ti par - ce De - us. Qui Ma - ri - am

me - us: sup - pli - can - ti par - ce De - us. Qui Ma - ri - am

em ex - au - di - sti, mi - hi quo - que spem de - di - sti, mi - hi

em ex - au - di - sti, mi - hi quo - que spem de - di - sti, mi - hi

PROBENPARTEI  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

G

quo-que spem de - di - sti.

Tempo

Pre-ces me - ae non sunt di - gnae: sed tu bo - nus

cresc. *p* cresc. *f* *p*

cresc. *p* cresc. *f* *p*

cresc. *p* cresc. *f* *p*

fac be - ni - gne, ne per - en - ni cre - mer i - gn

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

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

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

gne. In - ter o - ves lo - cum prae - sta, et - ab

*p* cresc.

*p* cresc.

*p* cresc.



hae - dis me - se - que - stra, sta - tu - ens in par - te

I

tra, sta - tu - ens in - par - te dex - tra.

# 5. Confutatis

Allegro molto moderato e maestoso ♩ = 88

Oboi

Clarineti in B

Fagotti

Corni in Es

Tromboni alto e tenore

Trombone basso

Timpani in c-F

Soprano

Alto

Tenore

Basso

Violino I

Violin

Contrabbasso

PROBENPARTE  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



A

Con - fu - ta - tis

on-fu-ta-tis ma-le-di-ctis, flam-mis a-cri-bus ad-

PROBENPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

First system of the musical score, featuring a vocal line and piano accompaniment. The piano part includes a complex rhythmic pattern in the right hand and a more active bass line.

Second system of the musical score, continuing the vocal and piano parts. The piano accompaniment features a steady eighth-note pattern in the right hand.

Third system of the musical score, showing the vocal line and piano accompaniment. The piano part continues with its characteristic rhythmic accompaniment.

Fourth system of the musical score, featuring the vocal line and piano accompaniment. The piano part maintains its rhythmic accompaniment.

Fifth system of the musical score, showing the vocal line and piano accompaniment. The piano part continues with its rhythmic accompaniment.

Sixth system of the musical score, featuring the vocal line and piano accompaniment. The piano part continues with its rhythmic accompaniment.

ma - le - di - s, r .tis, flam-mis a - cri-bus ad - di - ctis, flam-mis

di - ctis,

flam-mis a - cri-bus,

Seventh system of the musical score, showing the vocal line and piano accompaniment. The piano part continues with its rhythmic accompaniment.

Eighth system of the musical score, featuring the vocal line and piano accompaniment. The piano part continues with its rhythmic accompaniment.

Ninth system of the musical score, showing the vocal line and piano accompaniment. The piano part continues with its rhythmic accompaniment.

Tenth system of the musical score, featuring the vocal line and piano accompaniment. The piano part continues with its rhythmic accompaniment.

Eleventh system of the musical score, showing the vocal line and piano accompaniment. The piano part continues with its rhythmic accompaniment.

PROBENPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical score for the first system, featuring a vocal line and piano accompaniment in a key with three flats.

Musical score for the second system, continuing the vocal and piano parts.

Musical score for the third system, primarily piano accompaniment.

Musical score for the fourth system, starting with a vocal line.

Con - fu - ta - tis ma - le - di - tis, con - fu - ta -

ctis, flam - mis a - cri - bus ad - di - ctis

con - fu - ta - tis ma - le -

a - cri - bus,

con - fu - ta - tis ma - le -

con - fu - ta - tis ma - le -

Musical score for the fifth system, featuring piano accompaniment.

Musical score for the sixth system, featuring piano accompaniment.

PROBENPARTE  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

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

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

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

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

tis, con - fu - ta - - tis, flam - n.

ad - di - ctis, vo -

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

di - - - ctis, f<sup>l</sup>

cri - bus ad - di - ctis, vo -

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

di - - - ctis,

a - cri - bus - ad - di - ctis,

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

di - - - ta - tis ma - le - - di - ctis,

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

Ninth system of musical notation, featuring vocal lines and piano accompaniment.

Tenth system of musical notation, featuring vocal lines and piano accompaniment.

Eleventh system of musical notation, featuring vocal lines and piano accompaniment.

Twelfth system of musical notation, featuring vocal lines and piano accompaniment.

Thirteenth system of musical notation, featuring vocal lines and piano accompaniment.

Fourteenth system of musical notation, featuring vocal lines and piano accompaniment.

Fifteenth system of musical notation, featuring vocal lines and piano accompaniment.

PROBEPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

**B**

Musical score for the first system, featuring three staves (treble, alto, and bass clefs). The music is in a key with three flats and a common time signature. Dynamic markings include *f* and *ff*.

Musical score for the second system, featuring three staves. The music continues with dynamic markings of *ff*.

Vocal score for the third system with lyrics and dynamic markings *pp* and *fp*.

ca me, vo - ca me cum be - ne - di -  
 ca me, vo - ca me cum be - r  
 vo - ca me, vo - ca me be  
 vo - ca me, ctis. O - ro

Musical score for the fourth system, featuring three staves. The music continues with dynamic markings of *ff*.

PROBENPARTEI  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

sup - plex et ac - cli - nis, cor con - tri - tum qua - si ci - nis:

sup - plex et ac - cli - nis. a - si - ci - nis:

sup - plex et ac - nis - tum qua - si ci - nis:

sup - plex cor con - tri - tum qua - si ci - nis:

PROBENPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

C

First system of musical notation, measures 37-42. Dynamics: *f*, *ff*, *ffp*.

Second system of musical notation, measures 43-48. Dynamics: *ff*.

Third system of musical notation, measures 49-54.

Vocal score, measures 55-60. Lyrics: O - ro sup-plex et ac - am qua - si - ci -  
 O - ro sup-pl con - tri - tum qua - si ci -  
 O sup - nis, cor con - tri - tum qua - si ci -  
 et ac - cli - nis, cor con - tri - tum qua - si ci -

Dynamics: *fp*, *pp*.

Fifth system of musical notation, measures 61-66.

Sixth system of musical notation, measures 67-72.

PROBENPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

**D**

nis: ge - re cu - ram me - i .is.

nis: ge - re cu - ram . nis.

nis: ge - re cu - rar . . . nis.

nis: . . . me - i fi - . . . nis.

PROBEKOPPIERT  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





6

*p* *mf* *p* *mf*

cresc. *p*

di - es il-la, qua re-sur-get ex fa - vil-la, la ia, qua re-sur-get

cresc. *mf*

di - es il-la, qua re-sur-get ex di - es il-la, qua re-sur-get

cresc. *mf*

di - es il-la, qua re-sur-get - vi - cri-mo-sa di - es il-la, qua re-sur-get

cresc. *p* *mf*

di - es il-<sup>1</sup> a - vil-la, la - cri-mo-sa di - es il-la, qua re-sur-get

*p* *cresc.* *f*

*cresc.* *p* *cresc.* *mf*

*cresc.* *p* *cresc.* *mf*

12

*p* ex fa-vil-la, ju - di-can-dus ho - mo re-us : di - no - mo  
*p* ex fa-vil-la, ju - di - can-dus ho - mo re-us : di - no - mo  
*p* ex fa - vil-la, ju - di-can dus ho - mo re -  
*p* ex fa - vil-la - mo re-us, ju - di - can - dus ho - mo

E

First system of musical notation. It includes a vocal staff with a whole rest, and piano accompaniment in the bass clef. The piano part features a series of chords in the right hand, starting with a *p* (piano) dynamic and ending with a *cresc.* (crescendo) marking.

Second system of musical notation. It includes a vocal staff with a whole rest, and piano accompaniment in the bass clef. The piano part continues with chords in the right hand.

Third system of musical notation. The vocal staff contains the lyrics: "re - - us: hu par - ce". The piano accompaniment includes a *cresc.* marking.

Fourth system of musical notation. The vocal staff contains the lyrics: "re - - us: hu - ic us, hu - ic er - go par - ce". The piano accompaniment includes a *cresc.* marking.

Fifth system of musical notation. The vocal staff contains the lyrics: "us: hu - er - ce De - us, hu - ic er - go par - ce". The piano accompaniment includes a *cresc.* marking.

Sixth system of musical notation. The vocal staff contains the lyrics: "re hu - ic er - go par - ce". The piano accompaniment includes a *cresc.* marking.

Seventh system of musical notation. The vocal staff features a triplet of eighth notes. The piano accompaniment includes a *cresc.* marking and a *f* (forte) dynamic marking.

Eighth system of musical notation. The piano accompaniment continues with chords in the right hand, including a *cresc.* marking.

Ninth system of musical notation. The piano accompaniment continues with chords in the right hand, including a *cresc.* marking.

Tenth system of musical notation. The piano accompaniment continues with chords in the right hand, including a *cresc.* marking.

PROBE-PARTITUR  
 Ausgabegualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Piano accompaniment for the first system, including treble and bass staves. The treble staff has a dynamic marking *p* and the bass staff has a dynamic marking *f*.

Empty vocal staves for the first system.

Vocal parts with lyrics for the first system. The lyrics are: De - us. Pi - e Je - su Do - mi - ne, pi - e - ri. do - na. Dynamic markings *p* and *f* are present.

Piano accompaniment for the second system, including treble and bass staves. The treble staff has a dynamic marking *f* and the bass staff has a dynamic marking *f* and the instruction *arco*.

PROBENPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

**F**

First system of musical notation, featuring three vocal staves (Soprano, Alto, Tenor) and piano accompaniment. The vocal lines begin with a melodic phrase, and the piano accompaniment provides harmonic support. A dynamic marking *p* is present.

Second system of musical notation, continuing the vocal and piano parts. A dynamic marking *p* is present.

Third system of musical notation, including lyrics: "e - is re - qui - em." for the vocal parts. The piano accompaniment continues with a dynamic marking *p*.

Fourth system of musical notation, including lyrics: "e - is re - na e - is re -". The piano accompaniment features a dynamic marking *pp*.

Fifth system of musical notation, featuring a complex piano accompaniment with triplets and a dynamic marking *pp*.

Sixth system of musical notation, including lyrics: "e - is re -". The piano accompaniment features a dynamic marking *p* and *pp*.

PROBEPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

G

La - cri-mo-sa di - es re-sur-get ex fa - vil - la,

La - cri-mo-s re-sur-get ex fa - vil - la,

La - di il-la, qua re-sur-get ex fa - vil - la,

qui a di - es il-la, qua re-sur-get ex fa - vil - la,

pizz.

PROBENPAPIER  
 Ausgabegqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

la - cri - mo - sa di - es il - la, qua re - sur - get ex fa - vil - la, ju - di - can - dus,

la - cri - mo - sa di - es il - la, fa - vil - la, ju - di - can - dus,

la - cri - mo - sa di - es re - sur - get ex fa - vil - la, ju - di - can - dus,

la - cri qua re - sur - get ex fa - vil - la, ju - di - can - dus,

PROBENPARTEI  
 Ausgabegqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



ju - di-can - dus, ju - di-can-dus ho mo re -

ju - di-can - dus, ju - di - - - mo re -

ju - di-can - dus, ju - di - - - mo re -

ju - di-ca - - - can-dus ho - - - mo re -

PROBENPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

I

Empty musical staves for vocal and piano parts, including treble and bass clefs.

Musical notation for piano accompaniment, featuring a treble and bass clef. Dynamics include *pp* and *cresc.*

Vocal staves with lyrics. Dynamics include *ppp* and *cresc.*

us. Pi - - e Je - - ne,

us. Pi - - e - - mi - ne,

us. Pi - - su Do - - mi - ne,

us. Je - - su Do - - mi - ne,

Piano accompaniment featuring triplets. Dynamics include *pp* and *cresc.*

Piano accompaniment featuring arpeggiated chords. Dynamics include *pp* and *cresc.*

PROBEPARTITUR  
 Ausgabegqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

K

Piano accompaniment for the first system, including treble and bass staves. The music begins with a piano (*p*) dynamic and features a crescendo (*cresc.*) towards the end of the system.

Piano accompaniment for the second system, including treble and bass staves. The music continues with a piano (*p*) dynamic and a crescendo (*cresc.*).

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

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

do - na e - is re - qu,

do - na e -

Piano accompaniment for the third system, including treble and bass staves. The music features a piano (*p*) dynamic and a crescendo (*cresc.*).

Piano accompaniment for the fourth system, including treble and bass staves. The music features a piano (*p*) dynamic and a crescendo (*cresc.*).

Piano accompaniment for the fifth system, including treble and bass staves. The music features a pianissimo (*pp*) dynamic and a piano (*p*) dynamic.

Piano accompaniment for the sixth system, including treble and bass staves. The music features a pianissimo (*pp*) dynamic and a piano (*p*) dynamic.

PROBEKOPPIE  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Do - - mi - ne, do - na e qu

Do - - mi - ne, dc - e - qui - em,

Do - - mi - ne, - is re - qui - em,

Do - - na e - is re - qui - em,

PROBENPARTITUR  
 Ausgabegualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

do - na e - is re - qui -

do - na e - is

do - na e - is em.

do - na re - qui - em.

*f* *p*

*pizz.*

*pizz.*

*pizz.*

PROBEPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

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

- - - - - men, a - men.

- - - - - men, a - men.

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

arco

pizz.

pizz.

PROBEPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

# Offertorium

## 7. Domine Jesu Christe

Allegro moderato e maestoso ♩ = 108

Oboi  
Clarineti in B  
Fagotti  
Corni in Es  
Trombe in Es  
Tromboni alto e tenore  
Trombone basso  
Timpani in es-As  
Soprano  
Alto  
Tenore  
Basso  
Violino I  
Violini  
Viola  
Contrabbasso

Do-mi-ne Je-su Chri-ste, Rex  
Do- su Chri-ste, Rex  
Je-su Chri-ste, Rex  
ne Je-su Chri-ste, Rex

*PROBENPARTI*  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

A

glo-ri-ae, Rex glo-ri-ae, li-be-ra a-ni-  
 glo-ri-ae, -ri-ae, li-be-ra a-ni-  
 glo-ri-ae, ae, Rex glo-ri-ae, li-be-ra a-ni-  
 glo-ri-ae ex glo-ri-ae, Rex glo-ri-ae, li-be-ra a-ni-

PROBEPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



*p*

*p*

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of two flats. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a steady accompaniment with some melodic lines.

The second system continues the piano accompaniment from the first system. It consists of three staves: two in treble clef and one in bass clef. The music is primarily harmonic support for the vocal lines.

The third system continues the piano accompaniment, consisting of three staves in treble and bass clefs.

The fourth system includes vocal lines with lyrics. The lyrics are: "mas o - mni - um fi - de - li - um de - as in - fer - ni, de poe - nis in - mas o - mni - um fi - de - li - de poe - nis in - fer - ni, de poe - nis in - mas o - mni - um de - cto - rum de poe - nis in - fer - ni, de poe - nis in - mas de - fun - cto - rum de poe - nis in - fer - ni, de poe - nis in -". The vocal lines are on three staves, and the piano accompaniment is on two staves.

The fifth system continues the piano accompaniment, consisting of three staves in treble and bass clefs.

PROBENPARTITUR  
 Ausgabegqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

First system of musical notation. It includes a vocal line with a treble clef and a piano accompaniment with a bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line starts with a rest, followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *p* (piano) and *sf* (sforzando).

Second system of musical notation. It continues the vocal and piano parts from the first system. The piano accompaniment has a more active role with sixteenth-note patterns. Dynamic markings include *p* (piano).

Third system of musical notation, primarily piano accompaniment. It features a series of chords and a melodic line in the bass. Dynamic marking is *pp* (pianissimo).

Fourth system of musical notation. It includes vocal lines and piano accompaniment. The vocal lines have lyrics: "fer - ni, et de pro - fun - do la". The piano accompaniment continues with chords and a melodic line. Dynamic marking is *pp*.

Fifth system of musical notation. It includes vocal lines and piano accompaniment. The vocal lines have lyrics: "fer - ni, et de pro - fun - d' et de pro - fun - do la". The piano accompaniment continues with chords and a melodic line. Dynamic marking is *pp*.

Sixth system of musical notation. It includes vocal lines and piano accompaniment. The vocal lines have lyrics: "fer - ni, et de p... a cu, et de pro - fun - do la". The piano accompaniment continues with chords and a melodic line. Dynamic marking is *pp*.

Seventh system of musical notation. It includes vocal lines and piano accompaniment. The vocal lines have lyrics: "fer - ni, - cu, et de pro - fun - do la". The piano accompaniment continues with chords and a melodic line. Dynamic marking is *pp*.

Eighth system of musical notation, primarily piano accompaniment. It features a series of chords and a melodic line. Dynamic marking is *pp*.

Ninth system of musical notation, primarily piano accompaniment. It features a series of chords and a melodic line. Dynamic marking is *pp*.

Tenth system of musical notation, primarily piano accompaniment. It features a series of chords and a melodic line. Dynamic marking is *pp*.

Eleventh system of musical notation, primarily piano accompaniment. It features a series of chords and a melodic line. Dynamic marking is *pp* and *pizz.* (pizzicato).

PROBENPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

**B**

First system of the musical score. It features a vocal line and piano accompaniment. The piano part includes a double bass line with dynamic markings *p* and *f*. The vocal line has a dynamic marking *f*. The music is in a minor key and features complex rhythmic patterns.

Vocal staves with lyrics in Latin. The lyrics are:
   
cu: li - be - ra e - as de ... as, de o - re le -
   
cu: li - be - ra e - o - nis, de o - re le -
   
cu: li - be - re le - o - nis, de o - re le -
   
cu: r' de o - re le - o - nis, de o - re le -

Second system of the musical score, primarily piano accompaniment. It includes a double bass line with the marking *arco*. The piano part continues with complex rhythmic patterns and dynamic markings.

PROBENPARTIUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

First system of the musical score, featuring piano accompaniment and vocal lines. The piano part includes a treble and bass clef. The vocal parts are in a soprano and alto register. Dynamics include *p* (piano).

Second system of the musical score, continuing the piano accompaniment and vocal lines. Dynamics include *f* (forte) and *p* (piano).

Third system of the musical score, primarily piano accompaniment. Dynamics include *f* (forte).

Vocal score for the fourth system with lyrics. Dynamics include *p* (piano).

o - nis, li - be - ra e - as de - nis, ne ab - sor - be - at  
 o - nis, li - be - r - - - nis, ne ab - sor - be - at  
 o - nis, li a - re le - o - - - nis, ne ab -  
 o - nis, as de o - re le - o - - - nis, ne ab - sor - be - at

Fifth system of the musical score, including piano accompaniment and vocal lines. Dynamics include *p* (piano).

PROBENPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

First system of musical notation, including piano and bass staves. Dynamics include *p*, *cresc.*, and *f*. A box labeled 'D' is present in the upper right.

Second system of musical notation, including piano and bass staves. Dynamics include *cresc.* and *f*.

Vocal line with lyrics: e - as tar - ta - rus, ne ca - dan... am: sed si - gni - fer... e - as tar - ta - rus, ne... cu - rum: sed si - gni - fer... sor - be-at e-as tar-tr... ne... dant in ob-scu - rum: sed si - gni - fer... e - as ta... dant in ob - scu - rum: sed si - gni - fer

Third system of musical notation, including piano and bass staves. Dynamics include *cresc.* and *f*.

PROBENPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

First system of musical notation, featuring vocal staves and piano accompaniment. The piano part includes chords and a bass line.

Second system of musical notation, continuing the vocal and piano parts. The piano accompaniment features a steady bass line and harmonic support.

Third system of musical notation, showing the continuation of the vocal and piano parts.

Fourth system of musical notation, with the beginning of the vocal lyrics: "san-ctus Mi - cha - el re -".

san-ctus Mi - cha - el re - .t e - - as in

Fifth system of musical notation, with the vocal lyrics: "san-ctus Mi - cha".

san-ctus Mi - cha - - tet e - - as in

Sixth system of musical notation, with the vocal lyrics: "san-ctus Mi".

san-ctus Mi - - - tet e - - as in

Seventh system of musical notation, with the vocal lyrics: "san-ctur".

san-ctur re-prae-sen - - tet e - - as in

Eighth system of musical notation, primarily piano accompaniment with chords and a bass line.

Ninth system of musical notation, primarily piano accompaniment with chords and a bass line.

Tenth system of musical notation, primarily piano accompaniment with chords and a bass line.

Eleventh system of musical notation, primarily piano accompaniment with chords and a bass line.

Twelfth system of musical notation, primarily piano accompaniment with chords and a bass line.

Thirteenth system of musical notation, primarily piano accompaniment with chords and a bass line.

PROBENPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

**E**

PROBENPARTEI  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





# 8. Quam olim Abrahæ

76 **Allegro non troppo** ♩ = 84

The first system of the score includes a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a rest, followed by a melodic phrase starting on a dotted quarter note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a forte (*f*) dynamic marking.

Corni in Es

Trombe in As

The second system contains staves for the Corni in Es and Trombe in As, both of which are currently silent. Below them is the piano accompaniment, which continues with the same rhythmic pattern as the first system.

Quam o-lim A-

mi - si - sti, quam o-lim A-bra-

Quam o - lim

Quam

pro - mi - si - - sti,

The third system continues the vocal and piano parts. The vocal line has a melodic phrase with a dotted quarter note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a forte (*f*) dynamic marking.

Musical score for the first system, including vocal line and piano accompaniment. The vocal line features a melodic phrase with a fermata. The piano accompaniment consists of chords and moving lines in both hands.

Musical score for the second system with lyrics. The vocal line includes the following text:   
 hae pro - mi - si - sti, — pro -   
 o - lim A - bra-hae — pro - mi -   
 A - bra-hae — pro — sci, quam o-lim A-bra-hae —   
 Quam — mi - si - sti, quam o-lim A - bra - hae pro - mi -

Musical score for the third system, including piano accompaniment. The piano part features a complex texture with arpeggiated figures and sustained chords.

PROBENPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



quam o-lim A-bra-hae sti, pro-mi-si-sti,

quam o-lim A-bra-hae sti, pro-mi-si-sti, pro-mi-

o-lim A n. pro-mis-si-sti, pro-mi-

o-lim - mi-si - sti, pro-mi-si-sti,

PROBENPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for the first system, including vocal parts and piano accompaniment. The system consists of two vocal staves (Soprano and Alto) and a grand staff for piano accompaniment. The music is in a minor key and features complex harmonic textures with many chords and some melodic lines.

Musical score for the second system, including vocal parts and piano accompaniment. This system continues the vocal and piano parts from the previous system.

Vocal score with lyrics for the third system. The lyrics are:   
 si - sti, pro - mi - si - sti, si - sti, et se - mi - ni e - - jus.  
 si - sti, pro - mi - si - mi - ni e - - jus.  
 si - sti, pro - se - mi - ni e - - jus.  
 si - sti, et se - mi - ni e - - jus.

Musical score for the fourth system, including vocal parts and piano accompaniment. This system continues the vocal and piano parts from the previous system.

PROBEKOPPIERT  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



First system of the musical score, featuring piano accompaniment in the lower register and vocal staves in the upper register. The piano part begins with a *p* dynamic marking.

Vocal staves with lyrics: Ho - sti - as et pre - ces ti - bi Do - mi - ne lau -  
 Ho - sti - as et pre - ces ti - bi Do - mi - ne lau -  
 Ho - sti - as et pre - ces ti - ne lau -  
 Ho - sti - as et pre - ces - ne lau -

Second system of the musical score, featuring piano accompaniment in the grand staff. The piano part includes *pp* dynamic markings.

PROBENPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



*cresc.* *pp*

*cresc.* *p*

- dis of - fe - ri - mus, of - fe - ri - mus, tu sus - ci -

*cresc.* *p*

- - - - dis of - fe - ri - mus, tu sus - ci -

*cresc.* *p*

- - - - dis of - fe - tu sus - ci -

*cresc.* *p*

- - - - dis of - fe - tu sus - ci -

PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

**B**

Musical notation for the first system, including vocal and piano parts. The piano part features a melodic line in the right hand with a mezzo-forte (*mf*) dynamic marking.

Musical notation for the second system, including vocal and piano parts. The piano part features a melodic line in the right hand with piano (*pp*) and piano (*p*) dynamic markings.

pe, tu sus - ci - pe pro a - ni - ma - bus il - lis, -rum - e me-

pe, tu sus - ci - pe pro a - ni - ma - bus il - rum ho - di - e me-

pe, tu sus - ci - pe pro a - ni - ma - qua - rum ho - di - e me-

pe, tu sus - ci - pe pro a - ni - ma - bus il - lis, qua - rum ho - di - e me-

Musical notation for the piano accompaniment, including grand staff and bass line. The piano part features a melodic line in the right hand with piano (*p*) dynamic marking.

PROBENPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

First system of the musical score, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *p* and *f*.

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

Third system of the musical score, including the vocal line with lyrics: "mo - ri - am qua - rum me - mo-ri-am fa - ci - mus, qua - rum ho - di - e me - mo - ri - am, qua -". Dynamic markings *p* and *f* are present.

Fourth system of the musical score, including the vocal line with lyrics: "mo - ri - am, qua - rum me - mo-ri-am fa - ci - mus, qua - rum me - mo - ri - am, qua -". Dynamic markings *p* and *f* are present.

Fifth system of the musical score, including the vocal line with lyrics: "mo - ri - am qua - rum me - mo-ri-am a - e me - mo - ri - am, qua -". Dynamic markings *p* and *f* are present.

Sixth system of the musical score, including the vocal line with lyrics: "mo - ri - am, qua - rum me - mo - ri - am, qua - rum ho - di - e me - mo - ri - am, qua -". Dynamic marking *p* is present.

Seventh system of the musical score, including the vocal line with lyrics: "a - e me - mo - ri - am, qua - rum ho - di - e me - mo - ri - am, qua - rum ho - di - e me - mo - ri - am, qua -". Dynamic markings *f* and *p* are present.

C

First system of musical notation, including vocal staves and piano accompaniment.

Second system of musical notation, including vocal staves and piano accompaniment.

Third system of musical notation with lyrics: qua-rum me-mo-ri-am fa-ci-mus, fac, fac, as, ae,

Fourth system of musical notation with lyrics: qua-rum me-mo-ri-am fa-ci-mus, fac, as, Do-mi-ne,

Fifth system of musical notation with lyrics: -rum me-mo-ri-am fa-ci-mus, e-as, Do-mi-ne,

Sixth system of musical notation with lyrics: qua-rum me-mo-ri-am fa-ci-.ac, fac e-as, Do-mi-ne,

Seventh system of musical notation, including piano accompaniment and vocal staves.

PROBENPARTITUR  
 Ausgabegqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



*pp*  
 fac e - as, Do - mi - ne, de mor - te trans ad tam, ad

*pp*  
 fac e - as, Do - mi - ne, de mor - te trans ad vi - tam, ad *p*

*pp*  
 fac e - as, Do - mi - ne, - i - re ad vi - tam, ad *cresc.* *p*

*pp*  
 fac e - as, Do - mi - ne, mor - te trans - i - re ad vi - tam, ad *cresc.* *p*

PROBENPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

**E**

*mf*

Musical score for the first system, including vocal and piano parts. The piano part features a melodic line starting with a *p* dynamic and ending with a *mf* dynamic.

Vocal score with lyrics and piano accompaniment. The lyrics are: "vi - tam, fac e - as trans - i - re ad vi - tam, fac vi - tam, fac e - as trans - i tam, fac vi - tam, fac vi - tam, fac". The piano accompaniment includes dynamics such as *pp*, *p*, and *mf*.

Piano accompaniment for the second system. It includes dynamics such as *pp*, *p*, and *mf*. The text "arco" is present in the bass staff.

PROBENPAPIER  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



115

Fag

*pp*

*ppp*

Musical staff for Bassoon (Fag) showing notes and rests.

Cor

Musical staff for Horn (Cor) showing notes and rests.

*pp*

*ppp*

e - - as trans - i - re ad vi - tam. \_\_\_\_\_

*ppp*

e - - as trans - i - re ad vi - tam. \_\_\_\_\_

*ppp*

e - - as trans - i - re ad vi - tam. \_\_\_\_\_

*ppp*

e - - as trans - i - re ad vi - tam. \_\_\_\_\_

Piano accompaniment for measures 115-126, including grand staff and individual staves for right and left hands.

127

Musical score for measures 127-136, including vocal lines and piano accompaniment. Dynamics include *cresc. e string.*, *sf*, and *p*.



First system of the musical score, featuring a vocal line and piano accompaniment. The vocal line begins with a rest, followed by a melodic phrase starting on a dotted quarter note. The piano accompaniment provides harmonic support with chords and moving lines.

Second system of the musical score, continuing the vocal and piano parts. The vocal line has a rest, and the piano accompaniment continues with a steady rhythmic pattern.

Third system of the musical score, showing the vocal line and piano accompaniment. The vocal line has a rest, and the piano accompaniment continues with a steady rhythmic pattern.

Fourth system of the musical score, featuring the vocal line and piano accompaniment. The vocal line has a rest, and the piano accompaniment continues with a steady rhythmic pattern.

Fifth system of the musical score, featuring the vocal line and piano accompaniment. The vocal line has a rest, and the piano accompaniment continues with a steady rhythmic pattern.

Sixth system of the musical score, featuring the vocal line and piano accompaniment. The vocal line has a rest, and the piano accompaniment continues with a steady rhythmic pattern.

Seventh system of the musical score, featuring the vocal line and piano accompaniment. The vocal line has a rest, and the piano accompaniment continues with a steady rhythmic pattern.

Eighth system of the musical score, featuring the vocal line and piano accompaniment. The vocal line has a rest, and the piano accompaniment continues with a steady rhythmic pattern.

Ninth system of the musical score, featuring the vocal line and piano accompaniment. The vocal line has a rest, and the piano accompaniment continues with a steady rhythmic pattern.

Tenth system of the musical score, featuring the vocal line and piano accompaniment. The vocal line has a rest, and the piano accompaniment continues with a steady rhythmic pattern.

Eleventh system of the musical score, featuring the vocal line and piano accompaniment. The vocal line has a rest, and the piano accompaniment continues with a steady rhythmic pattern.

o - lim A - bra - hae pro - mi - si - sti.

sti,

*Tutti* *f*

Quam o - lim

o - lim A - br

sti,

hae pro - mi - si - sti, quam o - lim

PROBEEPARTHEUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

A

PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

PROBEPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

First system of musical notation, including vocal staves and piano accompaniment. A dynamic marking of *f* is present.

Second system of musical notation, continuing the vocal and piano parts.

Third system of musical notation, primarily piano accompaniment.

Fourth system of musical notation, starting with a vocal line.

pro - - mi - si - sti,

Fifth system of musical notation, featuring a vocal line with lyrics.

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

Sixth system of musical notation, featuring a vocal line with lyrics.

A - bra - hae pro - mi - si - -

Seventh system of musical notation, featuring a vocal line with lyrics.

A - bra - hae - - sti, quam o - lim A - - bra - hae pro - mi -

Eighth system of musical notation, featuring a vocal line with lyrics.

Ninth system of musical notation, featuring a vocal line with lyrics.

Tenth system of musical notation, featuring a vocal line with lyrics.

Eleventh system of musical notation, featuring a vocal line with lyrics.

PROBEKOPPIE  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

C

quam o-lim A - bra - hae - - - sti,  
 sti, A - bra - hae - - - pro - mi -  
 sti, pro - mi - si - sti,  
 si - - - sti, pro - mi - si - - -

PROBENPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



si - sti, pro - mi - si bra - hae pro - mi -  
 pro - mi - si - - sti, pre am o - lim A - bra - hae pro  
 pro - m' am o - lim A - bra - hae pro - mi -  
 sti, quam o - lim A - bra - hae pro - mi -

PROBENPARTIUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

D

First system of musical notation, featuring a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part includes chords and moving lines in both hands.

Second system of musical notation, continuing the vocal line and piano accompaniment. The piano part features a prominent bass line in the left hand.

Third system of musical notation, showing the vocal line and piano accompaniment. The piano part continues with harmonic support for the vocal melody.

Fourth system of musical notation, featuring the vocal line with lyrics and piano accompaniment. The lyrics are: "si - - sti, pro - - - - - quam o - lim" and "- - mi - si - sti, p - - - - sti, quam o - lim".

Fifth system of musical notation, featuring the vocal line with lyrics and piano accompaniment. The lyrics are: "si - - sti, pro - mi - si - sti, quam o - lim" and "si - - sti, pro - mi - si - - - sti, quam o - lim".

PROBEPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

A - bra - hae — pro - mi - si - sti. a - hae, quam o - lim  
 A - bra - hae — pro - mi - si lim A - bra - hae — pro - mi -  
 A - bra - hae pr sti, quam o - lim A - bra - hae,  
 A - si - sti, quam o - lim A - bra - hae, quam o - lim

Musical score for the first system, measures 66-71. It features a vocal line with lyrics and a piano accompaniment.

Musical score for the second system, measures 72-77. It features a vocal line with lyrics and a piano accompaniment.

Musical score for the third system, measures 78-83. It features a vocal line with lyrics and a piano accompaniment.

Musical score for the fourth system, measures 84-89. It features a vocal line with lyrics and a piano accompaniment.

Musical score for the fifth system, measures 90-95. It features a vocal line with lyrics and a piano accompaniment.

Musical score for the sixth system, measures 96-101. It features a vocal line with lyrics and a piano accompaniment.

Musical score for the seventh system, measures 102-107. It features a vocal line with lyrics and a piano accompaniment.

Musical score for the eighth system, measures 108-113. It features a vocal line with lyrics and a piano accompaniment.

Musical score for the ninth system, measures 114-119. It features a vocal line with lyrics and a piano accompaniment.

Musical score for the tenth system, measures 120-125. It features a vocal line with lyrics and a piano accompaniment.

Musical score for the eleventh system, measures 126-131. It features a vocal line with lyrics and a piano accompaniment.

Musical score for the twelfth system, measures 132-137. It features a vocal line with lyrics and a piano accompaniment.

PROBEKOPPIERTUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

E

hae pro - mi - si - sti,  
 sti, quam o - lim A - si - sti, pro - mi - si -  
 sti, quam o - li - a - pro - mi - si - sti, pro - mi - si -  
 hae pro - mi - lim A - bra - hae pro - mi - si -

PROBENPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

F

First system of the musical score, featuring a vocal line and piano accompaniment. The piano part includes a bass line with a forte dynamic marking.

Second system of the musical score, continuing the vocal and piano parts. The piano accompaniment features complex chordal textures.

Third system of the musical score, showing the vocal line and piano accompaniment. The piano part has a forte dynamic marking.

Fourth system of the musical score, featuring the vocal line and piano accompaniment. The piano part includes a forte dynamic marking.

Fifth system of the musical score, showing the vocal line and piano accompaniment. The piano part includes a forte dynamic marking.

Sixth system of the musical score, featuring the vocal line and piano accompaniment. The piano part includes a forte dynamic marking.

Seventh system of the musical score, showing the vocal line and piano accompaniment. The piano part includes a forte dynamic marking.

Eighth system of the musical score, featuring the vocal line and piano accompaniment. The piano part includes a forte dynamic marking.

Ninth system of the musical score, showing the vocal line and piano accompaniment. The piano part includes a forte dynamic marking.

Tenth system of the musical score, featuring the vocal line and piano accompaniment. The piano part includes a forte dynamic marking.

Eleventh system of the musical score, showing the vocal line and piano accompaniment. The piano part includes a forte dynamic marking.

quam o - lim A - bra - sti, quam o - lim A - bra -  
 sti, pro - mi - si - sti, - sti, quam o - lim  
 sti, pro - mi - si - sti, quam o - lim A - bra -  
 sti, pro o - mi - si - sti, pro - mi - si - sti, quam o - lim

PROBENPARTEI  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

PROBENPAPIER  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

G

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of two flats. It features a melodic line with various intervals and rests. The middle staff is another vocal line, also with a treble clef, providing a harmonic accompaniment. The bottom staff is the piano accompaniment, written in bass clef, with a steady rhythmic pattern of eighth notes.

The second system continues the musical score with three staves. The vocal lines and piano accompaniment follow the same structure as the first system, with the piano part providing a consistent harmonic and rhythmic foundation.

The third system of the score shows the continuation of the vocal and piano parts. The piano accompaniment maintains its rhythmic consistency while supporting the vocal melody.

The fourth system includes the vocal lines and piano accompaniment. The lyrics 'bra-hae pr' are visible under the vocal line.

The fifth system of the score features the vocal lines and piano accompaniment. The lyrics '- bra-hae pro - mi - si: - sti, quam' are present.

The sixth system continues the musical score with the vocal lines and piano accompaniment. The lyrics 'pro - mi - si sti, - mi-si - sti, quam o - lim' are shown.

The seventh system of the score includes the vocal lines and piano accompaniment. The lyrics 'sti, - si - - sti, quam o - lim A - bra-hae' are visible.

The eighth system shows the continuation of the musical score with the vocal lines and piano accompaniment.

The ninth system of the score features the vocal lines and piano accompaniment.

The tenth system continues the musical score with the vocal lines and piano accompaniment.

The eleventh system of the score includes the vocal lines and piano accompaniment.

PROBEKOPPIE  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



quam o - lim A - bra - hae  
 o - lim A - bra - hae, quam  
 A - bra - hae p<sup>r</sup>o - mi - si - sti,  
 p<sup>r</sup>o - mi o - lim A - bra - hae p<sup>r</sup>o - mi - si - sti,

PROBEKOPPIERT  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

o-lim A - bra - hae, quam o-lim A mi - si - sti, pro - mi -

o-lim A - bra - hae, quam pro - mi - si - sti, pro - mi -

quam o-lim A - bra - hae pro - mi - si - sti, pro - mi -

quam o - lim A - bra - hae pro - mi - si - sti, pro - mi -

PROBEKOPPIERT  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

PROBENPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

o - lim A - bra - hae - - - - - pro sti, et se - mi - ni e - - -

o - lim A - bra - hae - - - - - sti, et se - mi - ni e - - -

o - lim A - - - - - si - - - sti, et se - mi - ni e - - -

o - lir pro - mi - si - - - sti, et se - mi - ni e - - -

PROBENPARTEI  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

PROBENPAPIER  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

# Sanctus

## 11. Sanctus

Andante ♩ = 69

Oboi

Clarineti in B

Fagotti

Corni in F

Trombe in C

Tromboni alto e tenore

Trombone basso

Timpani in c-F

Soprano

Alto

Tenore

Basso

Violino I

V

V.

Contrabbasso

The musical score is arranged in a standard orchestral format. The woodwind section includes Oboes, Clarinets in B, and Bassoons. The brass section includes Cornets in F, Trumpets in C, and Trombones (Alto/Tenor and Bass). The percussion section features Timpani in C-F. The vocal soloists consist of Soprano, Alto, Tenor, and Bass. The string section includes Violino I, Violino II (V), Viola (V.), and Contrabasso. The score is marked with a tempo of Andante and a metronome marking of ♩ = 69. Dynamics are indicated by *pp* (pianissimo) and *p* (piano). The vocal parts include the lyrics: "San - ctus, San - ctus, San - ctus".

PROBENPARTIUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Soprano: - ctus, San ctus Do mi nus

Alto: - ctus, Do mi nus

Tenor: I ctus Do mi nus

Bass: I ctus Do mi nus

PROBEKOPPIERTUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

De - us, Do-mi-nus De - us Sa - ba - oth, De - u - ba - oth,

De - us, Do-mi-nus De - us Sa - ba - oth, De - us Sa - ba - oth,

De - us, Do-mi-r Do - mi-nus De - us Sa - ba - oth,

De - us, - ba-oth, Do - mi-nus De - us Sa - ba - oth,

PROBENPAPIER  
 Ausgabegualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



**B**

Musical score for the first system, measures 27-31. It includes a vocal line and piano accompaniment. Dynamics include *p* and *pp*.

Musical score for the second system, measures 32-36. It includes a vocal line and piano accompaniment. Dynamics include *pp*.

Musical score for the third system, measures 37-41. It includes a vocal line and piano accompaniment.

De - us Sa - ba - oth.

Musical score for the fourth system, measures 42-46. It includes a vocal line and piano accompaniment. Dynamics include *pp*.

Do - mi-nus De - us Sa - ba - oth.

Musical score for the fifth system, measures 47-51. It includes a vocal line and piano accompaniment. Dynamics include *pp*.

Do - mi-nus De - us Sa -

Musical score for the sixth system, measures 52-56. It includes a vocal line and piano accompaniment. Dynamics include *pp*.

Do - mi-nus De - us.

Musical score for the seventh system, measures 57-61. It includes a vocal line and piano accompaniment. Dynamics include *pp*.

Do - mi-nus De - us Sa - ba - oth.

Musical score for the eighth system, measures 62-66. It includes a vocal line and piano accompaniment. Dynamics include *pp*.

San - ctus,

Musical score for the ninth system, measures 67-71. It includes a vocal line and piano accompaniment. Dynamics include *pp*.

San - ctus,

Musical score for the tenth system, measures 72-76. It includes a vocal line and piano accompaniment. Dynamics include *p* and *pp*.

Do - mi-nus De - us Sa - ba - oth.

Musical score for the eleventh system, measures 77-81. It includes a vocal line and piano accompaniment. Dynamics include *p* and *pp*.

PROBENPARTEI  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

C

The musical score consists of several systems. The first system shows the piano accompaniment for the first system, with a common time signature 'C' and a forte dynamic 'ff'. The second system continues the piano accompaniment. The third system introduces the vocal parts with the lyrics: "San - ctus Do - ba - oth, Do - mi - nus". The fourth system continues the vocal parts with the lyrics: "San - ctus Sa - ba - oth, Do - mi - nus". The fifth system continues the vocal parts with the lyrics: "San - ctus - mi - nus De - us Sa - ba - oth, Do - mi - nus". The sixth system continues the vocal parts with the lyrics: "San - ctus Do - mi - nus De - us Sa - ba - oth, Do - mi - nus". The seventh system shows the piano accompaniment for the final system, with a forte dynamic 'ff'.

PROBEKOPPIE  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

First system of the musical score, featuring vocal staves and piano accompaniment. The piano part includes dynamic markings *f* and *p*.

Second system of the musical score, primarily piano accompaniment. Dynamic markings *f* and *p* are present.

Third system of the musical score, primarily piano accompaniment. Dynamic markings *f* and *p* are present.

Fourth system of the musical score, featuring vocal staves and piano accompaniment. Dynamic markings *f* and *p* are present.

De - us Sa - ba - oth. Ple - ni sunt coe ple - ni sunt coe - li et

Fifth system of the musical score, featuring vocal staves and piano accompaniment. Dynamic markings *f* and *p* are present.

De - us Sa - ba - oth. Ple - ni - ra,

Sixth system of the musical score, featuring vocal staves and piano accompaniment. Dynamic markings *f* and *p* are present.

De - us Sa - ba - oth - c et ter - ra,

Seventh system of the musical score, featuring vocal staves and piano accompaniment. Dynamic markings *f* and *p* are present.

De - us Sa - it coe - li et ter - ra,

Eighth system of the musical score, primarily piano accompaniment. Dynamic markings *f* and *p* are present.

Ninth system of the musical score, primarily piano accompaniment. Dynamic markings *f*, *sf*, and *p* are present.

PROBEKOPPIE  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

First system of musical notation, measures 55-60. Includes vocal line and piano accompaniment. Dynamics: *f*, *p*.

Second system of musical notation, measures 61-66. Includes vocal line and piano accompaniment. Dynamics: *f*.

Third system of musical notation, measures 67-72. Includes vocal line with lyrics and piano accompaniment. Dynamics: *f*, Tutti, Solo.

ter - ra, ple - ni sunt coe - ra,  
 ple - ni sunt coe - li et  
 coe - li et ter - - ra,  
 coe - li et ter - - ra,

Fourth system of musical notation, measures 73-78. Includes vocal line and piano accompaniment. Dynamics: *f*, *sf*, *p*.

PROBENPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

PROBENPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

PROBENPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

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

PROBENPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

# 12. Benedictus

Andante con moto ♩ = 76

Oboi

Clarinetti in B

Fagotti

Corni in Es

Soprano I solo

Soprano II solo

Tenore solo

Basso solo

Violino I

Violino II

V

Contrabbasso

*p* *cresc.* *mf*

*p* *cresc.* *mf*

*p* *cresc.* *mf*

*p* *cresc.* *mf*

PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



A

8

*mf* *p*

*mf*

Be - ne - di - ctus qui ve - nit in no - mi - ne do - mi - ni.

*p*

The first system of music consists of three staves. The top two staves are vocal staves in G major (one sharp) and 4/4 time, both containing whole rests. The bottom staff is a piano accompaniment in bass clef, featuring a series of chords and moving lines, including a prominent eighth-note pattern in the right hand.

The second system of music consists of five staves. The top staff is a vocal staff with the lyrics: "ve - nit, be-ne - di - ctus qui ve - nit in no - mi - ne in Do - mi-". The second staff is a vocal staff with whole rests. The third and fourth staves are piano accompaniment staves in treble clef, with the third staff containing a melodic line and the fourth staff containing a bass line. The bottom staff is a piano accompaniment staff in bass clef with whole rests.

The third system of music consists of five staves, all of which are piano accompaniment staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music features a complex texture with multiple moving lines, including a prominent eighth-note pattern in the right hand of the top staff and a bass line in the bottom staff.

PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

**B**

ni, be - ne - di - ctus qui ve - nit, be ne-di-ctus qui ve - nit, ni ne

Be ne-di - ctus qui ve - nit, be ne-di - ctus qui ve - nit, no - mi - ne

PROBENPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

First system of musical notation, featuring vocal staves and piano accompaniment. The piano part includes a melodic line in the right hand and a bass line in the left hand.

Second system of musical notation, continuing the vocal and piano parts. The piano part features a melodic line in the right hand and a bass line in the left hand.

Do - mi - ni, in - no - mi - ne Do - mi - ni, be - ne - di

us qui

Do - mi - ni, in no - mi - ne Do - mi - ni, be - tus ve - nit,

ne - di - ctus qui

ne - di - ctus qui ve - nit, be - ne -

Piano accompaniment for the third system, featuring complex rhythmic patterns and triplets in both hands. The right hand includes many triplets, and the left hand has a steady bass line.

PROBENPAPIER  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

pizz.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a dotted line and a horizontal line under a measure.

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

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

ve - - - nit in no - mi - ne Do - mi - ne

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

be-ne-di-ctus qui ve - nit in no - mi - ne Do - mi -

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

ve - nit in no - - mi - ne P

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

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

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

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

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

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

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

PROBENPAPIER  
 Ausgabegqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

C

37

First system of musical notation, including vocal staves and piano accompaniment. The piano part begins with a *p* dynamic marking.

Second system of musical notation, including vocal staves and piano accompaniment. The piano part begins with a *p* dynamic marking.

Do-mi-ni, be - ne - di - ctus qui ve - . . . ni-ne

ni, be - ne - di - ctus qui in

Be-ne - di - ctus qui ve - . . . qui - ve - nit in

ni, be - ne - di - ctus be-ne-di-ctus qui ve - nit in

Basso Coro

Be - ne . . . nit in - no - mi - ne Do - mi-ni, be-ne-

PROBENPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

First system of musical notation with three staves. The top two staves are mostly empty with rests. The bottom staff (bass clef) contains a few notes and a piano (*p*) dynamic marking.

Second system of musical notation, a single treble clef staff with rests.

Third system of musical notation, treble clef staff with a vocal line and the lyrics "Do - mi - ni."

Fourth system of musical notation, treble clef staff with a vocal line and the lyrics "no - mi - ne Do - mi - ni, in no - mi - ne Do"

Fifth system of musical notation, treble clef staff with a vocal line and the lyrics "no - mi - ne Do - mi - ni, in no - mi - ne Do Be - ne - di - ctus"

Sixth system of musical notation, bass clef staff with a vocal line and the lyrics "no - mi - ne Do - mi - ni, in Be - ne - di - ctus qui"

Seventh system of musical notation, bass clef staff with a vocal line and the lyrics "di - ctus qui ve - mi - ni."

Eighth system of musical notation, treble clef staff with a piano (*p*) dynamic marking and a melodic line.

Ninth system of musical notation, treble clef staff with rests.

Tenth system of musical notation, treble clef staff with rests and a piano (*p*) dynamic marking.

Eleventh system of musical notation, treble clef staff with an *arco* marking and a piano (*p*) dynamic marking.

Twelfth system of musical notation, treble clef staff with an *arco* marking and a piano (*p*) dynamic marking.

Thirteenth system of musical notation, bass clef staff with a piano (*p*) dynamic marking.

PROBENPAPIER  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

First system of the musical score. It features a vocal line and a piano accompaniment. The piano part includes a *cresc.* marking. The vocal line has a *p* marking.

Vocal lines for the second system. The lyrics are: "Be-ne - di - ctus qui ve - nit in no - mi-ne Do - mi-ni." and "Be-ne - di - ctus qui ve - nit, be-ne - di - ctus qui ve - nit, in no - mi-ne Do - mi-ni." The piano part continues with a *p* marking.

Piano accompaniment for the second system. It includes multiple staves with various musical notations, including *cresc.* and *sf* markings.

PROBENPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



First system of the musical score, featuring a vocal line and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The piano part includes chords and moving lines in both hands.

Second system of the musical score, continuing the vocal line and piano accompaniment. The vocal line has a long rest in the first measure.

Third system of the musical score, including the vocal line and piano accompaniment. The vocal line begins with the lyrics "no - mi-ne Do - mi - ni, be-ne-".

no - mi-ne Do - mi - ni, be-ne-

Fourth system of the musical score, including the vocal line and piano accompaniment. The vocal line begins with the lyrics "Be - ne - di - ctus qui ve - nit in - ni, be-ne-".

Be - ne - di - ctus qui ve - nit in - ni, be-ne-

Fifth system of the musical score, including the vocal line and piano accompaniment. The vocal line begins with the lyrics "be - ne - di - ctus qui ve - r Do - mi - ni, be-ne-".

be - ne - di - ctus qui ve - r Do - mi - ni, be-ne-

Sixth system of the musical score, including the vocal line and piano accompaniment. The vocal line begins with the lyrics "Be - ne - di - ctus qui ve in - mi-ne Do - mi - ni, be-ne-".

Be - ne - di - ctus qui ve in - mi-ne Do - mi - ni, be-ne-

Seventh system of the musical score, including the vocal line and piano accompaniment. The vocal line has a long rest.

Eighth system of the musical score, including the vocal line and piano accompaniment. The vocal line has a long rest.

Ninth system of the musical score, including the vocal line and piano accompaniment. The vocal line has a long rest.

Tenth system of the musical score, including the vocal line and piano accompaniment. The vocal line has a long rest.

Eleventh system of the musical score, including the vocal line and piano accompaniment. The vocal line has a long rest.

Twelfth system of the musical score, including the vocal line and piano accompaniment. The vocal line has a long rest.

PROBENPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



First system of piano accompaniment, measures 64-68. Dynamics: *f*, *p*.

Second system of piano accompaniment, measures 69-73. Dynamics: *p*.

Vocal line, first system, measures 64-68. Lyrics: san - - - na in ex - cel - - - sis, san - - - na in ex -

Vocal line, second system, measures 69-73. Lyrics: san - - - na in ex - cel - - - an - na in ex -

Vocal line, third system, measures 74-78. Dynamics: *Tutti ff*. Lyrics: Ho - san - - - ho - san - na in ex -

Vocal line, fourth system, measures 79-83. Dynamics: *p*. Lyrics: san - - - na in ex - sis, ho - san - na in ex -

Fifth system of piano accompaniment, measures 84-88. Dynamics: *f*, *ff*, *p*, *pizz.*





A

*p*

a - gnus De - qui a mun - di. A - gnus De - i, qui

Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

12

Musical score for the first system, measures 12-17. It features a vocal line and two piano accompaniment staves. The vocal line has a melodic phrase starting in measure 12. The piano accompaniment consists of chords and arpeggiated figures. Dynamics include "cresc." and "p".

Musical score for the second system, measures 18-23. This system contains empty staves for the vocal line and the two piano accompaniment staves.

Musical score for the third system, measures 24-29. It includes a vocal line with lyrics and piano accompaniment. The lyrics are "tol - lis pec ca - ta mun - di,". Dynamics include "cresc." and "p".

Musical score for the fourth system, measures 30-35. It includes a vocal line with lyrics and piano accompaniment. The lyrics are "tol - lis pec ca - ta mun - di.". Dynamics include "cresc." and "p".

PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

*f* Tutti  
 A - gnus De - i, a - gnus spec-ca - ta mun - di: do -  
*f* Tutti  
 A - gnus De - i, qui tol - lis pec - ca - ta mun - di:  
*f* Tutti  
 A - gnus De e - i, qui tol - lis pec - ca - ta mun - di:  
*f* Tutti  
 A - gnus De - i, qui tol - lis pec - ca - ta mun - di:



**B**

- na e-is - re - qui em. A - gnus L e - ca - ta - mun - di:

do - na e - is re - qui em. A tol - lis pec ca - ta - mun - di:

do - na e - is re - qui - i, qui tol - lis pec ca - ta - mun - di: do -

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

PROBEKOPPIE  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a right-hand line with chords and a left-hand line with a rhythmic pattern. Dynamics include *p* (piano).

Second system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a right-hand line with chords and a left-hand line with a rhythmic pattern. Dynamics include *p* (piano).

Third system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a right-hand line with chords and a left-hand line with a rhythmic pattern. Dynamics include *p* (piano).

Fourth system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a right-hand line with chords and a left-hand line with a rhythmic pattern. Dynamics include *p* (piano) and *pp* (pianissimo).

Fifth system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a right-hand line with chords and a left-hand line with a rhythmic pattern. Dynamics include *p* (piano) and *pp* (pianissimo).

Sixth system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a right-hand line with chords and a left-hand line with a rhythmic pattern. Dynamics include *pp* (pianissimo).

Seventh system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a right-hand line with chords and a left-hand line with a rhythmic pattern. Dynamics include *pp* (pianissimo).

Eighth system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a right-hand line with chords and a left-hand line with a rhythmic pattern. Dynamics include *pp* (pianissimo).

Ninth system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a right-hand line with chords and a left-hand line with a rhythmic pattern. Dynamics include *pp* (pianissimo).

Tenth system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a right-hand line with chords and a left-hand line with a rhythmic pattern. Dynamics include *pp* (pianissimo).

Eleventh system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a right-hand line with chords and a left-hand line with a rhythmic pattern. Dynamics include *p* (piano) and *pp* (pianissimo).

PROBEKOPPIERTUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

*p* *p* *p*

*pp*

em sem-pi - ter - nam, do 1. - na - e - is, do -  
 em sem-pi - ter - nam, e - is re - qui -  
 em sem-pi - ter - nar - na e - is re -  
 em sem-pi - ter - - - - na - e - - - is

*p* *pp* *p* *p*

*p* *p* *p* *p* *p*

PROBENPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

C

na e - is re - sem - pi -  
 em sem - pi - ter - nam, sem - pi - ter - nam.  
 qui - em - re - nam, sem - pi - ter - nam.

PROBEKOPPIERT  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

ff  
ff  
cresc. ff

ff

ter - nam. Lux ae - ter - is, lux ae -  
ter - nam. Lux ce - at e - is, lux ae -  
Lux a lu - ce - at e - is, lux ae -  
ter - na lu - ce - at e - is, lux ae -

f  
sordino  
cresc. f  
sordino  
cresc. f  
f

PROBEKOPPIERT  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical score for the first system, including vocal parts and piano accompaniment. The score features a vocal line with lyrics and a piano accompaniment with dynamic markings such as *ff* and *p*.

ter - na lu - ce - at e - is Do - mi - ne : cum . is in ae - ter - num,  
 ter - na lu - ce - at e - is Do . s tu - is in ae - ter - num,  
 ter - na lu - ce - at e - is . ctis tu - is in ae - ter - num,  
 ter - na . ne : cum san - ctis tu - is in ae - ter - num

Musical score for the second system, primarily piano accompaniment. It includes dynamic markings such as *ff* and *p*.

PROBEKOPPIE  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

D

*p* qui - a pi - us es, qui - a pi - us es, *pp* qui - us - es.

*p* qui - a pi - us es, qui - a pi - us *pp* us - es.

*p* qui - a pi - us es, qui a pi - pi - - - us - es.

qui - a pi - - - - us - es.

PROBENPAPIER  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

# Communio

## 14. Lux aeterna

Andante

Oboi

Clarineti in B

Fagotti

Corni in F

Tromboni alto e tenore

Trombone basso

Timpani in F

Soprano

Alto

Tenore I, II

Basso

Violino I

Violi

Contrabbasso

The musical score is for the piece 'Lux aeterna' and is marked 'Andante'. It features a full orchestral ensemble and vocal soloists. The instruments listed are Oboes, Clarinets in B, Bassoons, Horns in F, Trumpets (Alto and Tenor), Trombone (Bass), Timpani in F, Violin I, Violas, and Double Bass. The vocal soloists are Soprano, Alto, Tenor I & II, and Bass. The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *p* (piano) throughout. The vocal parts have lyrics: 'Lux ae - ter - na lu - ce - at'. There is a 'Solo' marking above the vocal lines. The score is watermarked with 'PROBENPARTITUR' and 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag'.



e - is Do - - - mi - ne. + ctis cum san - ctis

e - is Do - - - mi - ne. Cum san - ctis tu - is  
san - ctis tu - is cum - - - san - ctis

e - is Do - - - mi - ne. Cum san - ctis tu - is cum san - ctis

PROBENPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

musical notation for the first system, including piano and vocal staves. Dynamics include *cresc.* and *f*.

musical notation for the second system, including piano and vocal staves. Dynamics include *f*.

tu - is, cum san-ctis tu-is in ae-ter nu- pi-us es, qui - a  
*cresc.* in ae-ter - - num, in - , qui - a pi - us es, qui - a  
 is in ae-ter - - num um, *p* Solo  
 tu - is, cum san-ctis tu 'e - num, qui - a pi - us es, qui - a  
 tu - is, cum ae-ter - - num, qui - a pi - us es, qui - a

musical notation for the third system, including piano and vocal staves. Dynamics include *f* and *tr*.

PROBEKOPPIERTUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

E

Musical score for the first system, featuring piano (*p*) dynamics and a key signature of one flat. The system includes a vocal line and piano accompaniment.

Musical score for the second system, featuring piano (*p*) dynamics and a key signature of one flat. The system includes a vocal line and piano accompaniment.

Musical score for the third system, featuring piano (*p*) dynamics and a key signature of one flat. The system includes a vocal line and piano accompaniment.

Musical score for the fourth system, featuring *Tutti p* dynamics and a key signature of one flat. The system includes a vocal line and piano accompaniment.

Musical score for the fifth system, featuring *Tutti p* dynamics and a key signature of one flat. The system includes a vocal line and piano accompaniment.

Musical score for the sixth system, featuring *Tutti p* dynamics and a key signature of one flat. The system includes a vocal line and piano accompaniment.

Musical score for the seventh system, featuring *Tutti p* dynamics and a key signature of one flat. The system includes a vocal line and piano accompaniment.

Musical score for the eighth system, featuring piano (*p*) dynamics and a key signature of one flat. The system includes a vocal line and piano accompaniment.

Musical score for the ninth system, featuring piano (*p*) dynamics and a key signature of one flat. The system includes a vocal line and piano accompaniment.

PROBEKOPPIERT FÜR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

e - is Do - mi - ne: et lux  
 e - is Do - mi - ne: et  
 e - is Do - mi - ne: et  
 e - is Do

lux  
 tu - a lu - ce - at e - is,  
 per - pe - tu - a lu - ce - at e - is,  
 lux per - pe - tu - a lu - ce - at e - is,

e - ce - at e - is, et  
 tu - a lu - ce - at e - is,  
 pe - tu - a lu - ce - at e - is,  
 ce - at e - is,

PROBEKOPPIE  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

*p* *pp* *pp*

*p*

*p*

lux per - pe - tu - a lu - ce - at e - is, et r . a lu - ce - at e -  
 et lux per - pe - tu - a lu - ce - at e pe - tu - a lu - ce - at e -  
 - pe - tu - a *pp*  
 et lux per - pe - tu - a lu - ce - at e -  
 et lux per - pe - tu - a lu - ce - at e -  
 et lux per - pe - tu - a lu - ce - at e -

*p* *pp* *pp* *pp* *pp* *pp*

PROBENPAPIER  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

is, cum san - ctis tu - is in ae - ter - nu - an - n ae - ter - num, cum  
 is, cum san - ctis tu - is in ae - ter - ctis tu - is in ae - ter - num, cum  
 is, cum san - ctis tu - is in a - um san - ctis tu - is in ae - ter - num, cum  
 is, cum san - num, cum san - ctis tu - is in ae - ter - num, cum

PROBEKOPPIE  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

pp

p

pp

p

pp

pp

san - ctis tu-is in ae - ter - num, qui-a pi - us vi - a pi - us es.

san - ctis tu-is in ae - ter - num, qui - u vi - us es, qui - a pi - us es.

san - ctis tu-is in ae - ter - num, qui - a pi - us es, qui - a pi - us es.

san - ctis tu-is in pi - us es, qui-a pi - us es, qui - a pi - us es.

*pp* Tutti *ppp*

*mf*

*pp*

*ppp*

*pp*

*ppp*

*pp*

*ppp*

*pp*

*ppp*

PROBENFÜR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

**PROBE-PARTITUR**  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag 







80	Ob I 3–4	Bogen mit Staccatopunkten in <b>B</b> , nicht in <b>A</b>
90	Va 1–8	<b>A</b> : Achtelnoten, <b>B</b> : repetierte Sechzehntelnoten
99	Ob II 2	<b>B</b> : <i>f</i>
100	Cor I 2–3	<b>B</b> : Bogen
101	Ob I 2	<b>B</b> : <i>f</i>
102	Ob I 1–4	<b>A</b> : Bogen 102.2–4, <b>B</b> : Bogen 102.1–4
102	Fg I 3–4	<b>B</b> : Bogen
102	Vc 2–4	<b>B</b> : Bogen fehlt
103	Clf I 2	<b>B</b> : <i>f</i>
105	Cb 1–2, 3–4	<b>B</b> : beide Bögen fehlen
107	Cb 1–2	<b>B</b> : Bogen fehlt
108/110	Cb 1–8	<b>B</b> : Bogen fehlt jeweils
118/122	Cor I 1–2	Bogen mit Portatostrichen jeweils in <b>B</b> , nicht in <b>A</b>
122–126	Vc, Cb	<b>B</b> : Bogen 122.1–126.1
124/126	Ob I, Fg 3–4	Bogen mit Staccatopunkten jeweils in <b>B</b> , nicht in <b>A</b>
131–132	Fg	131.3–132.2 in <b>A</b> ohne, in <b>B</b> mit Staccati
133–134	Fg	133.3–134.2 in <b>A</b> ohne, in <b>B</b> mit Staccati
133	Timp 1–2	in <b>A</b> ohne, in <b>B</b> mit Staccati
135	Fg I 3–6	in <b>A</b> ohne, in <b>B</b> mit Staccati
135	Fg II, Timp 1–2	in <b>A</b> jeweils ohne, in <b>B</b> mit Staccati
137	Cb 1	<b>B</b> : irrtümlich <i>b</i> statt <i>as</i>
141/142	Fg II 2	in <b>A</b> jeweils ohne, in <b>B</b> mit Staccato
148	Clf II 1	<b>B</b> : <i>mf</i> statt <i>sf</i>
159–160	Fg	159.3–160.2 in <b>A</b> ohne, in <b>B</b> mit Staccati
161–162	Fg	161.3–162.2 in <b>A</b> ohne, in <b>B</b> mit Staccati
160–161	Ob I, Clf, Cor II	160.2–161.2 in <b>A</b> jeweils ohne, in <b>B</b> mit Staccati
160–161	Ob II	<b>A/B</b> : 160.2–161.2 ohne Staccatopunkte
161	Cor I 1–2	<b>B</b> : Portatostriche statt Staccatopunkte <b>A</b> : ohne Artikulationszeichen
161	Tr, Trb, Timp 1–2	in <b>A</b> jeweils ohne, in <b>B</b> mit Star
162–163	Ob I, Clf, Cor	162.2–163.1 in <b>A</b> jeweils o. Staccati
162–163	Ob II	<b>A/B</b> : 162.2–163.1 ohne Staccat
163	Tr, Trb, Timp 1	in <b>A</b> jeweils ohne mit Staccat
168	Va 1	<b>A</b> : <i>p</i> , <b>B</b> : <i>p</i>

#### 4. Recordare

24	Vc II 1–2	<b>B</b>
48	Fg II 1	<b>B</b>
58	Cb 1	<b>B</b>
92/		
93/94	Vc, Cb 3	att 4–5
108	Fg II 1	
116		116.1
117		117.1
117		117.2, <b>B</b> : <i>p</i> auf 117.1
117		zu 120.1
117		zu 124.3
149		<b>B</b> : Bogen zu 129.1
151		<b>B</b> : Bogen
151		<b>A</b> : <i>sf</i> , <b>B</b> : <i>p sf</i>
151		<b>B</b> : Decrescendogabel
153	Fg I 1	<b>B</b> : <i>p</i>
153–154	Va I/II	<b>B</b> : Bogen 153.1–154.1 fehlt jeweils

#### 5. Confutatis

20	VII 6	<b>B</b> : Haltebogen zu 21.1 fehlt
28	Fg II 1	<b>A</b> : <i>fp</i> , <b>B</b> : <i>ff</i>
48	VI II 2	<b>B</b> : Decrescendogabel fehlt

#### 6. Lacrimosa

5	Vc 1	<b>B</b> : Haltebogen zu 6.1
8	Cb 1–3	<b>B</b> : <i>cresc.</i>
12	Vc 1–2	<b>B</b> : Bogen
17	Va solo 9	<b>A, B</b> : irrtümlich <i>d'</i> statt <i>des'</i> (vgl. <b>C</b> )
31	Va solo 2–6	<b>B</b> : Bogen bereits ab 31.1
33	Vc	<b>B</b> : Haltebogen zu 34.1
34	Fg 1	<i>cresc.</i> nur in <b>B</b> , nicht in <b>A</b>
37	Timp 1	<b>B</b> : <i>pp</i> fehlt
42	Vc 2	<b>A/B</b> : ohne Staccatopunkt
42	Cb 2	Staccatopunkt nur in <b>B</b> , nicht in <b>A</b>
46–47	Va solo	<b>B</b> : Bogen 46.2–47.1
55	Cor I 2–4	<b>A/B</b> : ohne Staccatopunkte
55	Cor II 2–4	Staccatopunkt nur in <b>B</b> , nicht in <b>A</b>
58	Fg 1	<b>B</b> : <i>f</i>
69	Va solo	<b>A</b> : Bogen 69.1–6, <b>B</b> : <i>r</i>
70	Va solo	<b>A</b> : Bogen 70.1–6

#### Offertorium

#### 7. Domine Jesu Christe

7	VII II 1–8	<b>A</b> : <i>scand.</i>
7	Va 1–8	„in <b>B</b> “
17	Va 1–2	„in <b>B</b> “
23	Fg II 1	
23	Cor I 2	
24	VI II 1	<b>B</b> : <i>scand.</i>
31	Cc	<i>scand.</i>
31		„nur in <b>B</b> , nicht in <b>A</b> “
31		Staccatopunkte
35		„ohne Bogen“
39		
43		Bogen 42.2–43.3 statt 42.2–44.1
		Bogen 44.1–46.1 statt 44.2–46.1
		<b>B</b> : Bogen zu 48.1

#### 8. Hosanna

7	Cor I/II	<b>B</b> : Taktangabe <i>c</i> (4/4-Takt)
7	VII 4	<b>B</b> : irrtümlich „in <b>As</b> “
7	Ob 1–2	<b>B</b> : Haltebogen zu 81.1
91	Fg I 1–2	<b>B</b> : Bogen
91	Ob I 2	<b>B</b> : jeweils Bogen
93	Ob II 1	<b>B</b> : <i>f</i>
93	Clf II 2	<b>B</b> : <i>f</i>
101	Clf II, Cor I 2	<b>B</b> : <i>f</i>
105	Trb III 2	<b>B</b> : <i>f</i>
106	Ob I 2	<b>B</b> : Haltebogen zu 107.1
108	Cor II 1	<b>B</b> : <i>f</i>
109	Tr 2	<b>B</b> : <i>f</i> statt <i>ff</i>

#### 9. Hostias

1	Ob, Fg, Cor I	<b>B</b> : <i>Andante</i> statt <i>Andante con moto</i>
29	VII 3	<b>B</b> : Bogen zu 30.1
44	Cor II 2–3	<b>B</b> : Bogen fehlt
44–48	Fg I	<b>B</b> : Bogen 44.3–48.1 statt Bögen 44.3–46.2 und 47.1–48.1
52	Fg I 3	<b>B</b> : Bogen erst ab 53.1

#### 10. Quam olim Abrahae

1	Ob, Clf, Fg, Cor	<b>B</b> : Taktangabe <i>c</i> (4/4-Takt)
6	Ob 1–2	<b>B</b> : Bogen
21	Clf II 1–2	<b>B</b> : Bogen
23	Cor I 1	<b>B</b> : <i>f</i>
27	Ob II 1–2	<b>B</b> : Bogen

30	Ob II 2	B: Bogen zu 31.1
31	Ob II 2	B: Bogen zu 32.1
33	Fg, Cor I, Trb III 2	B: jeweils <i>f</i>
36	Ob 3	B: <i>f</i>
36	Fg II 1–2	B: Bogen
37	Clf 2	B: <i>f</i>
38	Clf 1–8	B: Bogen
43	Ob II 1–2	B: Bogen
46	Clf I 2	B: <i>f</i>
46	Clf II 3	B: <i>f</i>
49	Ob 1	B: Bogen zu 50.1
51	Cor II 1	B: <i>f</i>
53/55	Clf 4–5	B: jeweils Bogen
57	Ob II, Timp 2	B: jeweils <i>f</i>
57	Clf 2	B: Bogen zu 58.1
58	Cor II 2	B: <i>f</i>
62	Clf 3	B: <i>f</i>
63	Timp 1	B: <i>f</i>
63/ 65/67	Clf I 4–5	B: jeweils Bogen
72	Cor II, Trb II/III 2	B: jeweils <i>f</i>
77	Clf II 1–4	B: Bogen
77	Trb I 2	B: <i>f</i>
79	Ob II 1–4	B: Bogen
79	Tr I, Timp 2	B: jeweils <i>f</i>
80	Tr II 1	B: <i>f</i>
83	Fg II 4	B: Auflösungszeichen fehlt
83	Trb III 1	B: <i>f</i>
95	Ob II 2	B: Bogen zu 96.4
99	Tr, Timp 2	B: jeweils <i>f</i>
100	Cor II 1	B: <i>f</i>
105	Tr II 2	B: <i>f</i>
105	Trb I 1	B: <i>f</i>
106	Cor II 1	B: Bogen zu 107.1
108	Clf 3	B: <i>f</i>
110	Fg 1–2	B: Bogen
111/ 115/120	Timp 2	B: jeweils <i>f</i>
112	Fg 1–2	B: Bogen
116	Cor II 1	B: <i>f</i>
116	Ob II 2	B: Bogen zu 117.4
120	Cor I, Tr I 2	B: <i>ff</i>
123	Tr II 2	B: <i>ff</i>

## Sanctus

### 11. Sanctus

18	Trb III 2	B:
23	Clf II 1–2	B:
53	Vc 1	B:
59	Cor I 1–2	B:
59	Ob I 1	B:
61	Vc 1	B:
66	Ob	B: Auflösungszeichen
67	Fg I	B:
67		B: <i>f</i>
72–		B: <i>f</i>
		B: <i>c</i>

### 12. Benedictus

9	Vc 1–2	B: Bogen
20	Vc 1	B: Bogen zu 21.1
21	Ob II 1–4	B: Crescendo- und Decrescendogabel fehlen
		B: <i>p</i>
29	Ob I 2	A: Bogen 29.2–4, B: Bogen 29.2–30.1
29–30	Ob I	B: Crescendogabel
31	Fg II 1–3	B: 32.2–33.2 Crescendogabel
32–33	Fg I	B: jeweils <i>p</i>
37	Fg, Cor II 2	B: <i>p</i>
49	Cor 3	B: Crescendogabel bis 51.1
50	Fg I 1	B: <i>p</i>
51	Clf 3	B: Crescendogabel 53.2–54.1 fehlt
53–54	Va	A: Bogen 54.1–2, B: Bogen 54.1–55.1
54–55	Clf II	B: Decrescendogabel fehlt
56	Va 2–3	B: <i>p</i>
57	Cor I 1	B: jeweils <i>f</i>
64	Fg 1	Akzent nur in B, nicht
67	Cor I 2	A/B: ohne Akzent
67	Cor II 2	B: <i>p</i> fehlt
68	Fg II 2	B: 73.1–75.1 <i>r</i>
73–75	Ob II	B: Bogen 73.1
73–75	Fg I	B: Decrescendogabel
74	Clf I 1–2	B: De
75	VI I 1	B: B
75	VI II, Vc 1	B: <i>r</i>
75	VI II 3	<i>r</i>
75	Va 3	<i>pp</i>
75	Cb	
76	Vc 1	auf 76.1

### Agnus Dei

13. <i>A</i>		
2	1–2	mit Staccatopunkten
		jeweils Bogen mit Staccatopunkten
11	11.2–8	Bögen 11.2–8 und 12.1–2 statt Bogen 11.2–12.2
		A: Bogen 25.1–3, B: Bogen 25.1–4
		B: Bogen bereits ab 29.2
		B: Auflösungszeichen
		B: Bogen bis 32.1
		B: Bögen 35.3–36.1 und 36.1–37.1 fehlen
		B: Bogen
		A: Bogen 44.1–4, B: Bogen 44.2–4
46	Ob II 1–2	B: Bogen
48	Cb 1	B: Bogen zu 49.1
60	Ob II, Clf II	B: Bogen 60.1–3 statt 2–3
60	Fg I 2–3	B: Bogen fehlt
61	Clf II, Fg II 3	A/B: jeweils mit Staccatopunkt

### Communio

#### 14. Lux aeterna

1	Bläser, Timp	B: <i>Andante tranquillo</i> statt <i>Andante</i>
1	Ob, Fg, Cor, Trb I/III, Timp	B: Taktangabe <i>c</i> (4/4-Takt)
1	Cor I 1–2	B: Bogen fehlt
3	Trb I 1	B: Crescendogabel bereits 2.1
17	Cb 1	B: Bogen zu 18.1
20	Ob I 3–4	B: Bogen
45	Cor I 1	B: Crescendogabel
46	Cor I 1	B: Decrescendogabel