

Wolfgang Amadeus
MOZART

Litaniae
de venerabili altaris Sacramento
KV 243

per Soli (SATB), Coro (SATB)
2 Flauti, 2 Oboi, 2 Fagotti, 2 Corni, 3 Trombe
2 Violini, 2 Viole e Basso continuo
(Violoncello / Fagotto / Contrabbasso, C)

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aller Mozart-Ausgaben
Urtext

Studienpartitur / Study score



Carus 40.057/07



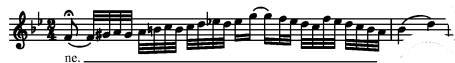
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Auszierungen

Vorschläge für die Ausführung der Fermaten in T. 36 und T. 66 des *Agnus Dei* aus den *Litaniae de venerabili altaris sacramento* KV 243 von Prof. Franz Beyer (© Carus):



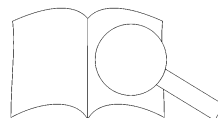
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oder



Lebendes Aufführungsmaterial vor:
Klavierauszug (CV 40.057/03),
CD 40.057/05), 11 Harmoniestimmen
Violino I (CV 40.057/11),
Violino II (CV 40.057/12), Viola (CV 40.057/13),
Violoncello (CV 40.057/14),
Organ (CV 40.057/49).
CD mit einer Einspielung dieser Litanei (CV 83.402).



Vorwort

Die 1776 entstandenen *Litaniae de venerabili altaris Sacramento* KV 243 in Es-Dur sind die letzte und reifste von vier Litaneiversionen, die Wolfgang Amadeus Mozart in seinen Salzburger Jahren komponiert hat. Die Litanei besteht aus sechs Sätzen, die sich in neun unterschiedlich charakterisierte Abschnitte teilen. Dabei orientiert er sich deutlich an den Sakramentslitaneien seiner Salzburger Vorgänger und Zeitgenossen. So ist der vorletzte Satz, „Pignus futurae gloriae“, der Tradition entsprechend als anspruchsvolle Doppelfuge gesetzt, zu deren Ausarbeitung der Komponist eigens die „Pignus“-Fugen Michael Haydns studierte. Die Aura des alten Kirchenstils erweckt auch der cantus firmus im „Viaticum“, der auf den gregorianischen Sakramentshymnus „Pange lingua“ zurückgeht. Die anderen Sätze sind sinfonisch komponiert: Kleinere vier- bis achttaktige Einheiten passen sich dem Wechsel von Anrufung und Bitte an. Durch ihre Wiederholung entstehen vielfältige formale Beziehungen in der langen Reihe der Anrufungen. Jeder größere Abschnitt schließt mit einer Reprise des Anfangs. Daraus ergibt sich jeweils eine zwei- oder dreiteilige Form, ohne den Text wie in Mozarts früheren Litaneien einer Sonatenhauptsatzform zu unterwerfen. In virtuos ausgearbeiteten Arien drückt sich die Verehrung des „lebendigen Brotes“ und des „süßesten Gastmahls“ („Panis vivus“ und „Dulcissimum convivium“) aus. Der besonders weiche Klang der Litanei, bewirkt durch die häufig hervortretenden Holzbläser, steigert sich in *Agnus Dei* durch die Verwendung von drei Soloinstrumenten (Flöte, Oboe und Violoncello) zu äußerster Zartheit. Bebende Streichertremoli hatten sich schon vor Mozart zur Veranschaulichung des Erzitterns vor dem Allerheiligsten im „Tremendum“ etabliert. Die offene Form des Satzes und die dramatische Textauslegung im Chor, der aus einem im Piano „raunenden“ Kopfmotiv in erschütternde Rufe ausbricht, läßt jedoch unverkennbar Mozarts eigene Handschrift erkennen. Die rhythmische Geste der „Tremendum“-Rufe wird bereits im „Hostia sancta“ („Praecelsum“ und „Stupendum“) vorweggenommen, während das Kopfmotiv schon in den Seufzermotiven der ersten Einleitung des Satzes, „Verbum caro factum“

Mozart prägt somit jeden Abschnitt der Litanei in sich aus. Zugleich verbindet er mehrere Abschnitte (3–5 und 7) durch direkte Übergänge und th... jeweils einem Satz. Ein satzübergreifend... entsteht auch durch die fast symmetrischen Sätze: Sie erreicht in der Mitte... weitesten entfernte Unter... mit der Rückkehr zur G... Bogen zum Anfang. Paralle... häufig in Messver... das Kyrie zurück. In der ne... einzelnen Sätze durch die tonart... thematischen Beziehungen... Zyklen und der geglä... Übereinstimmung von Musik... Sakramentslitanei KV 243 ein... urger Kirchenmusik. Hier... seinem Requiem KV 626 wie... äussliche Verwandtschaft des „Panis... Arie „Tuba mirum“ im Requiem

Emme... Juni 2001 Christine Martin

Zur Edition

Hauptquelle der vorliegenden Ausgabe ist die in der Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, unter der Signatur *Mus. ms. autograph. / W. A. Mozart / K.V. 243* aufbewahrte autographe Partitur. Ergänzend herangezogen wurde das aus der Bibliothek von St. Stephan, Augsburg (vormals vermutlich Dominikanerkloster Heilig Kreuz, Augsburg) stammende handschriftliche Stimmenmaterial, von dem beinahe alle Stimmen von Leopold oder W. A. Mozart revidiert wurden. Seit dem Erscheinen der *Litaniae de venerabili altaris Sacramento* in der *Neuen Mozart-Ausgabe** im Jahre 1969 sind keine neuen Quellen und Erkenntnisse zur Überlieferung des Werkes bekannt geworden, sodass der Notentext der vorliegenden Ausgabe mit dem dort veröffentlichten übereinstimmt.

Ergänzte Beischriften wie *Solo, Tutti, simile, cresc.* und *ad 2* erscheinen in der Ausgabe kursiv, ergänzte Akzidenzen wie in der Pedalstimme des „Viaticum“, *dyn...* -ben, Fermaten und Triller sind durch kleine... gemacht, ergänzte Staccatozeichen werden wiedergegeben, ergänzte Bögen sind... kennzeichnet. Auf eine Ergänzung wurde verzichtet.

Als instrumentale Bassstimme... überliefert. Im Tutti-Satz... instrumentalen Bassstimme... und die entsprechende Sopranstimme... im Einsatz der Sopranstimme... mit der Sopranschlüssel bzw... Ausgabe als Violinschlüssel... ein Einsatz... Tenorschlüssel angezei... Violinschlüssel wieder... durch Orgel und 8'-Ins... der Bassstimme spielt die gesamte... und Tutti-Angaben der instrum... die Orgel von Paul Horn ist in der separaten... (CV 40.057/49) enthalten.

... barocker und auch für die Aufführung von Mozarts Messen bis in die zweite Hälfte des 19. Jahrhunderts bezugter Tradition am Salzburger Dom wurden die vokalen Alt-, Tenor und Bassstimmen vor allem in den Tuttiarten von Posaunen verdoppelt; aus den von Mozart revidierten Posaunenstimmen des Salzburger Stimmenmaterials wird aber deutlich, dass dieses auch bei Pianostellen der Fall war. In seinen autographen Partituren kennzeichnet Mozart Posaunenpartien nur dann, wenn sie von den Vokalstimmen abweichen, wie beispielsweise im „Tremendum“ und im „Viaticum“ der vorliegenden *Litaniae de venerabili altaris Sacramento* KV 243. Hier werden die Posaunen auch obligat im instrumentalen Satz eingesetzt. Eng mensurierte Posaunen werden dem zarteren Klang der Instrumente zur Zeit Mozarts am ehesten gerecht. Eigene Posaunenstimmen in den jeweiligen Schlüsseln... material zur vorliegenden Au...

* Wolfgang Amadeus Mozart, *Die Geistliche Gesangswerke, Wei Litaneien*, hrsg. von Hellmut Fricke, Kassel usw. 1969, S. 251–372.



Foreword

The *Litaniae de venerabili altaris Sacramento* KV 243 in E flat, written in 1776, are the last and most mature of the four Litany settings composed by Wolfgang Amadeus Mozart during his years at Salzburg. This Litany consists of six movements divided into nine different, distinguished sections. Clearly, Mozart used as models for his work the sacramental litanies of his Salzburg predecessors and contemporaries. Thus for the penultimate movement, "Pignus futurae gloriae," set traditionally as a demanding double fugue, Mozart made a special study of the "Pignus" fugues by Michael Haydn. The spirit of the ancient church style of composition is also evoked by the cantus firmus in the "Viaticum," derived from the Gregorian plainsong sacramental hymn "Pange lingua." The other movements are symphonic in conception: four-bar or eight-bar units present the various invocations and entreaties. Repetition of these phrases creates a wealth of formal relationships during the long series of invocations. Each of the longer sections concludes with a recapitulation of the opening. This produces on each occasion a two-part or three-part form, without subordinating the words to the demands of sonata form as in Mozart's earlier litanies. Lavishly decorated virtuoso arias express veneration of the "living bread" and the "sweetest banquet" ("Panis vivus" and "Dulcissimum convivium"). The especially gentle tone colour of this Litany, achieved through the frequent employment of woodwind instruments, attains the utmost delicateness in the *Agnus Dei* through the use of three solo instruments (flute, oboe and cello). Quivering string tremolos had been used before Mozart's time to depict awe before the Holy of Holies in the "Tremendum." Here, however, the open form of this movement and the dramatic setting of the words for the chorus, beginning with the quiet "whispering" of the opening motive which then rises to shattering exclamations, clearly reveal Mozart's unmistakable hand. The rhythmical gesture of the "Tremendum" outburst is already foreshadowed in "Hostia sancta" ("Praecelsum" and "Stupendum"), while the opening motive has been suggested by the sighing slow introduction to the movement, "Verbum."

Mozart thus gave an individual character to each of the Litany. At the same time, by means of symphonic relationships, in two instances (3–5, 6 and 7) into a single movement, he also created, in part, by the use of the same motives, a unity of the movements: at the beginning of the third lower than the first (a minor), and returns to the original key. Parallel to this the *Agnus Dei* is a related thematic element of the Mass – related thematic element of individual movements and their relationships. The innovative joining of the movements is also successful formal correspondence also with regard to content, and KV 243 represents a high point in church music. Later, he would continue with his *Requiem* KV 626, as is impressively shown by such factors as the thematic relationship between "Panis vivus" in the Litany and the aria "Tuba in requiem."

Emmeningen, June 2001
Translation: John Coombs

Christine Martin

Concerning the edition

The principal source for this edition is the autograph score, which is kept at the Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, shelf no. *Mus. ms. autograph / W. A. Mozart / K. V. 243*. In addition, a set of handwritten manuscript parts from the Bibliothek von St. Stephan, Augsburg (probably it was previously the Dominikanerkloster Heilig Kreuz, Augsburg) were consulted. Practically all of these parts were revised by Leopold Mozart or W. A. Mozart. Since the appearance of the *Litaniae de venerabili altaris Sacramento* in the *Neue Mozart-Ausgabe** in 1969 no new sources or information concerning the work's history have come to light, so the basic musical text of the present edition is identical to that in the publication mentioned.

Additional indications such as *Solo*, *Tutti*, *simile*, *rit.*, *accel.* and *rit.* are printed in this edition in italics, added accidentals and notes, such as the pedal tones in the "Viaticum" and dynamic markings, *fermate* and trills are identified in the original print; added staccato marks are added slurs are printed as broken lines. The changes have been made to the figures of the

The *Violone* and *Fagotto* parts. In tutti sections, the parts for the bass line are determined by the parts of the organ and corresponding changes. At the beginning of the organ part, the use of the organ is replaced in this edition by the use of the organ part, accompanied by organ alone; an organ part is written by the use of tenor clef (for the organ) and treble clef at the lower octave (for the organ and 8' instruments); an organ part is accompanied by the entire continuo organ realization by Paul Horn is contained in organ part (CV 40.057/49).

The present edition follows a baroque tradition, which is known to have been followed in performances of Mozart's masses at St. Stephan, Augsburg Cathedral until the second half of the 19th century, especially in tutti passages, the vocal alto, tenor and bass parts were doubled by trombones. It is clear from the trombone parts in the Salzburg performance material, which were revised by Mozart, that the trombones doubled the choral voice parts even in piano sections. In his autograph scores Mozart indicated trombone parts only when they differed from the vocal parts, as is the case in "Tremendum" and in "Viaticum" of the *Litaniae de venerabili altaris Sacramento* KV 243. In the present edition the trombones are treated as obligato instruments for such passages. Narrow-bore trombones are best suited to reproduce the gentler sound of the instruments of Mozart's time. Separate trombone parts, each with the appropriate clef, have been included in the published performance material (CV 40.057/09).

* *Wolfgang Amadeus Mozart: Geistliche Gesangswerke*, ed. by Hellmut Federhofer, etc. 1969, p. 251–372.



Avant-propos

Les *Litaniae de venerabili altaris Sacramento* KV 243 en mi bémol majeur de 1776 sont les dernières des quatre litanies écrites par Wolfgang Amadeus Mozart durant les années passées à Salzbourg. Ce sont aussi les plus mûres. Les Litanies sont composées de six mouvements divisés en neuf sections de caractère différent. Mozart s'y oriente nettement sur les litanies du Sacrement écrites par ses prédécesseurs et ses contemporains salzbourgeois. C'est ainsi que l'avant-dernier mouvement « *Pignus futurae gloriae* » prend selon la tradition la forme d'une double fugue de haut niveau et que le compositeur étudia les fugues « *Pignus* » de Michael Haydn spécialement pour sa rédaction. Le cantus firmus du « *Viaticum* » qui s'inspire de l'hymne sacramentel grégorien « *Pange lingua* » révèle aussi l'influence du style sacré ancien. Les autres mouvements sont composés symphoniquement : Des unités de plus petite taille de quatre à huit mesures s'adaptent à l'alternance d'invocations et de prières. Leur répétition crée des liens formels variés dans la longue série d'invocations. Chaque section plus importante s'achève par une reprise du début. Il en résulte à chaque fois une forme en deux ou trois parties sans que le texte soit soumis à une forme de mouvement de sonate comme dans les litanies précédentes écrites par Mozart. L'adoration du « pain de vie » et du « repas le plus doux » (« *Panis vivus* » et « *Dulcissimum convivium* ») s'exprime dans des airs ornés avec virtuosité. Le ton particulièrement moelleux des Litanies résultant de l'utilisation fréquente des bois s'intensifie dans l'*Agnus Dei* par l'emploi de trois instruments solos (flûte, hautbois et violoncelle) en atteignant alors une douceur extrême. Les tremolos frissonnants des cordes s'étaient déjà établis avant Mozart dans le « *Tremendum* » pour symboliser le frisson éprouvé devant le Saint des Saints. La forme ouverte du mouvement et l'interprétation dramatique du texte au chœur éclatant en cris bouleversants à partir d'un motif initial « chuchotant » en piano permet cependant de reconnaître indubitablement l'écriture propre à Mozart. Le geste rythmique des cris du « *Tremendum* » est déjà anticipé dans le « *Hostia sancta* » (« *Prae caelum* » et « *Stupendum* ») alors que le motif initial est déjà dans les motifs soupirants de la lente introduction « *Verbum caro factum* ».

Mozart caractérise ainsi chaque section de litanies individuelle. En même temps, il unit par ses passages directs et des rapports dépassant le cadre des mouvements presque symétrique de la tierce inférieure (ut majeur de mi bémol majeur au milieu) de la dernière section. Parallèlement à l'écriture dramatique de la *Kyrie*, comme les litanies du Sacrement, Mozart pour Salzbourg utilise des mouvements à caractère symphonique et aux rapports thématiques et à l'accord existant entre texte et musique. Le thème de vue de la forme que du contenu viendra dans son *Requiem* KV 626 qui a été thématiquement existant entre le « *Panis vivus* » et l'aria « *Tuba mirum* » du *Requiem*.

Emmené en juin 2001
Traduction : Jean Paul Mènière

Christine Martin

Sur l'édition

La source principale de la présente édition est la partition autographe conservée à la Staatbibliothek zu Berlin, Preußischer Kulturbesitz sous la cote *Mus. ms. autograph. / W. A. Mozart / K. V. 243*. On a consulté secondairement le matériel d'exécution provenant de la bibliothèque de l'église St. Etienne d'Augsbourg (et sans doute conservé auparavant au couvent dominicain de la Sainte Croix à Augsburg) dont presque toutes les parties séparées furent révisées par Léopold ou par W. A. Mozart. Depuis la parution des *Litaniae de venerabili altaris Sacramento* dans la *Neue Mozart-Ausgabe** en 1969 aucune nouvelle source n'a été découverte ni aucun élément nouveau concernant la tradition de l'œuvre. Le texte musical de la présente édition est par conséquent identique à celui de l'édition de référence.

Les indications supplémentaires introduites dans l'édition sont signalées par des italiques (mentrions, *simile*, *cresc.* et *a2*), un corps plus petit (altérations, notes – comme dans la partie de pédalier), des indications de dynamique, points d'ornement (traits (*staccato*), des pointillés (arcs) et des crochets pour compléter le chiffrage de la basse.

On possède comme partie séparée la *Fagotto* dans les éditions antérieures à la basse instrumentale est dénotée par les vocales et leur armature r. Les parties de soprano ou d'alto sont notées dans une clef d'ut-1^{ère} ou une clef d'ut-2^{ème} (noté en clef de sol octave inférieure). L'entrée de la partie de basse instrumentale ne sont pas seulement concernant la distribution des parties mais également désigner des préludes, des études postludes instrumentaux. La réalisation de l'édition proposée par Paul Horn a été éditée séparément (0.057/49).

Les usages baroques, et conformément à la tradition d'exécution des messes de Mozart attestée à la cathédrale de Salzbourg jusqu'au milieu du XIX^e siècle, les parties vocales d'alto, de ténor et de basse étaient renforcées par des trombones, principalement dans les tutti, et même dans les passages piano, comme l'indiquent les parties de trombone du matériel d'exécution révisé par Mozart. Dans ses partitions autographes, Mozart ne signale les parties de trombone que lorsqu'elles divergent des parties vocales, comme, par exemple, dans le « *Tremendum* » et le « *viaticum* », des *Litaniae de venerabili altaris Sacramento* KV 243.

Les trombones interviennent également ici comme instruments obligés. Des trombones à diapason court rendront sans doute au mieux le son doux des instruments de Mozart. On trouvera dans les parties de trombones séparées dans les

* Wolfgang Amadeus Mozart, *Die Geistliche Gesangswerke*, gr. vol. 1 : Litanien, éd. par Heiko König, Kassel, etc., 1969, p. 1.



Litaniae de venerabili altaris Sacramento

KV 243

Wolfgang Amadeus Mozart
1756–1791
komponiert 1776

I. Kyrie

Andante moderato

Oboe I, II

Corno I, II
in Mi \flat /Es

Violino I

Violino II

Viola I, II

Soprano

Alto
Trombone alto

Tenore
Trombone tenore

Basso
Trombone

Orch.

Solo

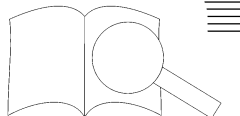
p 2 4 6 6 6 7

Available on CD with Estonian Philharmonic Chamber Choir, dir. by Tõnu Kaljuste (CV 83.402)

Aufführungsdauer / Duration: ca. 33 min.

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Urtext

7

Solo

Tutti

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

Ky

Solo

Tutti

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

Solo

Tutti

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

Solo

Tutti

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

Solo

Tutti

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

6 6 7 7 2 3 4 4

5 4 3 2 3 2 2

14

Solo

Tutti

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

Solo

Tutti

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

Solo

Tutti

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

Solo

Tutti

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

Solo

Tutti

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

Solo

Tutti

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

Solo

Tutti

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

4 6 6 7 7 2 3

2 5 4 3 2 3

p *tasto solo*

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21

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

f *Tutti* *Solo*

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

f *Tutti*

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

f *Tutti*

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

f *Tutti*

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

f *Tutti*

4 2 6 6 6 4 3 *p* 8

26

au Chri - ste ex - au - di nos, ex - au - di

Chri - ste ex - au - di

- ste, Chri -

- ri - ste, Chri -

6 8 46 b6 46



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30

f *Tutti*
 nos. — Pa - ter de coe - lis De - us, de coe - lis De - us,
 nos. — Pa - ter de coe - lis De - us, de coe - lis De -
 nos. — Pa - ter de coe - lis De - us, de coe - lis
 nos. Pa - ter de coe - lis De - us, de coe

6 4 5 3 3 4 3 6 3 3 3 4 3

34

p *f*
 mi - se - re - re, mi - se - re - re no -
 re, mi - se - re - re, mi - se - re - re no -
 re - re, mi - se - re - re no - bis, mi
 se - re - re, mi - se - re - re no - bis, mi

p *f* *tasto solo*

6 7 6 4 4 2 6 7 4 3 2 9 5



39

bis. Fi - li Re - dem - ptor, Re - dem - ptor mun - di De -
 bis. Fi - li Re - dem - ptor, Re - dem - ptor mun - di
 bis. Fi - li Re - dem - ptor, Re - dem - ptor
 bis. Fi - li Re - dem - ptor, Re - dem - ptor

Solo Tutti

6 4 4 $\frac{3}{4}$ 4 6 2

45

mi - se Spi - ri - tus San - cte De - us, San - cte
 so - bis. Spi - ri - tus San - cte De - us, San - cte
 re - no - bis. Spi - ri - tus San - cte
 - re - re - no - bis. Spi - ri - tus San - cte

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

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

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

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

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

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

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

5 3 3 4 $\frac{3}{4}$



De - us, mi - se - re - re - no - bis, mi

De - us, mi - se - re - re,

De - us, mi - se - re

De - us, mi - se - re se -

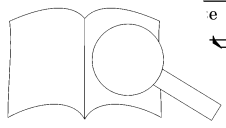
re - re no - bis, mi - se - re - re, mi - se -

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

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

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

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68

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

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

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

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

6 6 7
5 4 3

p *tasto solo*

73

ni - se - re-re no - - bis.

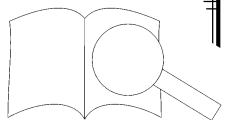
ni - se - re-re no - - bis.

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

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

2 6 6 6 7
4 5 4 3

f *Tutti*



2. Panis vivus

Allegro aperto

Oboe I, II

Corno I, II
in Mib/Es

Violino I

Violino II

Viola I, II

Tenore

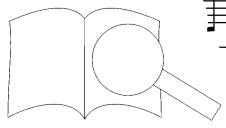
Bassi ed Organo

Musical score for the first system, measures 1-4. Instruments include Oboe I, II; Corno I, II; Violino I, II; Viola I, II; Tenore; and Bassi ed Organo. Dynamics include *f* and *Solo*. The bass line is marked with a *f* dynamic.

Musical score for the second system, measures 5-12. Includes piano (*p*) and forte (*f*) dynamics. The bass line has a *f* dynamic.

Musical score for the third system, measures 13-20. Includes various dynamics and fingerings. The bass line has a *f* dynamic.

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12

4 6 6 5 4 6

fp *fp* *p*

p *tast*

16

f

6 5 3 4

7 6 7

20

p

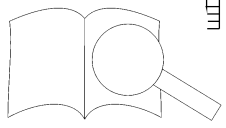
Solo

Pa

p

7 7

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vi - vus, qui de coe - lo de - scen - di - sti, mi - se -

re-re, mi - - se-re - r

De - us ab - scon - di - tus et - Sal - va -



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36

fru-men-tum e - le - cto-rum, mi - se - re - re no - bis, mi -

p *tasto solo*

41

- se - re - re no - bis.

45

um ger - mi-nans vir - gi-nes,

p *tasto solo*

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49

mi - se - re - re - no - bis. Pa - nis pin - guis de -

p tasto solo *f* *fp* *fp* *f*

*h*3 *f* *h*6 *fp*6 *fp*6 *b*5

53

li - ci - ae re - gum, re -

fp *fp* *f* *p*

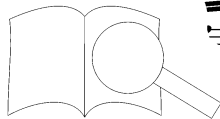
*h*3 *h*6 *f* *p*

*h*4 2 6 *b*5

57

p *f*

*h*4 2 6 6 *h*6 *h*3



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60

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

7 46

65

bis, mi - se - re - - - - - bis.

fp cresc. simile

43 5 6 4 5

69

bis, mi - se - re - - - - - bis.

fp

6 5 6 6 5 5 6 4

4 93

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73

a2

tr

p

p

7 7 6 46

ju - ge,

76

simile

f

p

f

p

f

ju - ge sa - cri - f ob - la - ti - o mun - da,

43 #5 6 45 5 6 5

80

p

f

ni - se - re - re no - bis. A - gnus abs - que ma - cu - la,

4 2 5 6 b6 5 7 6 7 8 7 6 5 b3



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85

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

$b7 - 6 - \frac{9}{b5} - \frac{8}{b4} - \frac{7}{3} - \frac{6}{2} - \frac{7}{3}$ *f* 1 1 1 1

90

Men - sa an - ge - lo - rum

p 6 5

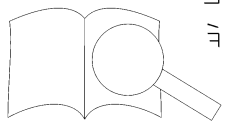
94

sca, mi - se

simile *p* *fp*

f 6 6 7 *p*

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97

se - re - re no - bis,

8 7 6 8 7 6 5
6 5 4 6 5 4 3

6 5 4 5 6 b5 4 3 #5 6 4 5

100

mi - se - re - re no -

6 5 4 5 6 b5 4 3 #5 6 4 5

5 3 6 5 6 9 8 3 6 7

103

Man - na ab - scon - di - tum

p tasto solo

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108

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

f¹ *f* *fp* *fp*

f *f* *fp* *fp*

f *f* *fp* *fp*

f *f* *fp* *fp*

4 6 5 46

112

Me - mo - ri - a

p *p* *fp* *fp*

p *p* *fp* *fp*

p *fp* *fp*

p *f* *f* *6* *6*

116

mi - ra - bi - li - um De - i, pa - nis

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

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

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

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

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

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

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

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

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

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

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

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

tasto solo 6 6 6 6

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121

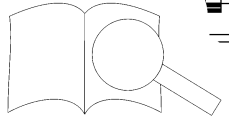
stan - ti - a - lis, mi - - se - - re -

125

128

re, mi -

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132

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

6 6 - 6 5 3 fp 6 fp

137

no - - - bis.

5 3 f

141

7 6 - 7 - 7

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3. Verbum caro factum

Largo

Oboe I, II

Corno I, II
Mi \flat /Es

Violino I

Violino II

Viola I, II

Soprano
Tutti *f* Ver - bum ca - ro fa - ctum, ha

Alto
Trombone alto
Tutti *f* Ver - bum ca - ro fa - ctum, ha

Tenore
Trombone tenore
Tutti *f* Ver - bum ca - ro fa - ctum, ha

Basso
Trombone basso
Tutti *f* Ver - bum ca - ro fa - ctum, ha

Bassi ed Organo
Tutti *f* Ver - bum ca - ro fa - ctum, ha

6 6 # 6 \flat 6 6 7
4 3 5 \flat 4 \flat 3

3

no-bis m

-1

is, -re. Ver - bum ca - ro fa - ctum, ha - bi-tans in

-i-se-re-re. Ver - bum ca - ro fa - ctum, ha - bi-tans in

in

6 6 6 6 6 6 6 6
4 4 4 4 4 4 4 4
3 3 3 3 3 3 3 3
5 \flat 5 \flat 5 \flat 5 \flat 5 \flat 5 \flat 5 \flat 5 \flat
b \flat b \flat b \flat b \flat b \flat b \flat b \flat b \flat
3 3 3 3 3 3 3 3
6 5 4 - 4 3
5 \flat 4 3

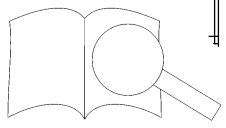
no-bis, mi-se-re-re, mi - - se re re re re
 no-bis, mi-se-re-re, mi - - se re re re re re
 no-bis, mi-se-re-re, mi - - se re re re re re
 no-bis, mi-se-re-re, mi - - se

b6 5 4 4 f 6 p f p f p f p f p

mi-se se-re-re no - - - bis.
 -se-re-re no - - - bis.
 -se-re-re, mi-se-re-re no - - - bis.
 mi-se-re-re no - - - bis.
 decresc.
 muta in Do/C
 decresc.
 decresc.
 decresc.
 decresc.
 p 4 2 6 46 b3 6 7 8 43

tasto solo

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4. Hostia sancta

Allegro comodo

p in Do/C

p

Solo

Ho - sti - a san - cta, my - ste - ri - um

Solo

Ca - lix be - ne - di - cti - o - nis, my -

Solo

p *tasto solo*

Tutti f

mi - Prae - cel - sum, prae - cel - sum, prae - cel - sum

Tutti f

o - bis. Prae - cel - sum, prae - cel - sum, prae - cel - sum

Tutti f

Prae - cel - sum, prae - cel - sum, prae - cel - sum

Tutti f

Prae - cel - sum, prae - cel - sum, prae - cel - sum

Tutti f

Prae - cel - sum, prae - cel - sum, prae - cel - sum

f

$\frac{5}{3}$ \flat_3

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12

et ve - ne - ra - bi - le Sa - cra - men - tum, sa - cri - fi - ci
 et ve - ne - ra - bi - le Sa - cra - men - tum, sa - cri - fi
 et ve - ne - ra - bi - le Sa - cra - men - tum, sa - cri
 et ve - ne - ra - bi - le Sa - cra - men - tum,

6 4 6 6 5 #

16

o - mni - um mi - se - re - re, mi - se - re - re,
 - mum, mi - se - re - re, mi - se - re - re,
 - ctis - si - mum, mi - se - re - re, mi
 san - ctis - si - mum, mi - se - re

1 p p p p

6 6 5 4 # p *tasto solo*

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22

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

6 6 6 6 4/6 6 6

26

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

6 - 6 - 5 - 3
 6/4 3
 [6] 6/4 5
 f 4/4 5 - #3 -

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31

p

p

p

p

Solo

Ve - re pro -

36

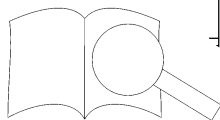
to - ri

de - fun - ctis, coe - le - ste an - ti - do - tum,

Solo

Coe - le - ste an - ti -

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42

quo a - pec - ca - tis prae - ser - va - mur, *f* **Tutti** *f* stu - pen - dum, stu - pen - dum, im
ca - tis prae - ser - va - mur, *f* **Tutti** *f* stu - pen - dum, stu - pen - dum, stu - pen - dum, stu - pen - dum

f 5 # 6 4

48

su - ni - a mi - ra - cu - la, *p* mi - se - re - *p* mni - a mi - ra - cu - la, *p* mi - se - *p* mni - a mi - ra - cu - la, *p* pra o - mni - a mi - ra - cu - la, *p* mi -

6 #2 4 4 6 4 4 6 4 7 6 # - *tasto solo*



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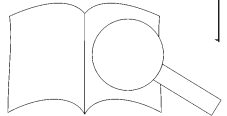
53

Musical score for measures 53-57, including vocal lines and piano accompaniment. The score includes lyrics: re - re, mi - se - re - re, mi - se - re - re, mi - se - re - re, re - re, mi - se - re - re, mi - se - re - re, mi - se - re - re, re - re, mi - se - re - re, mi - se - re - re, mi - se - re - re, re - - - re, re - - - re, re - - - re, re - - - re.

58

Musical score for measures 58-62, including vocal lines and piano accompaniment. The score includes lyrics: re - re, re no - - bis, mi - se - re - re, mi - se - re - re no - - bis, mi - se - re - re no - - bis, mi - se - re - re, mi - se - re - re no - - bis, mi - se - re - re, mi - se - re - re no - - bis, mi - se - re - re, mi - se - re - re no - - bis, mi - se - re - re, mi - se - re - re no - - bis, mi - se - re - re, mi - se - re - re no - - bis, mi - se - re - re, mi - se - re - re no - - bis, mi - se - re - re, mi - se - re - re no - - bis, mi - se - re - re, mi - se - re - re no - - bis, mi - se - re - re, mi - se - re - re no - - bis, mi - se - re - re, mi - se - re - re no - - bis.

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63

fp fp f

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

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

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

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

fp 6 6 fp 6 7 #3

4 4 5 3

4 - #5 #3

7 7 #3 #3

68

p p

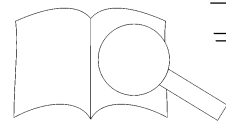
Solo

Sa - era - tis - si-ma Do - mi - ni-cae pas-si-

p

p *tasto solo*

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Solo
Do - num trans - scen - dens o - mnem ple - ni - tu - em,
o - nis com - me - mo - ra - ti - o,
Solo
Do - num trans - scen - dens o - mne

me - mo - ri - a - le prae - ci - pu - um di - vi - ni a - mo - ris,
prae - ci - pu - um di - vi - ni a - mo - ris,
a - le prae - ci - pu - um di - vi - ni a - mo - ris,
ri - a - le prae - ci - pu - um di - vi - ni a - mo - ris

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85

di - vi - nae af - flu - en - ti - a lar - gi - ta - tis, mi - se - e,

92

mi - Sa - cro - san - - ctum et au - gu -
 Sa - cro - san - - ctum et au - gu -
 Sa - cro - san - - ctum
 Sa - cro - san - - ctum
 Sa - cro - san - - ctum

f *3* *4* *2*

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97

stis - si - mum my - ste - - ri - um,
 stis - si - mum my - ste - - ri - um,
 stis - si - mum my - ste - - ri - um,
 stis - si - mum my - ste - - ri - um,

6 7

101

nar - - - ma - cum im - mor - ta - li - ta - tis,
 phar - - - ma - cum im - mor - ta - li - ta - tis,
 phar - - - ma - cum im - mor - ta - li - ta - tis,
 phar - - - ma - cum im - mor - ta - li - ta - tis,

Solo
 Solo
 Solo
 Solo

p *tasto solo*

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

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

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

Tutti
mi - se - re - re.

f 6 6 6 6 6 6 6

re-re no

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

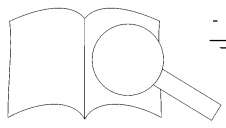
mi - se - re - re - no - bis, mi - se -

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

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

6 - 6 - 5 -
5 - 4 - 3 -

p *tasto solo*



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117

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

6 6 5 - fp 6 6 7 4 f 6 6 5 - fp 6 6 7 4 f 6 6 5 -

123

re - -
e - -
bis.
re no - bis.

muta in Fa/F

f 4 6 - 4 5 - 4 3 -

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5. Tremendum

Adagio

Oboe I, II

Fagotto I, II

Corno I, II
in Fa/F

Trombone alto

Trombone tenore

Trombone basso

Violino I

Violino II

Viola I, II

Soprano

Alto

Tenore

Ba. *Solo*

The musical score is for the piece '5. Tremendum' and is marked 'Adagio'. It features a variety of instruments including Oboe I, II; Fagotto I, II; Corno I, II in Fa/F; Trombone alto, tenore, and basso; Violino I and II; Viola I, II; Soprano; Alto; Tenore; and a Solo Bassoon (Ba.). The score is written in common time (C) and includes dynamic markings such as *p* (piano) and *f* (forte). A large watermark is present across the page, reading 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag'.

4

p

Tre - - - .n, tre-men - dum, tre-men - dum

p

Tre - - - dum, — tre-men - dum, tre-men - dum

p

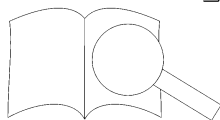
men - dum, — tre-men - dum, tre-men - dum

p

Tr - - - men - dum, — tre-men - du

p 8 8 8 8 8 8 *f*

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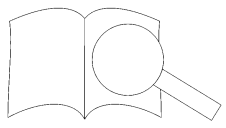
ac i - cra - men - - - tum,

ac fi - cum Sa - cra - men - - - tum,

- vi - fi - cum Sa - cra - men - - - tum,

vi - vi - fi - cum Sa - cra - men -

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8

mi - se - re - re no Pa - nis, pa - nis o-mni - pot -

mi - se - re - re Pa - nis, pa - nis o-mni - pot -

- bis. Pa - nis, pa - nis o-mni - pot -

re no - bis. Pa - nis,

6 ———— $\frac{b7}{43}$ ———— $\frac{b6}{4} - \frac{b5}{3}$ - $b3$ 6 $\frac{46}{5}$ # $\frac{b3}{3}$ 6 $\frac{8}{4}$ $\frac{b}{3}$

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11

en - ti - a ve - ia - ctus, tre - men - dum

en - ti - o - ro fa - ctus, tre - men - dum

- bi ea - ro fa - ctus, tre - men - dum

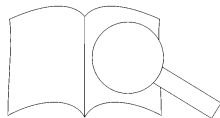
ver - bi ea - ro fa - ctus,

5
b3

4
2 b3

7
b6 4

8
b5
#3



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13

Sa - - era mi - se - re - re
 Sa - - tum, mi - se - re - re
 - men - - tum, mi - - se - re - re
 - era - men - - tum, mi -

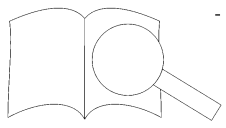
46 44 43 46 45 43

15

p *f* *a 2* *f* *f* *f*

no - - - bis. In - - cru - en - tum sa - cri -
 no - - In - - cru - en - tum sa - cri -
 In - - cru - en - tum sa - cri -
 - bis. In - - cru -

b6 4 b7 4/3 b3 b5 6 4 5 b 6 4/6 b3 b



Musical notation for the first system, including vocal lines and piano accompaniment. Dynamics include *p* and *f*.

Musical notation for the second system, including vocal lines and piano accompaniment. Dynamics include *p* and *f*.

Musical notation for the third system, including vocal lines and piano accompaniment. Dynamics include *p* and *f*.

Vocal lines with lyrics:

fi - ci-um, mi - bis. Tre-men - dum

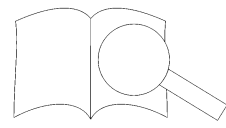
fi - ci-um, re no - bis. Tre-men - dum

fi se - re - re no - bis. Tre-men - dum

mi - se - re - re no - bis.

Musical notation for the fourth system, including piano accompaniment. Dynamics include *p* and *f*. Chord symbols: $\frac{5}{b3}$, $\frac{b4}{2}$, $b3$, $\frac{47}{b6}$, $\frac{8}{4}$, $\frac{8}{b3}$.

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19

p

p

p

Sa - - cr

mi - se - re - re

p

Sa - - tum,

mi - se - re - re

p

- men - - tum,

mi - se - re - re

p

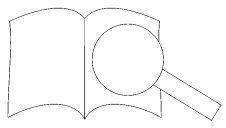
- cra - men - - tum,

mi

p

p b_5

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21

no - - - bis. et con - vi - - va,
 no - - - Ci - bus et con - vi - - va,
 ne Ci - bus et con - vi - - va,
 bis. Ci - bus et con - vi

♯6
♭4
♭7
3
♭5
♯3
♭3
6
♯5
3
♯6
♭5

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First system of musical notation. The vocal line (treble clef) has a whole rest followed by a half note G4. The piano accompaniment (bass clef) starts with a piano (*p*) dynamic and a half note G3, followed by quarter notes F3, E3, and D3. A second measure shows a forte (*f*) dynamic with a half note G4 and a half note F4.

Second system of musical notation, primarily piano accompaniment. It features a half note G4 in the vocal line and a half note G4 in the piano line, with a forte (*f*) dynamic.

Third system of musical notation. The piano accompaniment (left hand) has a piano (*p*) dynamic and a half note G3, followed by quarter notes F3, E3, and D3. The vocal line (right hand) has a half note G4 and a half note F4, with a forte (*f*) dynamic.

Fourth system of musical notation. The piano accompaniment (left hand) features a complex texture with sixteenth notes, starting with a piano (*p*) dynamic. The vocal line (right hand) has a half note G4 and a half note F4, with a forte (*f*) dynamic.

Fifth system of musical notation. The vocal line (treble clef) has a half note G4 and a half note F4, with lyrics "mi - se - re - re". The piano accompaniment (bass clef) has a half note G3 and a half note F3, with a piano (*p*) dynamic.

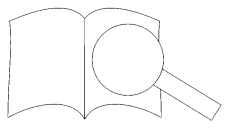
Sixth system of musical notation. The vocal line (treble clef) has a half note G4 and a half note F4, with lyrics "mi - se - re". The piano accompaniment (bass clef) has a half note G3 and a half note F3, with a piano (*p*) dynamic.

Seventh system of musical notation. The vocal line (treble clef) has a half note G4 and a half note F4, with lyrics "bis, mi - se - re - re". The piano accompaniment (bass clef) has a half note G3 and a half note F3, with a piano (*p*) dynamic.

Eighth system of musical notation. The vocal line (treble clef) has a half note G4 and a half note F4, with lyrics "re no - bis, mi - se". The piano accompaniment (bass clef) has a half note G3 and a half note F3, with a piano (*p*) dynamic.

Ninth system of musical notation. The piano accompaniment (bass clef) has a half note G3 and a half note F3, with a piano (*p*) dynamic. Chord symbols are provided below the staff: $b_6/4$, $6/4$, b_3 , $b_6/4$, $5/4_3$, and $b_7/4_3$.

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25

Musical notation for the first system, including vocal lines and piano accompaniment. The piano part features a melodic line in the left hand and a rhythmic accompaniment in the right hand. Dynamics include piano (*p*) and fortissimo (*f*).

Musical notation for the second system, including vocal lines and piano accompaniment. The piano part continues with melodic and rhythmic lines. Dynamics include piano (*p*) and fortissimo (*f*).

Musical notation for the third system, including vocal lines and piano accompaniment. The piano part features a complex rhythmic texture in the right hand. Dynamics include piano (*p*) and fortissimo (*f*).

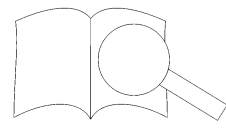
Musical notation for the fourth system, including vocal lines and piano accompaniment. The piano part features a complex rhythmic texture in the right hand. Dynamics include piano (*p*) and fortissimo (*f*).

Musical notation for the fifth system, including vocal lines and piano accompaniment. The piano part features a complex rhythmic texture in the right hand. Dynamics include piano (*p*) and fortissimo (*f*).

Musical notation for the sixth system, including vocal lines and piano accompaniment. The piano part features a complex rhythmic texture in the right hand. Dynamics include piano (*p*) and fortissimo (*f*).

Musical notation for the seventh system, including vocal lines and piano accompaniment. The piano part features a complex rhythmic texture in the right hand. Dynamics include piano (*p*) and fortissimo (*f*).

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27

ac vi - ac - vi - fi-cum, Sa - cra - men - - - -

ac - , ac vi - vi - fi-cum, Sa - cra - men - - - -

vi - fi-cum, ac vi - vi - fi-cum, Sa - cra - men - - - -

vi - vi - fi-cum, ac vi - vi - fi-cum, Sa -

44 6 b3 b6 5 7 6 45
2 3 3 3 4 3

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29

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

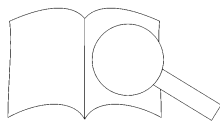
tum, mi - se - re - re no - - bis.

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

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

b3 4/2 6 5 b5 b3 4/2

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6. Dulcissimum convivium

Andantino

Flauto I, II

Fagotto I, II

Corno I, II
in Fa/F

Violino I

Violino II

Viola I, II

Soprano

Bassi ed Organo

con sordino

con sordino

con sordino

Solo

Dul - cis - si - mum con

Carus-Verlag

14

p *crescendo* *p* *f* *3*

fp *fp* *p* *f* *3*

p *fp* *fp* *f* *3*

fp *fp* *f* *3*

tr *tr* *f* *3*

si - stunt An - - ge-li mi-ni

5 4 6
4 2 6

20

f *p*

Sa - cra - men - tum pi - e - ta - tis,

f 6 7 *p* *tasto solo*

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ta - tis mi - se - re - re no - bis,

re

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33

p

p

p

p

re, re

7 43 6 4 = 7 43 =

37

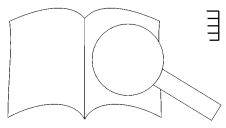
a 2
f

f

f
p
f
p

Of - fe - rens et ob

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41

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

7 4 = 6 5 =

45

- bis, mi - se - re - re. Spi -

4 6

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50

a 2

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

f *p* *tr* *fp* *fp*

f *p* *tr* *fp* *fp*

f *p* *tr* *fp* *fp*

dul - ce - do in pro - pri - o fon - te, pro

*f*₆ *p* 6 4 7 3 6 5 4 2 6

56

crescendo

p *f* *f* *p*

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

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

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

te - de - gu - sta - ta,

6 6 4 3 *f* 6

61

fe - cti-o a-ni - ma-rum, a - ni - ma -

f

f $\frac{4}{2}$ 6 6

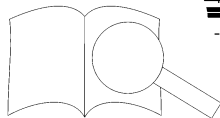
66

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

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

p *f* *p*

$\frac{4}{6}$ $\frac{4}{4}$ $\frac{8}{3}$ = $\frac{4}{2}$ $\frac{6}{3}$ $\frac{3}{\#3}$ $\frac{5}{3}$ $\frac{3}{\#3}$ $\frac{4}{5}$



70

f *p*

f *p*

f *p*

f *p*

f *p*

f *p*

6 6 6 6 6 6

2 2 2 2 2 2

3 3 3 3 3 3

b5

f *p* *f* *p*

6 b6

74

p *f*

f *f*

f *f*

re, mi-se - re-re no

6 6 6

4 4 4

3 3 3

79

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

83

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



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87

bis, mi - se - re - re, mi - - - - - re - re

6 6 6 f 46 b3 #3 6 7 4 3

93

senza sordino

senza sordino

f 6 4 2 6 p



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7. Viaticum

Andante

Oboe I, II

Fagotto I, II

Corno I, II
in Fa/F

Trombone alto

Trombone tenore

Trombone basso

Violino I

Violino II

Viola I, II

Soprano

Bassi ed Organo

pizzicato

pizzicato

simile

con sordino

simile

pizzicato

Solo
tasto solo
pedale

5

6

7

8

9

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11

12

13

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61

62

63

64

Tutti **f**

Vi - a -



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10

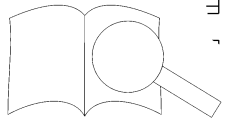
ff *ff*

cum, vi - a

15

ti-cum in

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20

mi - no

25

ri - en - - - ti - um,

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30

re no bis, se

35

re no bis.

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8. Pignus

Oboe I, II

Corno I, II
in Mi^b/Es

Violino I

Violino II

Viola I, II

Soprano

Alto

Tenore

Basso

Bassi ed Organo

coll' arco
p

senza sordino
f

Tutti *p*

Mi - se - re

Tutti *f*

Mi - se - re

Tutti *f*

Pi - gnus, pi - gnus fu - tu - rae, fu - tu - rae glo - ri -

mi - se - re no -

5 - 4 6 6 - 4
2 5 - 2

6

bis, m

f

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

Pi - gnus, pi - gnus fu - tu - rae,

f

mi - se -

6 6 6 6 6 6



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10

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

1 1 8 7 6 4 7 6 4

14

mi - se - re - - re -
 pi - gnus fu - tu - rae, fu - tu - rae glo - ri - ae, mi - se -
 se - re - re no - bis, mi - se - re - re,
 re no - bis, mi - se - re - re no - bis,

6 6 6 4 6 6 7

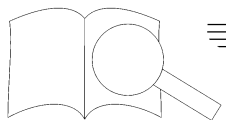
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no - - bis. Pi - gnus, pi-gnus fu-tu -
 re - re no - bis, mi-se-re-re no - bis, mi - se-re-re no - b'
 - re - no - bis, mi - se - re - re no-bis, mi - se - re - re no - bis,

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

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26

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

f
Pi - gnus,

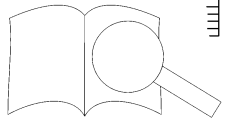
5 6 5

29

re - re - se - re - re no - bis, mi - se - re - re
mi - se - re - re no - bis,
se - re - re no - bis, mi - se - re - re no
rae glo - ri - ae, mi - se - re - re no

p *f* *p* *f*

6 1 1 1 6 4 6 6 4 2 6 6 4 2 6 6 4 2



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33

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

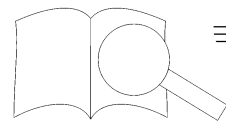
5 6 6 5 6 6 6 6 \flat_6 \flat_3 \flat_3 6 \flat_6 4 6 6 5

37

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

4 6 6 \flat_6 6 4 5

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41

f Pi - gnus fu - tu - rae glo - ri - ae,

f Pi - - gnus,

f

5
4 3

45

p

p

p

f

p re - no - - - bis.

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

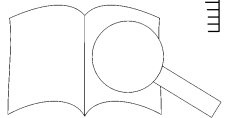
p -ae, mi - se - re - re no -

p mi - se - re - - - re - no -

p 1 1 1 7 6 7

4 4 3

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49

Pi - gnus fu - tu - rae glo - bis, mi - se - re - re no - bis, no - bis,

6 6 6 6 6 5

53

re - re, mi - se - re - re no - ae, fu - tu - rae glo - ri - ae, mi - se - re - re no - mi - se - re -

6 5 3 = p



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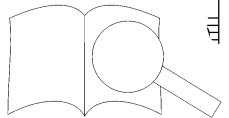
Musical score for measures 57-60. The score includes vocal lines and piano accompaniment. The lyrics are:
 bis, mi - se - re - re, mi - se - re - re, mi-se-re-re no - bis, mi-se-re-re r
 bis, mi-se-re-re no - bis, mi-se-re - re - no - bis, mi
 bis. Pi - gnus, pi-gnus rae
 bis.

Accompaniment includes dynamic markings like *f* and *fz*, and fingering numbers like 6, 7, 4, 3, 7, 4, 6.

Musical score for measures 61-70. The score includes vocal lines and piano accompaniment. The lyrics are:
 mi re, pi - gnus, mi - se - re - re, mi - -
 re - re, mi - se - re - re, pi - -
 mi - se - re - re, mi - se - re - re, pi - -
 Pi - gnus, mi - se - re - re, mi -

Accompaniment includes dynamic markings like *p* and *f*, and fingering numbers like 6, 7, 4, 3, 7, 4, 6.

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65

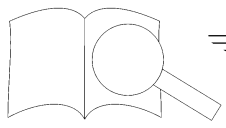
se - re - re, mi - se - re - re no - bis, mi - se - re - re bis,
 gnus, mi - se - re - re, mi - se - re - re no - bis,
 re - re no - bis. Pi - gnus, glo - ri - ae,

6 3 6 6 7 6

69

mi - se - re - re no - bis, mi - se - re - re
 mi - se - re - re, mi - se - re - re no - bis,
 pi - gnus fu - tu - rae glo -

5 6 4 3 6 6 3



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73

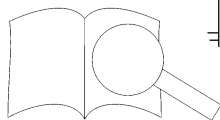
no-bis, mi-se-re-re no-bis, mi-se-re-re no-bis.
 mi-se-re-re no-bis, mi-se-re-re no-bis.
 pi-gnus fu-tu
 pi-gnus fu-tu-rae, fu-tu-rae glo-ri-ae,

6 6 3 7 8 7 6 5 6 4 3 5 6 7 5 6 4 3 5 6 7 5

77

rae glo-ri-ae, pi-gnus, mi-se-
 Pi-gnus fu-tu-rae
 ri-ae,
 gnus, pi-gnus fu-tu-rae, fu-tu-rae glo-ri-ae

b5 4 3 7 5 3 6 4 6 4 5 3 b6 5 6 6 6 5



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81

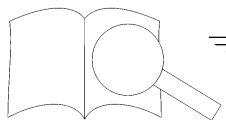
re - re no - bis. Pi - gnus, pi - gnus fu - tu - rae, -rae
 glo - ri - ae, mi - se - re - re,
 gnus fu - tu - rae glo - ri - ae,
 pi - gnus fu -

7 6 5 4 3 2 1 4 3 4 6 7 6

85

glo - ri - ae - re no - bis. Pi - gnus fu -
 pi - gnus, pi - gnus fu - tu - rae, fu - tu - rae
 pi - gnus fu - tu - re
 ri - ae, mi - se - re - re no - bis.

6 5 4 3 2 6 4 6 5 4 3 2 3 4 5 6 5 4 3 2 1



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89

tu - rae glo - - - ri-ae, pi - gnus fu - tu - rae glo - - - glo-ri-ae, pi - gnus fu-tu - rae glo - - - ri-ae, pi - gnus, pi-gnus fu - tu - rae, fu-tu-rae gl'

4 6 #5 7 4# 4 | 4 3 6 3 b3 7 4

93

ri-ae, mi - se - re - re, mi - se-re - - bis, mi-se-re - re - no - bis, mi - se - gnus, pi-gnus fu-tu - rae, fu-tu-rae glo -

b5 4 3 5 3 6 4 6 6 6 6 6

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

6 5 4 6 6 6 6 6 6

us,
 Pi - gnus, pi-gnus fu - tu - rae,
 ae, mi - se - re - re, mi - se - re - re no - bis, mi - se
 re - re no - bis, mi - se - re - re no - bis, mi - se

6 4 3 7 6

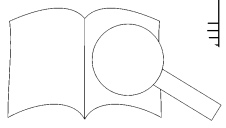


fu-tu-rae glo-ri-ae, pi - gnus fu-tu - rae glo -
 re - re. Pi - gnus fu-tu - rae glo -
 Pi - gnus fu - tu - rae glo - ri-ae

6 5 3 4 7 3 5 4 3

us, pi - gnus fu - tu-rae glo - ri-ae, mi - se -
 pi - gnus fu - tu - rae glo - ri - ae,
 gnus fu-tu-rae glo - ri-ae, pi - gnus
 gnus, pi-gnus fu-tu - rae, fu - tu-rae glo - ri-ae,

b5 4 3 7 5 3 6 6 5 6 4 6 6 5



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113

p *f* *a2*

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

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

6 4 6 6 4 6 6
5 2 5 2 6 6 6 6

117

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

mi - se - re - re, mi - se - re - re no - bis, mi - se -
mi - se - re - re, mi - se - re - re no - bis, mi - se -
is. mi - se - re - re, mi -
mi - se - re - re no-bis, mi - se - re - re, mi -
senza Organo

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

*b*6 *b*3 *h*3 6 *b*6 *p*

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121

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

6 4 3 p 2 6 6 4 3

125

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

6 7 6 6 4 3 6 6 4 3 6 5 4 2 6 5 6 4 3

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9. Agnus Dei

Andantino *Solo*

Flauto

Oboe *Solo*

Corno I, II
in Mi \flat /Es

Violino I *p*

Violino II *p*

Viola I, II *p*

Soprano

Violoncello *Solo*

Bassi ed Organo *Solo*

6 6 6 2 6 6 7
3 4 5 6 4 3

8

a 2 *p*

f *fp* *fp* *fp*

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

6 6 6 6 5 4
3 3 3 2 2 2 6



15

pec - ca - ta mun - di, par - ce, par -

21

par -



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Musical score for measures 27-31. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "ce, par - - - ce no". The piano accompaniment includes dynamic markings *f* and *p*. Measure numbers 6, 7, and 43 are indicated below the piano part.

Musical score for measures 32-36. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "par - - - ce no". The piano accompaniment includes dynamic markings *f*, *p*, and *mf*. Measure numbers 7 and 43 are indicated below the piano part.

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35

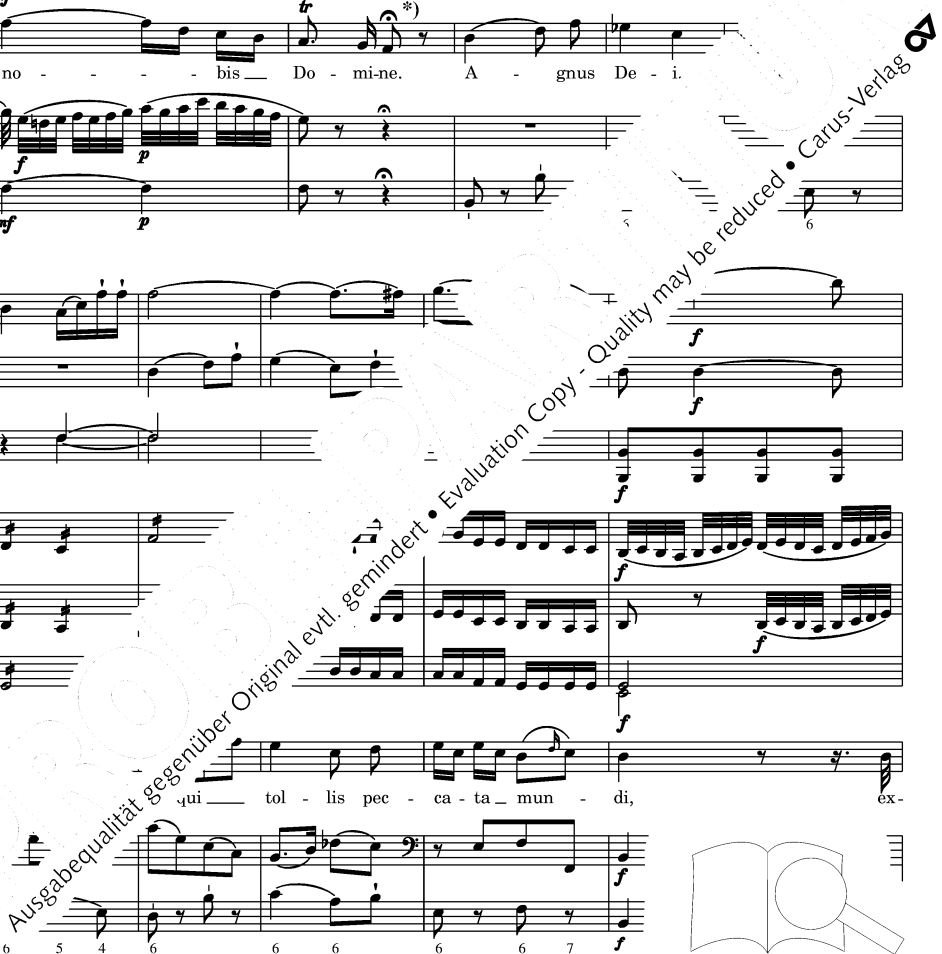
no - - - bis Do - mi-ne. A - gnus De - i.

40

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

6 5 4 6 4 3 6 6 6 6 7 3

* T. 36, Sopran, Vorschlag zur Auszierung der Fermate siehe S. 2 / Bar 36, soprano, a suggested ornamentation at the fermate, see...

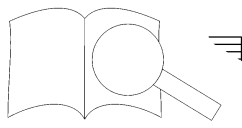


45

au - di, ex - au - di, ex - au - di, ex - au - di - nos Do - mi - ne.

50

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54

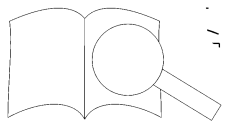
di,

6 6

58

Do - - mi - ne, ex

tasto solo



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62

au - di, ex - au - di nos P

65

Jo - mi - ne. A - gnus De - i, qui tol - lis pec



* T. 66, Sopran, Vorschlag zur Auszierung der Fermate siehe S. 2 / Bar 66, soprano, a suggested ornamentation at the fermate, see p. 2

72

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

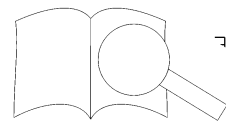
6 4 3 6 5 6

76

gnus De - i, qui - tol - lis pec - ca - ti

6 4 7 3 6 6 6 4 7 3

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89 **Andante moderato**

Oboe I, II

Corno I, II
in Mi \flat /Es

Violino I

Violino II

Viola I, II

Soprano

Alto
Trombone alto

Tenore
Trombone tenore

Basso
Trombone basso

Bassi ed Organo

Musical score for measures 89-94. Includes vocal lines for Soprano, Alto, Tenore, and Bassi ed Organo. The lyrics are: "Mi - se - re - re, mi-se-re-re no - bis, mi - se - re - re, mi - se - re - re no - bis, mi - se - re - re, mi - se - re - re no - bis, mi - se - re - re, mi - se - re - re no - bis, mi - se - re - re". Dynamics include *p*, *f*, *tr*, *fp*, *Solo*, and *Tutti*. Fingerings are indicated below the bass line: 2, 4, 5, 6, 7, 2, 4.

Musical score for measures 95-100. Includes vocal lines for Soprano, Alto, Tenore, and Bassi ed Organo. The lyrics are: "re - se - re re, mi-se-re-re no - bis, mi - se - bis, mi - se - re - re no - bis, mi - se - no - bis, mi - se - re - re, mi-se-re-re re - re no - bis, mi - se - re - re". Dynamics include *p*, *f*, *tr*, *fp*, *Solo*, and *Tutti*. Fingerings are indicated below the bass line: 6/5, 6/4, 7/3, 7/4, 8/3, *p* *tasto solo*. A magnifying glass icon is present in the bottom right corner.

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102

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

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

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

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

6 5 6 7 3

107

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

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

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

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

9 8 7 5 3 6 7

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112

bis, mi - - se - - re - re
 bis, mi - - se - - re
 bis, mi - - se - -
 bis, mi - - se - -

6
 b5

116

no - t - - se - re - re no - bis, mi-se -
 mi - - se - re - re no - bis,
 mi - - se - re - - re
 ois, mi - - se - re - - re

7 3 5 6 7 7 4 3

solo

121

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

6 6 3

127

bis -
 mi - se - re - re no - - - bis.
 mi - se - re - re no - - - bis
 mi - se - re - re no
 mi - se - re - re no
 Solo
 senza Organo

6 4 3

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