

Joseph
HAYDN

Missa in angustiis in d

Nelsonmesse

Hob. XXII:11

Soli S(S)ATB, Coro SATB
3 Clarini, Timpani
2 Violini, Viola, Bassi (Violoncello / Contrabbasso) et
ad lib.: Flauto, 2 Oboi, 2 Clarinetti, Fagott

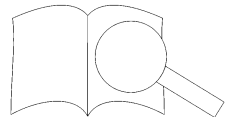
herausgegeben von/edited
Wolfgang Hochste

in · Lateinische Messen
Urtext

studienpartitur / Study score



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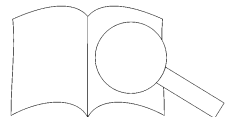


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gt folgendes Aufführungsmaterial vor:
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(CV 40.609/09),
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Vorwort

Nach der Vollendung seiner „Mariazer Messe“ von 1782 schrieb Joseph Haydn über 14 Jahre kein weiteres Werk desselben Genres. Eine Ursache dieser langen Unterbrechung lag in den von Kaiser Joseph II. für Österreich angeordneten Gottesdienstreformen, die auch Auswirkungen auf die Kirchenmusik hatten.¹ Die Zahl der Gottesdienste, bei denen orchesterbegleitete Kirchenmusik gestattet war, wurde deutlich reduziert, was zur Folge hatte, daß die Aufträge zur Komposition derartiger Werke ebenfalls zurückgingen. Erst als nach dem Tode Josephs II. ein Teil der Reformvorschriften wieder aufgehoben wurde, kehrte auch Haydn zur Komposition sakraler Werke zurück. Mittlerweile hatte er in Sinfonie und Kammermusik aber neue kompositorische Errungenschaften erprobt und zur Anwendung gebracht; diese äußerten sich in souveräner Beherrschung der Formgestaltung, in liedhafter Thematik ebenso wie in großer Ausdruckstiefe, in der Verfeinerung des Orchestersatzes oder im Trend zu einer deutlichen Individualisierung des Einzelwerkes. Nicht zuletzt die beiden Londoner Aufenthalte vom Anfang der 1790er Jahre brachten für Haydns Stil eine Abklärung und Konsolidierung mit sich.² Vor diesem Hintergrund sind nun auch seine sechs spätesten Meßvertonungen – die sogenannten „Hochämter“ – zu verstehen, die zwischen 1796 und 1802 entstanden; zusammen mit den Oratorien *Die Schöpfung* und *Die Jahreszeiten* markieren sie nicht nur den Gipfelpunkt des Haydnschen Schaffens, sondern stellen, in ihrer abgewogenen Ebenmäßigkeit den krönenden Abschluß der kirchenmusikalischen Klassik“ schlechthin dar.³ In diesen Messen, die zu seinen letzten Kompositionen überhaupt zählen, ist Haydn die Synthese von „Traditionen der alt-österreichischen Barockmusik [...] mit seinem sinfonischen Spätstil“ eindrucksvoll gelungen.⁴

Während seiner rund 30jährigen Tätigkeit als Kapellmeister des Fürsten Nikolaus von Esterházy hatte Haydn vor allem in Eisenstadt und Esterházy, gelegentlich auch in Wien gelebt. Nachdem der Fürst gestorben und das Orchester unter seinem Nachfolger Paul Anton aufgelöst worden war, kehrte Haydn nach Wien zurück. In Wien wandelte er seine Dienstverhältnisse um, wurde der Komposition wieder mehr und mehr zugewandt. Zunächst nach Wien, trat aber schon bald wieder auf mehrjährigen Reisen nach London ab. In Wien verlebte er seinen Lebensabend dann vorwiegend in der Sommerperiode seiner neuen fürstlichen Dienststelle.

¹ Vgl. Hans Hollerwieser, *Die Kirchenmusik zur Zeit des Josephinismus in Österreich*, Wien 1977, S. 77–81.

² Vgl. Jens Peter Laursen, *Joseph Haydn, Franz Joseph II. und die Wiener Klassik*, Haydn, Franz Joseph II., Kassel 1956, S. 10–11.

³ Hubert Blangsted, *Joseph Haydn, Die Kirchenmusik von den Anfängen bis zur Zeit des Klassizismus*, Kassel 1976, S. 157–172 (Zitat S. 157).

⁴ H. C. Robbins Landon, Artikel „Haydn, Franz Joseph“, in: *Die Musik in Geschichte und Gegenwart*, Bd. 5, Kassel 1979, S. 48–50 (Zitat S. 48).

⁵ H. C. Robbins Landon, *Joseph Haydn, Drei Haydn Kataloge in Faksimile*, Kassel 1979, S. 17. Originale Schreibweise: *Missa in Angustiis*.

⁶ Vgl. H. C. Robbins Landon, *Joseph Haydn, Die Kirchenmusik*, Kassel 1979, S. 15. IV.

⁷ In diesem Zusammenhang sei erwähnt, daß kriegerische Trompetensignale und allgemein Marschrhythmen ab 1780, also noch vor der

bei seiner Amtsübernahme 1794 die Hofkapelle wieder eingesetzt hatte.

Die hier veröffentlichte *Missa in d* (Hob. XXII:11) wurde als drittes der Haydnschen „Hochämter“ im Sommer 1798 geschrieben, also zwischen den beiden späten Oratorien. Der autographen Datierung zufolge (10. Juli–31. August) benötigte Haydn nicht einmal acht Wochen für die Komposition, die auf der Partitur keinen besonderen Titel trägt, im eigenhändigen Entwurfskatalog aber als *Missa in Angustiis* bezeichnet ist.⁵ Dieser Name – Messe in Zeiten der Bedrängnis, der Not – reflektiert die damalige politische Situation in Europa während der Koalitionskriege; ebenso hatte Haydn schon zwei Jahre zuvor mit seiner *Missa in tempore belli*, der sogenannten „Paukenmesse“, auf die kriegerische Situation Bezug genommen. Bekannt und volkstümlich geworden ist dieses Werk jedoch vor allem als „Nelsonmesse“, weil die Überlieferung soll der Komponist nach seiner Arbeit am Benedictus die Nachricht von der britischen Seesieg über die Franzosen erhalten und daraufhin die Komposition mit dem Trompetensignale (Takt 122ff.) begonnen haben. Die tatsächliche Wirklichkeit dürfte Haydn die Nachricht von der britischen Seesieg aber erst Wochen später erhalten haben, so daß jene bemerkenswerte Übereinstimmung ganz allgemein als Hinweis auf die kriegerischen Umwälzungen, weniger jedoch auf ein konkretes Ereignis zu verstehen ist. Die „Nelsonmesse“ trotz der fehlenden Trompetensignale, dann deswegen, weil die Komposition im Originaltext ebenfalls zur Aufführung gekürzt wurde. Die Namen des Werkes, wie sie im Originaltext vorkommen, gelegentlich anzutreffen sind („Missa in Angustiis“), entbehren indes jeder Grundlage.⁶ – Nachzutragen bleibt noch die Verwechslung. Vermutlich am 23. September 1798 wurde die *Missa in Angustiis* in der Stadtpfarrkirche zu Eisenstadt zum erstenmal aufgeführt.⁷ Die Verwechslung wie bei den fünf anderen späten Messen Joseph Haydns, die Namenstags-Nachfeier der Fürstengattin Josepha Hermenegilda; dieses Fest gehörte in Eisenstadt zu den herausragenden gesellschaftlichen Ereignissen und wurde alljährlich mit großem Prunk begangen.

Über die Orchesterbesetzung der „Nelson-Messe“ ist inzwischen viel geschrieben worden. Fest steht, daß neben den

Französischen Revolution, in Oper und Kirchenmusik sich eigentümlicher Beliebtheit erfreuten.“ Leopold M. Kantner, „Das Messenschaffen Joseph Haydns und seiner italienischen Zeitgenossen – Ein Vergleich“ in: Georg Feder, Heinrich Hüsch, Ulrich Tank (Hrsg.), *Joseph Haydn. Tradition und Rezeption – Bericht über die Jahrestagung der Gesellschaft für Musikforschung Köln 1982* (=Kölner Beiträge zur Musikforschung Bd. 144), Regensburg 1985, S. 145–159 (Zitat S. 156).

⁸ Vgl. Alfred Schnerich, *Joseph Haydn*, Leipzig 1922, S. 136. Die dort angegebene Jahreszahl 1822 ist unrichtig. Vgl. bei Carl Maria Brand, *Die Messen Joseph Haydns*, Kassel 1979, S. 11.

⁹ Vgl. Carl Maria Brand, *Die Messen Joseph Haydns*, Kassel 1979, S. 316–317.

¹⁰ Vgl. H. C. Robbins Landon, *Joseph Haydn, Die Kirchenmusik*, Kassel 1979, S. 327.



Streichern und der Orgel lediglich drei Trompeten und Pauken zum originalen Instrumentarium gehören, wobei die dritte Trompete reine Verstärkungsfunktion besitzt und nur in Kyrie und Benedictus herangezogen wird. An mehreren Stellen der Messe kommt die Orgel über bloßes Generalbaßspiel hinaus auch solistisch zum Einsatz. Nach Haydns eigener Aussage sollten diese ausgeschriebenen Orgelpartien die Holzbläser und Hörner ersetzen, die seinem Orchester zur Zeit der Komposition an der „Nelson-Messe“ nicht zur Verfügung standen. Dies bezeugt Griesinger im Brief an den Verlag Breitkopf & Härtel vom 4. Dezember 1802; es ging um die Vorbereitung des Erstdrucks von der „Nelson-Messe“:

Haydn sagte mir, er habe in der Messe, wovon Sie schreiben, die Blasinstrumente eigentlich auf die Orgel gesetzt, weil damals der Fürst Esterhazy die Spieler der blasenden Instrumente verabschiedet hatte. Er rathe Ihnen aber, alles was in der Orgelstimme als obligat vorkommt, auf die Blasinstrumente überzutragen und so drucken zu lassen.¹¹

Tatsächlich kam die Messe dann 1803 mit erweiterter Bläserbesetzung bei Breitkopf heraus; der Bearbeiter dieser Instrumentation könnte der nachmalige Leipziger Thomaskantor August Eberhard Müller gewesen sein. Zusätzliche Stimmen für Flöte, zwei Oboen, zwei Klarinetten, Fagott und zwei Hörner enthält aber auch das in Eisenstadt verwahrte Aufführungsmaterial, das in seiner Grundschrift auf Haydns Zeit zurückgeht. Die hier ergänzten Bläserpartien stammen zwar mit großer Sicherheit auch nicht vom Komponisten selbst, sondern eher von seinem Amtsnachfolger Johann Nepomuk Fuchs; sie dürften aber noch unter Haydns Augen entstanden sein und verkörpern seither die „alte Eisenstädter Aufführungstradition“. ¹² Unsere Ausgabe gibt diese Stimmen ebenfalls wieder, durch etwas kleineren Notenstich sowie eine unterbrochene Begrenzungslinie von der übrigen Partitur abgesetzt. Eine zwingende Notwendigkeit, die „Nelson-Messe“ ausschließlich mit der erweiterten Besetzung auszuführen, besteht indes nicht: Denn die Originalinstrumentation hat unbedingte ihren eigenen Reiz, zumal das Werk, diesem relativ geringen Besetzungsaufwand eine „aufführungsfreundliche“ Ausnahme unter Haydn-Messen darstellt.¹³

Das Kyrie der *Missa in Angustis* ist ein wenig, das ist ein Detail und doch von großer Wichtigkeit. ¹⁴ Kraftvolle Chorpartie teils in spannungsreichen H₂ lyrische Episoden, virtuos sowie beharrlich insistent. Satz ein feierlich-ma

Auch im Gloria bewundernswerter Ökon hier im wesentlichen aus zwei

der eine zum „Gloria in excelsis“ und der andere zum „et in terra pax“ erstmals Verwendung findet. Im weiteren Verlauf werden beide Substanzen nicht nur mehrfach aufgefunden (vgl. das „Gloria“-Thema bei „Gratias agimus“ oder „Domine Deus, Rex coelestis“ und das „et in terra“-Thema bei „Domine Deus, Agnus Dei“), sondern dabei teilweise auch erheblich umgestaltet und sogar miteinander kombiniert (vgl. das Violinen-Dreiklangsmotiv von „et in terra“ an der Stelle „Laudamus te“ sowie in den Takten 97–98). Wie viele andere Teile dieser Messe wurde auch der Gloria-Beginn nach responsorialem Prinzip gestaltet, indem der Chor solche Anrufungen wiederholt, die vorher eine Solostimme intoniert hat.¹⁵ Daß dabei das erste „Gloria in excelsis“ vom Solosopran vorgetragen wird, folgt einer verbreiteten, die Engelsverkündigung der Heiligen Nacht assoziierenden Gepflogenheit.¹⁶ Der dritte Satz des Gloria greift die beschriebenen thematischen Substanzen auf und integriert außerdem die traditionelle Fuge über „Cum Sancto Spiritu“. Den Mittelordinariumsteiles bilden die „Qui tollis“-Bitterlicher Vortrag durch den Solobaß mit beantwortet ebenso wie die Hinzuziehung der entsprechenden Satz auf Schließlich sei auf die bemerkungen zwischen den Erbarmern der vorliegenden Komposition Kyrie Takt 22–23 und Gloria

Der erste Satz der... umenten umspielten Qui... nor und Alt/Baß. Ohne Frage... mit seiner unbeirrbarren Str... schung zu den unumstößlichen... wahrheiten des Textes verstanden. In dem Komponisten, daß er... eigene Gläubigkeit bezeugt... hinter der Auslassung des Satzes... Jesum Christum, Filium Dei unigenitum... als eine Absicht zu vermuten sein... späterer Stelle auch die kurze Textpassage „Filioque procedit“ unverändert. Der Credo... nores scheint dem Duktus gregorianischer Singachgebildet. – Im anschließenden Satz ist auf das „edhaft empfundene „Et incarnatus“ hinzuweisen, an... sich der „Crucifixus“-Abschnitt in kontrastierender Gestaltung anschließt. Der bei „Et resurrexit!“ beginnende Schlußsatz dieses Ordinariumsteiles erhält seine starke Wirkung zum einen durch die auffallend herausgestellten Wiederholungen der Konjugation „Et“; diese stellen hier einen ähnlichen, zudem sehr individuellen Kunstgriff dar wie die aus anderen Meßkompositionen bekannten Wiederholungen des „Credo“-Rufs. Ganz besonders eindrucksvoll wirkt außerdem die Verheißung des ewigen Lebens („Et vitam venturi saeculi“): Die im Solosopran erblühende Melodie mit ihrer dezenten Begleitung läßt eine Ahnung vom überirdi-

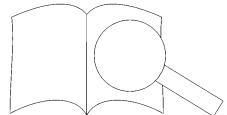
¹¹ „...eben komme ich von Haydn...“. *Gezondenz mit Joseph Haydn's Verleger* 19, Zürich 1987, S. 175.

¹² ...wort zu *Joseph Haydn, Messen Nr. 9–10* (= Reihe XXIII Bd. 3), München 1965, S. VI–VII. Die Fassung der „Nelson-Messe“ hatten Haydns Chor... rignens auch nur geringe Stärke; vgl. Carl Maria Brand, *in Joseph Haydn* (op. cit.), S. 318–320.

¹⁴ ...unrliche Analyse und Beschreibung der gesamten „Nelson-Messe...“ findet sich bei Carl Maria Brand, *Die Messen von Joseph Haydn* (op. cit.), S. 322–353.

¹⁵ Alfred Schnerich spricht hier vom „Nachbeten“; vgl. *Joseph Haydn und seine Sendung* (op. cit.), S. 134.

¹⁶ Vgl. Bruce C. MacIntyre, *The Kyrie of the Early Classic Period* (=Studies in Musicology 1986, S. 245–260.



schen Glück aufkommen. Nach häufiger Gepflogenheit findet die Bestätigung des Glaubens an die eine Kirche („Et unam sanctam catholicam et apostolicam Ecclesiam“) auch in der „Nelson-Messe“ ihre musikalische Umsetzung in der Einstimmigkeit des Chores. Auf die sonst übliche Schlußfuge hat der Komponist diesmal verzichtet.

Es entspricht der Gewohnheit der Zeit, das Sanctus mit einem feierlich langsamen Teil zu beginnen und bei „Pleni sunt coeli“ in schnelles Tempo zu wechseln; vielfach wird das anschließende „Osanna“ (Hosanna) in lockerer Polyphonie gesetzt und nach dem Benedictus unverändert wiederholt. All diese Merkmale finden sich auch in der „Nelson-Messe“, wobei das „Pleni“ hier deutlich an jenes aus Haydns „Nicolai-Messe“ erinnert. – Anders als bei „normalen“ Sonntagsmessen, wo Sanctus und Benedictus in relativ knapper Form vor der Wandlung gesungen wurden, führte man bei Festmessen das Benedictus erst nach der Wandlung auf.¹⁷ Die Komponisten hatten also Gelegenheit zu einer recht ausgedehnten Vertonung dieses Textes. Haydn ist mit dem Benedictus der *Missa in Angustiis* ein Satz gelungen, der mit seinem lyrischen Beginn und der unerhörten dramatischen Entwicklung zu den stärksten Eingebungen des ganzen Werkes gehört; es ist gut vorstellbar, daß die enorme Ausstrahlungskraft dieses Satzes auch die bereits erörterte Legendenbildung begünstigt hat.

Im Agnus Dei läßt Haydn zunächst den gesamten Text von Solostimmen vortragen; das langsame Zeitmaß und die Innigkeit der Melodik entsprechen dem Erbarmensgebet der Vorlage. Die abschließende Fuge über „Dona nobis pacem“ löst das kompositorische Problem, welches mit diesem letzten Messenteil immer wieder verbunden ist, auf höchst überzeugende Weise: Zum einen erfüllt der Satz durch schnelles Tempo, Synkopentrhythmus im Thema und andere strettamäßige Elemente eine aus musikalischer Sicht echte Finalfunktion, zum anderen lassen die im verhaltenen a-cappella Satz eingestreuten Friedensbitten (Takt 103ff.) auch den Textbezug nicht vergessen. Durch solche starken Wirkungen erhält das Agnus Dei einen vergleichbaren Charakter, wie er schon den vorangehenden Sätzen zuzuschreiben ist. Die gesamte *Missa in Angustiis* ist ein von Ernst, Leichtigkeit und Dramatik geprägtes Kirchenwerk, in dem die Kantate leicht überhaupt das dramatischste Werk ist.

Für die Bereitstellung von Mikrofilmen im Kritischen Bericht genannten Musikarchiv in Eisenstadt.

Geesthacht/Elbe, im Auftrag des Musikarchivs Eisenstadt, 1982, S. 68–81, Zitat S. 75.

¹⁷ Wie der Benedictus des Sanctus und Benedictus abschließt, wird aus der Untersuchung von The Viennese Concerted

ward und Zukunft in Haydns Messen, *Journal of Musicology* 102, Jg. 1982, S. 68–81, Zitat S. 75. Der Vorschlag in *Theorie und Praxis*, Wien

Hinweise zur Aufführung

Die Ausführung der Verzierungen stellt in dieser Messe kein großes Problem dar. Vorschlagsnoten nehmen hier üblicherweise die Hälfte vom Wert der Hauptnote ein, doch gibt es einige Stellen, auf die in diesem Zusammenhang als Ausnahmen hingewiesen sei: In den Takten 18, 23 und 24 des Gloria tritt der Vorschlag bei den Singstimmen jeweils an die Stelle der Hauptnote (die Ausführung ist demnach genauso wie in der Fassung des Tenors von Takt 19); die beschriebene Wiedergabe wird auch für Takt 20 im Agnus Dei gelten, wo diese Stelle so einzurichten ist wie Takt 21. Die Vorschläge von Takt 101 des Et incarnatus und Takt 71 des Benedictus dürften als Sechzehntel zu singen sein,¹⁹ in Takt 100 des Benedictus wegen der Angleichung an Violine I aber wohl eher als Achtel.

In der erweiterten Orchesterfassung werden jene Haydn ursprünglich der obligaten Orgel anstelle der Bläser. Bei einer Aufführung der „Nelson-Messe“ Bläserbesetzung ist es deshalb ratsam, die Bläserparteien nicht mehr mitzuspielen. Abschnitte sind im besonderen Maße geeignet für eine Edition durch normal große Bläserensembles, als vom Komponisten stattdessen vorgesehen. In diesen Stellen wird empfohlen, die Bläser zu führen und die Orgel zuzulassen:

KYRIE	15–110, 99–110,
GL	2–45), 1–89, 42, 164–170, 13–247.1
	(evtl. Schluß des Et incarnatus, ab Takt 127)
...rexist	Takte 202–205 (oder bis 207)
...ANCTUS	Takte 1–4
BENEDICTUS	Takte 50–52.1



Foreword (abridged)

After the completion of his "Mariazzell" Mass in 1782, Joseph Haydn wrote no further works in this class for 14 years. One reason for this long interruption of his composing of masses was the reform of religious services in Austria ordered by the Emperor Joseph II, which had an effect on church music. The number of services at which music with orchestral accompaniment was permitted was greatly reduced, with the result that fewer new works of this kind were commissioned. Only after the reform decrees were partially repealed following the death of Joseph II did Haydn, along with other composers, return to the composition of sacred works. In the meantime he had explored and adopted new compositional procedures in symphonies and chamber music; these led him to sovereign mastery of formal construction, to the use of song-like themes, to great profundity of expression, to increased subtlety in orchestration, and to the clear individualizing of each work. The two periods which Haydn spent in London during the early 1790s led to a further clarification and consolidation of his personal style. That is the background to the composition of his six great settings of the Mass, which appeared between 1796 and 1802. Together with the oratorios *The Creation* and *The Seasons* they not only represent the culmination of Haydn's creative career, but are also, "with their perfect balance of form and content, the crowning achievements in the entire range of classical church music." In these masses, which are among the last of all Haydn's compositions, he created an impressive synthesis of "traditional features of Austrian baroque music [...] with his mature symphonic style."

The *Missa* in D minor (Hob. XXII:11), published here, the third of Haydn's six late masses, was written during the summer of 1798 between the two oratorios. According to the dates given on Haydn's autograph score (10th July – 20 August) he completed the composition in less than three weeks. The score bears no particular title, but in Haydn's manuscript thematic catalogue of his works he refers to it as *Missa in Angustiis*. This name, Mass in time of distress, reflects the political situation in Europe at that time. The wars following the French Revolution; Haydn alluded to the fighting two years earlier in the title of his *Missa in tempore belli*, Mass in time of war. The present Mass is known as the "Nelson Mass."

According to legend, the news of the British victory over the French at the Battle of Trafalgar (21 October 1805) reached Vienna on 12 October 1805. Haydn wrote the powerful trumpet fanfare in the Mass (measures 122 et seq.). In fact, however, the news of the battle in the British Isles reached Vienna only several weeks later, so the striking response to warlike events was not a response to warlike events at all, but to a particular battle. The title "Nelson Mass" is justified by the fact that this Mass was first performed when the great British admiral Lord Nelson died in the town of Eisenstadt (just outside Vienna) in 1805. The name under which this work has become known in English-speaking countries ("Imperial Mass," "Nelson Mass") have no historical validity.

A great deal has been written about the orchestral scoring of the "Nelson Mass." Apart from the strings and organ, only three trumpets and timpani figure in the original instrumen-

tation; the third trumpet has a purely supporting role, and it is used only in the Kyrie and Benedictus. At many points in the Mass the organ is used as a solo rather than a mere continuo instrument. According to Haydn himself, in these passages the organ takes the place of the woodwinds and horns, which were not available in his orchestra at the time when the "Nelson Mass" was composed. Haydn's assistant Griesinger confirmed this fact in a letter which he wrote to the publishers Breitkopf & Härtel on the 4th December 1802, concerning the preparation of the first edition of the "Nelson Mass":

Haydn told me that in the Mass to which you refer he assigned the wind instrument parts to the organ, because at that time Prince Esterházy had dismissed the wind instrument players. He wishes you, however, to transfer everything of an obligato nature to an part to wind instruments, and to print it thus.

Indeed, the Mass was published by Breitkopf & Härtel with additional wind instrument parts. These have been the work of the Leipzig, August Eberhard, who, in addition to flute, two oboes, two clarinets, and two bassoons, also, however, included in the score. The score was prepared at Eisenstadt, the early 1800s, and is certainly not the composer's original. It is, however, by his successor in office Johann Baptist Cramer, who, however, have been with the original score, and they have since been revised. The "old Eisenstadt performance" includes these parts, printed as an appendix to the score. There is, however, no pressing need to do this, because the original scoring has a definite character. In addition, with its relatively small number of instruments, the Mass represents an especially "performance-friendly" exception among the late Haydn masses.

The Kyrie of the *Missa in Angustiis* is a single movement, with a wealth of contrasting details yet of great musical unity. Powerful choral sections (part unison, part fugal, part rich in harmonic tensions), brief lyrical episodes, virtuosic coloratura passages for the solo soprano, and insistent trumpet fanfares give this movement an air of majestic solemnity.

In the Gloria, too, Haydn employs his resources with admirable economy. The first section is based on competition between two musical ideas, the first appearing initially to the words "Gloria in excelsis" and the second to "et in terra pax." During the course of the movement each theme is employed several times (the "Gloria" theme at "Gratias agimus" and at "Domine Deus, Rex coelestis," and the "et in terra" theme at "Domine Deus, Agnus Dei"); the themes are also varied, sometimes considerably, and they are combined (violin triad motive from "et in terra pax" and in measures 97–98). Like many other masses, the beginning of the Gloria is the choir repeating the first "Gloria in excelsis" and the organ. The organ takes up the themes al-



a fugue, in accordance with tradition, at "Cum Sancto Spiritu." The middle section of this part of the Ordinarium consists of the "qui tollis" supplications: their impressive presentation by the bass soloist with responses by the choir, a solo instrument also participating, recalls the corresponding passage in Haydn's "Kettledrum Mass." Finally there are noteworthy relationships between the pleas for mercy in the Qui tollis and in the Kyrie of this work (e.g., Kyrie bars 22–23 and Gloria bars 154–155).

The first section of the Credo consists of a canon at the fifth, with instrumental decoration, between soprano/tenor and alto/bass. Undoubtedly this strictly applied musical form was intended to reflect the unequivocal nature of these articles of faith. This practice may also be said to bear witness to the composer's own belief, and the omission here of the words "Et in unum Dominum Jesum Christum, Filium Dei unigenitum" was probably an oversight rather than an intentional qualification of belief. (Later in the movement the brief passage in the text "qui ex Patre Filioque procedit" is also omitted.) The choral opening of the Credo appears to suggest Gregorian plainsong. – As the movement proceeds the extremely lyrical "Et incarnatus" is followed by the greatly contrasting "Crucifixus." The final section of this part of the Ordinarium, beginning with "Et resurrexit," owes its effectiveness to the striking repetitions of the conjunction "Et"; these are a highly individual means of giving vivid expression to the meaning of the words, akin to the repetitions of the word "Credo" familiar from other masses. The concept of eternal life ("Et vitam venturi saeculi") is suggested most impressively: the blossoming melody sung by the soprano soloist, with limp accompaniment, gives rise to a sense of celestial happiness. In accordance with established practice the expression of belief in one Church ("Et in unam sanctam catholicam et apostolicam Ecclesiam") is sung in the "Nelson Mass" by the choir in unison. On this occasion the composer dispensed with the customary final fugue.

It was common in masses of that time for the Sanctus to have a solemn, slow section, "Pleni sunt coeli" in fast tempo; the "Osanna" (Hosanna) followed a polyphonic setting, and it was repeated unaltered. Benedictus. All these features occur in the "Nelson Mass." "Pleni" clearly recalling the corresponding section of the "St. Nicolai Mass." – In "normal" Surinach's Sanctus and Benedictus, in relatively short movements, are performed before the Consecration. In the "Nelson Mass" Benedictus was not sung until after the Consecration. Composers therefore had an opportunity to give their setting of its words. In the "Nelson Mass" Haydn succeeded in giving the movement a lyrical beginning and unpedantic middle section. The whole makes it one of the most beautiful pieces of music of its kind. The impact of this piece is due to its original intention.

The entire text sung by the choir, and the inwardness of the melodies, solve the compositional problem always faced by the composer: on one hand this movement fulfills the musical function of a finale by means of its fast tempo, the syncopated rhythm of its theme, and other elements suggesting a stretto; on the other hand the prayers for peace,

sung quietly and unaccompanied (bar 103 et seq.) recall the meaning of the words. These strongly contrasting effects give the Agnus Dei a character comparable with those of the preceding movements; the entire *Missa in Angustiis* is a church work marked by earnestness, passion, and drama, according to Kantner "perhaps the most dramatic of all Haydn's works."

Geesthacht/Elbe, June 1989
Translation: John Coombs

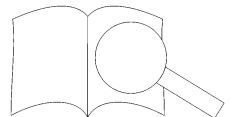
Wolfgang Hochstein

Notes on performance

The execution of the ornaments in this Mass presents no great problem. Appoggiature generally take half the value of the principal note, but there are certain exceptions: in this rule: in bars 18, 23 and 24 of the Gloria the appoggiatura in the voice parts take the place of the principal note; in bars 20–21 they are sung exactly as in the tenor part; in bars 20–21 of the Agnus Dei the appoggiatura is a quarter note. The appoggiatura in bar 101 of the Kyrie is a quarter note. The appoggiatura in bar 71 of the Benedictus may be a quarter note (semiquavers), but in bar 101 of the Kyrie they coincide with the Violin I part, and are treated as eighth notes (quavers).

In the version with the organ, those obbligato passages in which the organ are generally played with the full complement of wind instruments, the organist to omit those passages in which the organ are, in particular, those passages in which the organ are printed in large notes in the score, as being by the composer himself. In these places the organist may play the bass part, omitting the notes in the upper part.

	bars 80–83 (possibly also 2–10, 16–27, 99–110, 143–147, 153–end)
GLORIA	bars 19–28.1 (possibly also 42–45) 64–67, 81–89
Qui tollis	124–142, 164–170
Quoniam	241.3–247.1
CREDO	(possibly end of the Et incarnatus, from bar 127)
Et resurrexit	bars 202–205 (or until 207)
SANCTUS	bars 1–4
BENEDICTUS	bars 50–



Avant-propos (abrégé)

Après avoir achevé sa Messe dite de Mariazzell (1782), Joseph Haydn ne composa plus aucune œuvre de ce genre au cours des 14 années suivantes. Cette longue interruption s'explique par les réformes du culte ordonnées en Autriche par l'empereur Joseph II. Ces mesures ne demeurèrent pas sans effet sur la musique d'église car le nombre des offices où la musique d'église pouvait être accompagnée par l'orchestre avait été nettement réduit. Cela eut pour effet une diminution sensible des commandes. Après l'abrogation de certains articles de cette réforme survenue au lendemain de la mort de Joseph II, Haydn revint à la composition d'œuvres sacrées. Entre temps il avait cependant mis en œuvre de nouveaux traits d'écriture dans la symphonie et dans la musique de chambre : en l'occurrence une souveraine maîtrise de l'organisation de la forme, une écriture thématique proche du Lied ainsi qu'une grande profondeur d'expression, l'affinement de l'écriture orchestrale ou la tendance à individualiser encore plus les œuvres dans leur singularité. Enfin, au cours des deux séjours londoniens du début des années 1790, le style du compositeur se décanta et s'affirma encore plus nettement. C'est sur cette toile de fond que se profilent les six dernières messes – appelées généralement « offices solennels » – composées entre 1796 et 1802 : ces œuvres constituent, au même titre que *La Création* ou *Les quatre saisons*, non seulement un point culminant de l'activité de Haydn, mais représentent également, d'une manière plus générale, « par leur homogénéité, le fleuron du classicisme dans le domaine de la musique religieuse ». Dans ces messes, qui comptent d'ailleurs parmi ses dernières compositions, Haydn a magistralement réuni la synthèse des « traditions de la musique baroque de l'ancienne Autriche [...] avec son propre et ultime style symphonique ».

La Messe en Ré mineur (Hob. XXII:11) que nous éditons fut composée au cours de l'été 1798, donc entre les deux derniers oratorios. Il s'agit du troisième des « offices solennels » de Haydn. A en juger les dates portées sur la partition (10 juillet – 31 août), Haydn composa cette œuvre au cours de huit semaines. La partition ne présente aucun détail particulier, mais dans le catalogue autrichien de l'œuvre est enregistrée en tant que « Messe en Ré mineur – Messe du temps des anglo-américaines, Guerre de coalition. De la messe de la messe de sa Missa in tempore belli (Missa en Ré mineur, Messe des timbales) », Haydn présente l'œuvre sous le titre de « Messe en Ré mineur ». Cette œuvre est connue sous le titre de « Messe en Ré mineur » que le compositeur, apprenant que les Français alors qu'il travaillait en France, introduit les retentions (mes. 122 ss.). En réalité, ce n'est qu'après la mort de Haydn qu'il fut tard que Haydn aurait pu présenter l'œuvre à Aboukir. On considère les timbales comme une allusion aux circonstances belliqueuses de l'époque. Cette œuvre a une réaction à tel ou tel évènement. La Messe en Ré mineur « Nelson » peut toutefois être légitimée par le fait que la composition avait également été exécutée lors de la victoire britannique sur l'amiral anglais à Eisenstadt. Les autres appellations rencontrées parfois dans les pays d'expression anglaise (« Imperial Mass », « Coronation Mass ») sont en revanche dépourvues de tout fondement historique.

L'orchestration de la « Messe de Nelson » a déjà fait l'objet de bien des commentaires. Il est établi que l'orchestration d'origine comprenait non seulement l'orgue et des instruments à cordes, mais également trois trompettes et des timbales. La troisième trompette n'a cependant qu'une simple fonction de renfort et n'apparaît qu'au Kyrie et au Benedictus. A plusieurs endroits de la messe, l'orgue abandonne sa fonction d'instrument de continuo pour intervenir comme soliste. Selon la volonté même du compositeur, ces parties d'orgue entièrement rédigées devaient remplacer les parties des instruments à vents de la famille des bois et les cors, instruments dont il ne disposait pas à l'époque de la composition de cette messe. C'est du moins ce qu'atteste une lettre de Griesinger à la maison d'édition Breitkopf & Härtel du 4 décembre 1802 dans laquelle est question de la réorchestration de l'édition princeps de la « Messe de Nelson ».

Haydn m'a dit, que dans la messe dont vous m'avez communiqué les instruments à vent à l'orgue, parce qu'il n'y avait eu que les joueurs d'instruments à vent qui n'avaient pas de leur instrument à vent, et qu'il n'était pas possible de transcrire pour les instruments à vent comme obligé dans la partie d'orgue.

En effet la messe fut réorchestrée par le compositeur avec un élargissement de l'orchestre. Les parties instrumentales ont été réécrites par Carl Friedrich C. Müller, qui fut par là même le directeur de l'orchestre de Leipzig. Les parties supplémentaires ont été ajoutées pour les bois, deux clarinettes, basson, cor, trompettes et tambourin. Il s'agit également parmi les modifications les plus importantes de la Messe de Haydn. Les parties additionnelles ont été ajoutées et proviennent très vraisemblablement de la main de Haydn lui-même, mais de son successeur, Carl Friedrich C. Müller : elles pourraient cependant encore être de la main de Haydn sous les yeux de Haydn et incarnent l'ancienne tradition d'Eisenstadt. Ces parties additionnelles sont isolées dans la présente édition par une double barre de partage en pointillés. Il n'est cependant pas possible d'exécuter la « Messe de Nelson » avec des parties élargies : l'instrumentation originale possède en effet un charme propre dans la mesure où cette œuvre, avec ses effectifs relativement réduits, constitue une exception particulièrement séduisante du point de vue de l'exécution au sein des dernières messes de Haydn.

Le Kyrie de la Missa in Angustiis est en un seul mouvement ; en dépit de la diversité des articulations internes, il présente une forte unité musicale. De puissantes parties chorales (tantôt à l'unisson, tantôt fuguées, tantôt aux relations harmoniques fortement tendues), de brefs épisodes lyriques, la virtuosité du soprano solo, enfin certains accents de fanfare confèrent à ce mouvement une dimension solennelle et majestueuse.

Haydn observe une grande économie de moyens dans le Gloria. Le premier mouvement est caractérisé par deux idées musicales ; la première est une idée de marche (mes. 1-12) et la seconde est une idée de marche (mes. 13-24). Les idées reviennent à plusieurs reprises. Le Gloria réapparaît sur un motif de marche (mes. 25-36), celui de l'« Agnus Dei ». Ces deux idées sont transformées et parfois



biné (cf. le motif en accord brisé – aux violons – de l'«et in terra» au passage «Laudamus te» ainsi qu'aux mesures 97, 98). Comme bien d'autres parties de cette messe, le début du Gloria est organisé selon un principe responsorial; le chœur répète en effet des invocations qui ont été entonnées au paravant par une voix solo. Le premier «Gloria in excelsis» a d'abord été exposé par le soprano; cela répond à un usage largement répandu qui rappelle l'annonce faite par l'ange au cours de la nuit de Noël. Le troisième mouvement du Gloria reprend les substances thématiques que nous venons d'évoquer et comporte par ailleurs la traditionnelle fugue du «Cum Sancto spiritu». Cette pièce de l'ordinaire est centrée autour des supplications du «Qui tollis»: leur déclamation est pressée par un solo de basse auquel répond le chœur et l'association d'un instrument soliste rappelle le mouvement qui correspond à celui-ci dans la «Paukenmesse» de Haydn. Signalons enfin les étonnantes coïncidences entre les supplications du Qui tollis et celles du Kyrie de la présente composition (cf. par exemple, mes. 22–23 du Kyrie et Gloria mes. 154–155).

Le premier mouvement du Credo se présente sous la forme d'un canon à la quinte réalisé respectivement entre les parties de soprano et de ténor et d'alto et de basse, accompagné par les instruments. Il est évident que l'implacable rigueur d'un tel procédé d'écriture correspond au plan musical à l'inébranlable certitude des dogmes de la foi exprimés par le texte. Si l'on crédite le compositeur d'avoir signé à l'aide de ce procédé un acte de foi personnel, l'omission l'«Et in unum Dominum Jesum Christum, Filium Dei unigenitum» relève plutôt, semble-t-il, d'un oubli que d'une intention délibérée (de même, plus loin, le bref passage «qui ex Patre Filioque procedit» n'a pas été mis en musique). Le début choral du Credo semble épouser le ductus de la mélodie grégorienne. – Dans le mouvement qui suit, on notera que l'«Et incarnatus» porte l'empreinte du Lied, et contraste ainsi avec la section du «Crucifixus». Le mouvement final de cette partie de l'ordinaire qui commence avec l'«Et resurrexit» tire tout son effet d'une part des multiples répétitions de la conjonction s'agit là d'un trait d'écriture très individuel comparé aux affirmations répétées du «credo» que l'on connaît dans les messes. La promesse de la vie éternelle («Et vitam venturi saeculi») est d'un effet particulièrement pressé; la mélodie qui fleurit au supérieur avec sa mesure mesurée est une allusion au bonheur céleste, un usage répandu, la confirmation de la promesse («Et unam sanctam catholicam et apostolicam ecclesiam») est également exprimée par le chœur. Le compositeur a terminé par une fugue finale.

Conformément à l'usage, les parties de «Et incarnatus» et «Et resurrexit» s'ouvrent sur une partie lente et se terminent par un mouvement vif qu'à partir du «Et in unum Dominum Jesum Christum, Filium Dei unigenitum» (Hosanna) subit souvent un changement de caractère. Les passages «Et vitam venturi saeculi» et «Et unam sanctam catholicam et apostolicam ecclesiam» ont des caractéristiques communes. Les passages «Et in unum Dominum Jesum Christum, Filium Dei unigenitum» et «Et incarnatus» sont chantés sous la forme d'un canon à la quinte, au cours des messes solennelles et du Benedictus qu'après le canon. Les compositeurs ont pu ainsi donner libre cours à leur talent en allongeant la mise en musique de ce texte. Le lyrisme de l'introduction et la force dramatique qui anime le développement du Benedictus de la Missa in Angustiis, font de ce mou-

vement l'un des moments les plus forts de l'ensemble de l'œuvre: on peut parfaitement imaginer que l'extraordinaire rayonnement de ce mouvement a également contribué à la genèse de la légende évoquée plus haut.

Dans l'Agnus Dei, Haydn commence par exposer l'ensemble du texte par des voix solistes; le mouvement lent et la profondeur de la mélodie correspondent à la prière d'intercession du modèle. La fugue du «Dona nobis pacem» qui suit immédiatement, propose une solution particulièrement convaincante à l'éternel problème compositionnel que pose ce dernier mouvement de messe: d'une part, la vivacité du mouvement, le rythme syncopé du thème et d'autres éléments traités sous forme de strette confèrent à ce mouvement une véritable fonction de finale; d'autre part, les appels de paix insérées à l'intérieur du mouvement a cappella (mes. 103 ss.) ne font pas oublier la relation textuelle. Ces effets de contraste donnent à l'Agnus Dei un caractère comparable à celui des mouvements précédents: l'œuvre est si sérieuse, une telle passion et une telle conviction que, qu'elle est, selon Kantner, «l'œuvre la plus parfaite de la musique de Haydn».

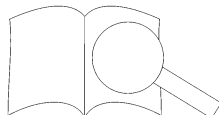
Geesthacht/Elbe, juin 1989
Traduction: Christian Meyer

Indications pour l'exécution

L'exécution des ornements dans cette messe. Les ornements sont formés à l'habitude, la règle: dans les mesures vocal: face de la note principale (or passages comme la version de l'Agnus Dei, où ce passage appartient à la mesure 21. Les apponées 101 de l'Et incarnatus et mesure 71 du it être chantées comme des doubles croches 100 du Benedictus en revanche elles seront mes comme des croches par conformité avec le

version d'orchestre élargie, les parties que Haydn originellement destinées à l'orgue obligé sont reprises pour l'essentiel par les vents de la famille des bois et les cors. Lors d'une exécution de la «Messe de Nelson» avec la totalité de la formation des vents il est donc conseillé de ne plus jouer les parties d'orgue solistes. Les sections concernées par ces modifications sont, en particulier, les passages dus au compositeur et qui sont, à ce titre, imprimés en grandeur normale dans la portée supérieure de la partie d'orgue de cette édition. Il est recommandé de ne jouer ici que la partie de basse de l'orgue et d'omettre la voix supérieure (main droite):

KYRIE	mes. 80–83 (éventuellement aussi 2–10, 16–27, 99–110, 143–147, 153–fin)
GLORIA	mes. 19–28.1 (éventuellement 64–67, 81–89)
Qui tollis Quoniam CREDO	124–142, 164 241.3–247.1 (éventuellement à partir de la r
Et resurrexit SANCTUS BENEDICTUS	mes. 202–205 mes. 1–4 mes. 50–52



fr. 16.478

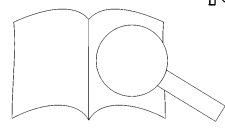
1798
1798

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Violino primo
Violino secondo
Viola
Sopra
Oboe
Fagotto
Trompa
Clarinetto
Basson
Contrabbasso

di me Giuseppe Haydn
(entständig)

o. 1.
erste Notenseite der autographen Partitur (A-Wn: Mus. Hs. 16.478) mit der Überschrift *In nomine Domini*
(1) 798/10^{ten} Juli Eisenstadt. Der hinter dem Namen Haydn stehende Schrägstrich ist eine Abkürzung für „manu.“
Weitere Hinweise zu den Abbildungen finden sich unter der Quellenbeschreibung im Kritischen Bericht.



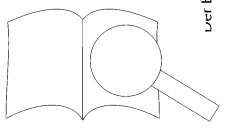
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My Deni-my De-us Je-ho-vah De-us Je-ho-vah

Violoncello und Contrabasso

75

Der Beginn des Sanctus aus der autographen Partitur mit dem Vermerk NB: Das Violoncello und / Contra Bass g.

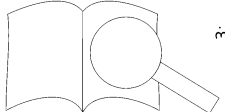


56.

A page of handwritten musical notation for the piece 'Laus Deo'. The score is written on ten staves. The first staff is empty. The second staff begins with a treble clef and a key signature of one flat. The music is written in a cursive, handwritten style. The lyrics 'um me na bi po - cae pe - cae pe - cae' are written below the staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The piece concludes with a double bar line and a fermata.

Fine. Carus Bar.
51. August. 1798

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3. zte Notenseite der autographen Partitur mit der Beischrift *Fine. Laus Deo und der Dattierung 31. August (1798).*

Missa in angustiis in d

Nelsonmesse • Hob. XXII: 11

Kyrie

Joseph Haydn
1732–1809

1. Kyrie eleison

Allegro moderato

The musical score is arranged in a standard orchestral format. It includes staves for Flauto, Oboe I, Oboe II, Fagotto, Clarino I, II, III in D, Timpani in D-A, Violino I, Violino II, Viola, Soprano solo, Soprano, Alto, Tenore, Basso, and Con. The score is in 2/4 time and D major. The woodwinds and strings play a rhythmic accompaniment of eighth notes, while the vocal soloists have a melodic line. The score is marked with dynamics such as *f* and *mf*, and includes articulation marks like accents and slurs. A large watermark is present across the score, and a magnifying glass icon is located in the bottom right corner.

Aufführungsdauer/Duration: ca. 40–45 min.

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Herausgeber:
Wolfgang Hochstein

7 11

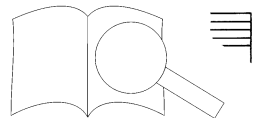
1^{mo} Solo
p

p

7

Solo
p

4+



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Tutti a3

Tutti f

Ky - ri - e e - lei - .

Ky - ri - e e - lei - .

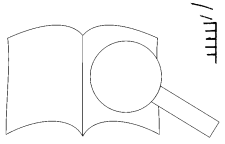
ri - e, Ky - ri - e e - lei - .

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

Tutti

10 8 6 6 4 #

5 - 4



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21 24

21

son, Ky - ri - e

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

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

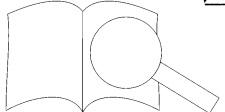
son, e - lei - son, Ky - ri - e e - lei - son,

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

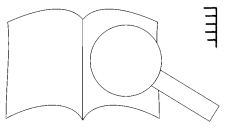
Org.

*) Vc., Cb.

*) Diese Differenzierung von Orgel und Streichbässen gilt sinngemäß auch für spätere Parallelstellen.



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lei - son.

Ky - ri - e lei - son.

Ky e - lei - son.

Ky e - lei - son.

e - lei - son.



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Musical score for measures 37-40, top system. It consists of five staves: three for the piano (treble and bass clefs) and two for the vocal line (treble clef). The piano part features a complex rhythmic pattern with many sixteenth notes.

Musical score for measures 37-40, middle system. It consists of two staves: one for the piano (treble clef) and one for the vocal line (treble clef). The piano part continues with the complex rhythmic pattern.

Musical score for measures 37-40, bottom system. It consists of three staves: two for the piano (treble and bass clefs) and one for the vocal line (treble clef). The piano part features a complex rhythmic pattern with many sixteenth notes. The vocal line has lyrics: "ste_ e - lei".

Musical score for measures 37-40, top system. It consists of two staves: one for the piano (treble clef) and one for the vocal line (treble clef). The piano part continues with the complex rhythmic pattern. The vocal line has lyrics: "ste_ e - lei".

Musical score for measures 37-40, middle system. It consists of two staves: one for the piano (treble clef) and one for the vocal line (treble clef). The piano part continues with the complex rhythmic pattern.

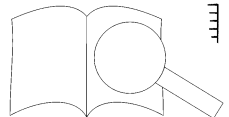
Musical score for measures 37-40, bottom system. It consists of two staves: one for the piano (treble clef) and one for the vocal line (treble clef). The piano part continues with the complex rhythmic pattern.

Musical score for measures 37-40, bottom system. It consists of two staves: one for the piano (treble clef) and one for the vocal line (treble clef). The piano part continues with the complex rhythmic pattern. The vocal line has lyrics: "ste_ e - lei".

Solo

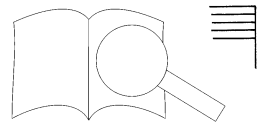
p
Vc.

- Cb.



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



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Musical score for measures 47-50, top system. It consists of five staves: a vocal line and four piano accompaniment staves. The music is in a key with one flat (B-flat) and a common time signature. The vocal line is mostly rests, while the piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Musical score for measures 47-50, second system. It consists of two staves: a vocal line and a piano accompaniment staff. The vocal line continues with rests, and the piano accompaniment maintains the rhythmic pattern.

Musical score for measures 47-50, third system. It consists of three staves: a vocal line, a piano accompaniment staff, and a bass line. The vocal line begins with a melodic phrase starting on a G4 note. Dynamics include *f* (forte) and *p* (piano).

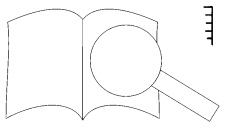
Musical score for measures 47-50, fourth system. It consists of two staves: a vocal line and a piano accompaniment staff. The vocal line continues with the melodic phrase. Dynamics include *f* and *p*.

Musical score for measures 47-50, fifth system. It consists of two staves: a vocal line and a piano accompaniment staff. The vocal line has the lyrics "Chri - ste." and "Tutti".

Musical score for measures 47-50, sixth system. It consists of two staves: a vocal line and a piano accompaniment staff. The vocal line has the lyrics "Chri - ste." and "Tutti".

Musical score for measures 47-50, seventh system. It consists of two staves: a vocal line and a piano accompaniment staff. The vocal line has the lyrics "Chri - ste." and "Tutti". The piano accompaniment features a bass line with a forte (*f*) dynamic and a specific rhythmic pattern.

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Musical score for measures 53-56, piano part. The score is written for a grand piano with four staves (treble and bass clefs). The music is in a minor key and 4/4 time. It features a steady bass line and a more active treble line. Dynamics include *f* (forte) and *sim.* (sforzando).

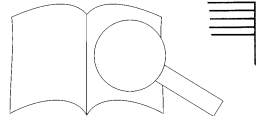
Musical score for measures 53-56, vocal part. The score is written for a single voice line on a treble clef staff. The vocal line is mostly rests, with a few notes appearing in measure 56.

Musical score for measures 53-56, piano part. This section shows the piano accompaniment with dynamic markings *f* and *sim.* (sforzando) indicating moments of increased intensity. The bass line is particularly active with eighth-note patterns.

Vocal line with lyrics. The lyrics are: lei - son. Ky - ri - e e - lei - son, e - lei - son, - ri - e e - lei - son, Ky - ri - e e - lei - son, e -

Tutti

Musical score for measures 53-56, piano part. This section shows the piano accompaniment with fingerings indicated by numbers 1, 2, 3, and 4. The dynamics include *f* (forte). The bass line has a 6/4 and 3/4 time signature.



58 60

f

f

58

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

Ky - ri - e e - lei - son,

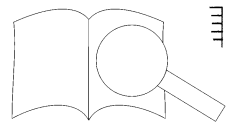
son, Ky - ri - e e - lei - son,

Ky - ri - e e - lei - son,

7 4

b7 4 3

b7 6



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Musical score for measures 62-64, piano accompaniment. It consists of four staves: two for the right hand (treble and alto clefs) and two for the left hand (treble and bass clefs). The music is in a minor key and features a steady eighth-note bass line and a more active right hand with various rhythmic patterns.

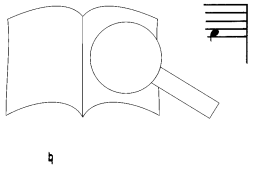
Musical score for measures 62-64, vocal line. It consists of two staves: a vocal line in the treble clef and a bass line in the bass clef. The vocal line has a melodic contour with a fermata at the end of measure 64. Dynamics include *a3* and *f*.

Musical score for measures 62-64, piano accompaniment. It consists of four staves: two for the right hand (treble and alto clefs) and two for the left hand (treble and bass clefs). The music is in a minor key and features a steady eighth-note bass line and a more active right hand with various rhythmic patterns.

Musical score for measures 62-64, vocal line with lyrics. It consists of two staves: a vocal line in the treble clef and a bass line in the bass clef. The lyrics are: "Ky - ri - e e - lei - son, e - lei - son, Ky - ri - e e -".

Musical score for measures 62-64, piano accompaniment. It consists of two staves: a right hand in the treble clef and a left hand in the bass clef. The music is in a minor key and features a steady eighth-note bass line and a more active right hand with various rhythmic patterns. Fingerings are indicated by numbers 7, 6, 9, 8, 4, 3, 9, 7, 8, 6, 7, 5, and 4.

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Musical score for measures 66-68, top system. Includes vocal line and piano accompaniment.

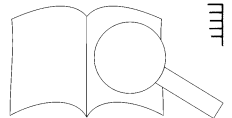
Musical score for measures 66-68, middle system. Includes vocal line and piano accompaniment.

Musical score for measures 66-68, bottom system. Includes vocal line and piano accompaniment.

Musical score for measures 66-68, lyrics section. Includes vocal line and piano accompaniment.

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

Musical score for measures 66-68, bottom system. Includes vocal line and piano accompaniment.



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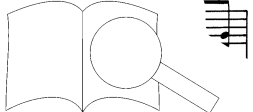
Musical score for measures 70-73, top system. Includes vocal line and piano accompaniment.

Musical score for measures 70-73, middle system. Includes vocal line and piano accompaniment.

Musical score for measures 70-73, bottom system. Includes vocal line and piano accompaniment with 'fz' markings.

Musical score for measures 70-73, bottom system with lyrics: Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son.

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75

son, e - lei

son, e - lei

n, son, e - lei

e - lei - son, e - lei

7 5 8 6 4 5 6 10 8 4 #

3 b6 4 # 6 5

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80 Solo

83

f

f

p

f

80

son, Ky - ri - e e -

son, Ky - ri - e e -

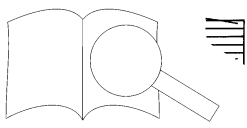
son, Ky - ri - e e - lei - son.

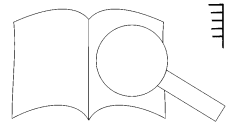
Tutti

f

-Vc.,Cb. +Vc.,Cb. 1 1

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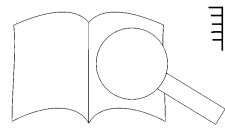
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a2

90

Ky

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Tutti *al* 3

e - lei - son, e - lei -

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

Ky - ri - Ky - ri - e e - lei -

Ky Ky - ri - e e - lei -

Ky - ri - e e - lei -

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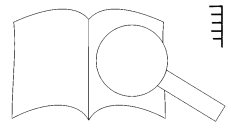
Piano accompaniment for measures 104-107, featuring treble and bass staves with various chords and melodic lines.

Vocal line for measures 104-107, showing a melodic line with some rests.

Piano accompaniment for measures 104-107, including dynamic markings such as *fz* (forzando).

Vocal line with lyrics for measures 104-107. The lyrics are: son, e - lei son, Ky ei - son, Ky - ri - e e - lei - son, son, - e e - lei - son, Ky - ri - e e - lei - son, son, - ri - e e - lei - son, Ky - ri - e e - lei - son.

Piano accompaniment for measures 104-107, showing a bass line with rhythmic patterns.



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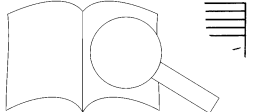
Musical score for measures 109-112, top system. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has one flat, and the time signature is 4/4. The piano part includes dynamic markings like *mf* and *p*.

Musical score for measures 109-112, middle system. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The piano part includes dynamic markings like *mf* and *p*.

Musical score for measures 109-112, bottom system. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The piano part includes dynamic markings like *mf* and *p*.

Musical score for measures 109-112, bottom system. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The piano part includes dynamic markings like *mf* and *p*. The word "Solo" is written above the piano part.

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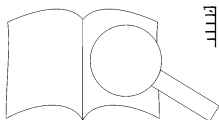
Musical score for measures 115-118, showing piano accompaniment for strings and woodwinds.

Musical score for measures 115-118, showing vocal lines with lyrics and piano accompaniment.

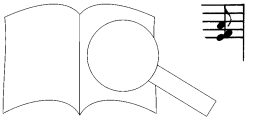
Musical score for measures 115-118, showing vocal lines with lyrics and piano accompaniment.

Musical score for measures 115-118, showing piano accompaniment for strings and woodwinds.

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lei - son, e - lei - son
 lei - son, e -
 lei -
 son, _____ e - lei - son, e - lei - son, e - lei - son, e -
 - lei - son, e - lei - son, e - lei - son, e -
 - son, e - lei - son, e - lei - son, e - lei - son, e -



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

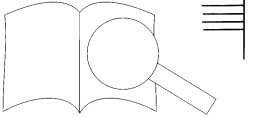
Ausgabequalität gegenüber

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

6 4+ 6 4+ 6 6 46 6 4 #



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Piano score for measures 135-138. The score is in 3/4 time and B-flat major. Measures 135-137 are mostly rests. At measure 138, the piano plays a series of chords: a B-flat major triad (Bb, D, F) in the right hand and a B-flat major triad (Bb, D, F) in the left hand, both marked *f* (forte). The notes are held for the duration of the measure.

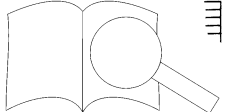
Clarino I and II score for measures 135-138. Both parts are in 3/4 time and B-flat major. At measure 138, both Clarino I and II play a rhythmic pattern of eighth notes: Bb, D, F, Bb, D, F, Bb, D, F. The parts are marked *f* (forte).

Piano score for measures 135-138. The score is in 3/4 time and B-flat major. Measures 135-137 show a complex texture with multiple voices. At measure 138, the piano plays a series of chords: a B-flat major triad (Bb, D, F) in the right hand and a B-flat major triad (Bb, D, F) in the left hand, both marked *f* (forte). The notes are held for the duration of the measure.

Piano score for measures 135-138. The score is in 3/4 time and B-flat major. Measures 135-137 show a complex texture with multiple voices. At measure 138, the piano plays a series of chords: a B-flat major triad (Bb, D, F) in the right hand and a B-flat major triad (Bb, D, F) in the left hand, both marked *f* (forte). The notes are held for the duration of the measure.

Organo score for measures 135-138. The score is in 3/4 time and B-flat major. Measures 135-137 show a complex texture with multiple voices. At measure 138, the organo plays a series of chords: a B-flat major triad (Bb, D, F) in the right hand and a B-flat major triad (Bb, D, F) in the left hand, both marked *f* (forte). The notes are held for the duration of the measure.

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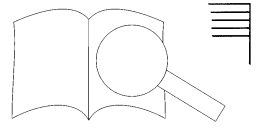


140

143

b \flat

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*) Vgl. den Krit. Bericht

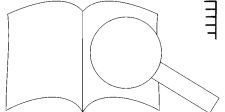
Musical score for measures 145-148, piano accompaniment. It features four staves: two for the right hand and two for the left hand. The music consists of sustained chords and rhythmic patterns.

Two empty musical staves, one for the vocal line and one for the bass line, corresponding to measures 145-148.

Musical score for measures 145-148, piano accompaniment. It features four staves: two for the right hand and two for the left hand. The music includes trills (tr) and a forte (fz) dynamic marking.

Vocal score for measures 145-148. It includes four staves for the vocal line and one for the bass line. The lyrics are: "lei - son, Ky - lei - lei - son, e - lei - lei - son, e - lei - ri - e e - lei - son, e - lei - son, e -".

Musical score for measures 145-148, piano accompaniment. It features four staves: two for the right hand and two for the left hand. The music includes trills (tr) and a forte (fz) dynamic marking. There are markings for "6 b5" and "1 unisono" at the bottom.



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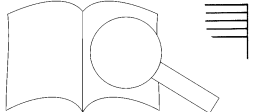
Musical score for measures 151-154, piano part. It consists of four staves (treble and bass clefs). The music features a series of chords and single notes, with dynamic markings of *f* (forte) and *p* (piano). The key signature has one flat.

Musical score for measures 151-154, vocal part. It consists of two staves (treble and bass clefs). The vocal line includes a triplet of eighth notes marked *f* and a melodic phrase marked *p* that leads into a more active passage marked *f*. The piano accompaniment is visible below.

Musical score for measures 151-154, vocal part with lyrics. It consists of two staves (treble and bass clefs). The lyrics are: "son, e - lei - son, e - son, e - lei - son, e - son, e - lei - son, e -". The music includes dynamic markings of *p* and *f*.

Musical score for measures 151-154, piano part. It consists of two staves (treble and bass clefs). The music features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *f*. A measure rest of 4 measures is indicated in the bass staff.

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Musical score for measures 156-159. The system includes a grand staff with treble and bass clefs. The music consists of chords and melodic lines, with some notes beamed together. Measure 159 shows a sequence of eighth notes in the bass line.

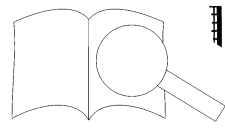
Vocal lines for measures 156-159. The lyrics are "lei son." repeated across the staves. The notes are mostly quarter and eighth notes.

Musical score for measures 156-159. The system includes a grand staff with treble and bass clefs. The music features a complex piano accompaniment with many sixteenth notes in the right hand and chords in the left hand.

Vocal lines for measures 156-159. The lyrics are "lei son." and "on, e lei son." repeated across the staves. The notes are mostly quarter and eighth notes.

Musical score for measures 156-159. The system includes a grand staff with treble and bass clefs. The music features a complex piano accompaniment with many sixteenth notes in the right hand and chords in the left hand. There are markings "1 unis." and "1" below the bass line.

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Gloria

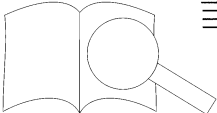
2. Gloria in excelsis Deo

Allegro 3

Flauto
Oboe I
Oboe II
Clarinetto I, II in A
Fagotto
Corno I, II in D
Clarino I, II in D
Timpani in D-A
Violino I
Violino II
Viola
Soprano solo
Soprano
Alto
Tenore
Basso
Organo

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

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5

glo - ri - a in ex - cel - sis

ex - cel - sis De -

ri - a,

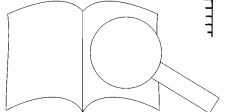
ri - a, glo - ri - a,

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

Tutti

Solo

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The musical score consists of piano accompaniment and vocal lines. The piano part includes a grand staff with treble and bass clefs, featuring dynamic markings such as *f* and *ff*. The vocal parts are in G major and include the following lyrics:

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

Below the vocal lines, guitar chords are indicated with numbers: 6, 6 8, 6 4, 5 3, 5, 4, 2.

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Musical score for measures 13-16, top system. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature is one sharp (F#) and the time signature is 4/4. The music includes various rhythmic patterns and dynamics.

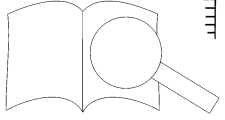
Musical score for measures 13-16, middle system. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The music includes various rhythmic patterns and dynamics.

Musical score for measures 13-16, bottom system. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The music includes various rhythmic patterns and dynamics.

Musical score for measures 13-16, lyrics section. It features a vocal line with lyrics and piano accompaniment. The lyrics are: "in ex - cel - r in ex o. in De - o. Solo Et in - cel - sis De - o. Solo Et in - ter - ra pax ho -". The word "Solo" is written above the vocal line in two places.

Musical score for measures 13-16, bottom system. It features piano accompaniment with fingerings (5, 8, 6, 6, 5, 4, 3) and dynamics (p). The music includes various rhythmic patterns and dynamics.

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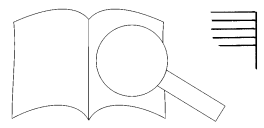


Solo

21

Solo

21



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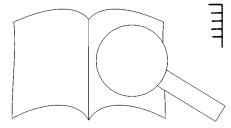
Musical score for measures 23-26. The top system includes a vocal line with a 'Solo' instruction and a piano (*p*) dynamic marking. The piano accompaniment is shown in the lower staves.

Musical score for measures 23-26, showing piano accompaniment in the lower staves.

Musical score for measures 23-26, showing piano accompaniment in the lower staves.

Musical score for measures 23-26, including vocal lines with lyrics. The lyrics are: "ter - ri - bo - nae vo - lun - ta - tis, bo - nae, bo - nae vo - lun - ta - tis,".

Musical score for measures 23-26, showing piano accompaniment in the lower staves.



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33 *Tutti* *fz*
 Lau - da - mus te. *fz*

Tutti *fz*
 Lau - da - as te. *fz*

Tutti *fz*
 Lau - di - ci-mus te. *fz*

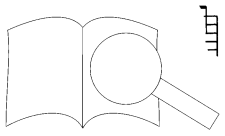
Tutti *fz*
 te. Be-ne-di - ci-mus te. *fz*

36 *fz*
 Ad-o-ra - mus te. *fz*

fz
 Ad-o-ra - mus te. *fz*

fz
 Ad-o-ra - mus te. *fz*

fz
 Ad-o-ra - mus te. *fz*



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Musical score for piano and orchestra, measures 38-43. The score includes staves for strings, woodwinds, brass, and piano. Dynamics include f, ff, and sfz. A large watermark is present over the score.

38

Glo - ri - - - - - mus, glo - ri - fi -

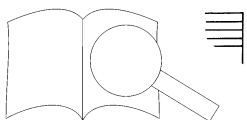
Glo - - - - - mus, glo - ri - fi -

Glo - - - - - ri - - - - - fi -

Glo - - - - - ri - - - - - fi -

Musical score for vocal parts, measures 38-43. The score includes staves for soprano, alto, tenor, and bass. The lyrics are "Glo - ri - mus, glo - ri - fi -".

Musical score for piano and orchestra, measures 44-45. The score includes staves for strings and piano. Dynamics include ff. A large watermark is present over the score.



41

ca - - - mus

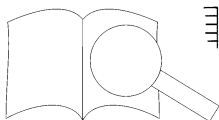
ca - - - mus, be - ne - di - ci - mus, ad - o -

ca - - - mus, be - ne - di - ci - mus, ad - o -

ca - - - mus, te - be - ne - di - ci - mus, te - ad - o -

us te. Te lau - da - mus, te be - ne - di - ci - mus, te ad - o -

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Musical score for measures 45-47. The system includes a vocal line (treble clef) and piano accompaniment (grand staff). The key signature is one sharp (F#). Measure 45 shows a vocal rest and piano accompaniment. Measure 46 features a vocal line with a slur and piano accompaniment. Measure 47 continues the vocal line and piano accompaniment.

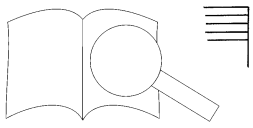
Musical score for measures 48-50. The system includes a vocal line (treble clef) and piano accompaniment (grand staff). The key signature is one sharp (F#). Measure 48 shows a vocal line with a slur and piano accompaniment. Measure 49 continues the vocal line and piano accompaniment. Measure 50 features a vocal line with a slur and piano accompaniment.

Musical score for measures 51-53. The system includes a vocal line (treble clef) and piano accompaniment (grand staff). The key signature is one sharp (F#). Measure 51 shows a vocal line with a slur and piano accompaniment. Measure 52 continues the vocal line and piano accompaniment. Measure 53 features a vocal line with a slur and piano accompaniment.

Musical score for measures 54-56. The system includes a vocal line (treble clef) and piano accompaniment (grand staff). The key signature is one sharp (F#). Measure 54 shows a vocal line with lyrics "ra - mus, glo - ri - fi" and piano accompaniment. Measure 55 continues the vocal line with lyrics "ra - mus, - mus, glo - ri - fi -" and piano accompaniment. Measure 56 features a vocal line with lyrics "ra - mus, glo - ri - fi - ca -" and piano accompaniment.

Musical score for measures 57-59. The system includes a vocal line (treble clef) and piano accompaniment (grand staff). The key signature is one sharp (F#). Measure 57 shows a vocal line with lyrics "- ri - fi - ca" and piano accompaniment. Measure 58 continues the vocal line with lyrics "mus, glo - ri - fi -" and piano accompaniment. Measure 59 features a vocal line with lyrics "mus, glo - ri - fi -" and piano accompaniment.

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First system of musical notation, measures 49-51. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature is one sharp (F#) and the time signature is 4/4.

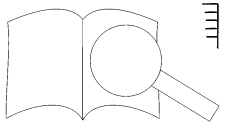
Second system of musical notation, measures 49-51. It continues the vocal and piano parts from the first system.

Third system of musical notation, measures 49-51. It continues the vocal and piano parts from the first system.

Fourth system of musical notation, measures 49-51. It includes the vocal line with lyrics and piano accompaniment. The lyrics are: "ca - mus Gra - ti - as a - gi - mus, nus te." The word "Solo" is written above the vocal line.

Fifth system of musical notation, measures 49-51. It shows the piano accompaniment for the final measures of the system.

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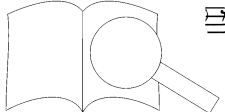
Musical score for measures 53-55, system 1. It features a vocal line and piano accompaniment. The piano part includes a forte (f) dynamic marking.

Musical score for measures 53-55, system 2. It features a vocal line and piano accompaniment. The piano part includes a forte (f) dynamic marking.

Musical score for measures 53-55, system 3. It features a vocal line and piano accompaniment. The piano part includes a forte (f) dynamic marking and a piano (p) dynamic marking.

Musical score for measures 53-55, system 4. It features a vocal line and piano accompaniment. The vocal line includes the lyrics "a - gi - mus" and "pro - pter ma - gnam".

Musical score for measures 53-55, system 5. It features a vocal line and piano accompaniment. The piano part includes a forte (f) dynamic marking and a "Tutti Organo" instruction. The vocal line includes the lyrics "a - gi - mus" and "pro - pter ma - gnam".



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Musical score for measures 57-60, top system. It features a vocal line in G major and a piano accompaniment. The piano part includes a bass line with a forte (f) dynamic marking and a treble line with a forte (f) dynamic marking.

Musical score for measures 57-60, middle system. It features a vocal line in G major and a piano accompaniment. The piano part includes a bass line with a forte (f) dynamic marking and a treble line with a forte (f) dynamic marking.

Musical score for measures 57-60, bottom system. It features a vocal line in G major and a piano accompaniment. The piano part includes a bass line with a forte (f) dynamic marking and a treble line with a forte (f) dynamic marking.

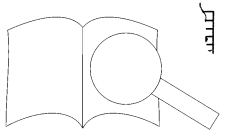
Musical score for measures 57-60, bottom system. It features a vocal line in G major and a piano accompaniment. The piano part includes a bass line with a forte (f) dynamic marking and a treble line with a forte (f) dynamic marking.

glo - ri - am tu glo-ri-am tu - am.

Musical score for measures 57-60, bottom system. It features a vocal line in G major and a piano accompaniment. The piano part includes a bass line with a forte (f) dynamic marking and a treble line with a forte (f) dynamic marking.

5 4 6 6 6 4 #

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Musical score for measures 62-65, piano accompaniment. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). Measures 62-64 are mostly rests. In measure 65, the right hand plays a sequence of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4. The left hand plays a sequence of quarter notes: F#3, G3, A3, B3, C4, B3, A3, G3. Both hands are marked with a piano (p) dynamic.

Musical score for measures 62-65, vocal line. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). Measures 62-65 contain rests for the vocal line.

Musical score for measures 62-65, piano accompaniment. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). Measures 62-65 contain piano accompaniment for the vocal line. The right hand plays a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4. The left hand plays a sequence of quarter notes: F#3, G3, A3, B3, C4, B3, A3, G3. Both hands are marked with a piano (p) dynamic.

Musical score for measures 62-65, vocal line. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). Measure 62 is marked "Solo". The lyrics are: "Do - mi - ne De - us, Pa - ter, De - us". The vocal line is written in a treble clef. The piano accompaniment is written in two bass clefs.

Musical score for measures 62-65, piano accompaniment. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). Measures 62-65 contain piano accompaniment for the vocal line. The right hand plays a sequence of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4. The left hand plays a sequence of quarter notes: F#3, G3, A3, B3, C4, B3, A3, G3. Both hands are marked with a piano (p) dynamic.

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Musical score for measures 67-69, top system. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line has rests in measures 67 and 68, and begins in measure 69. The piano accompaniment consists of chords and single notes.

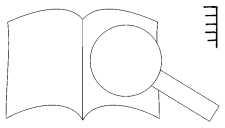
Musical score for measures 67-69, middle system. Similar to the top system, it shows the vocal line and piano accompaniment. The vocal line remains at rest in measures 67 and 68.

Musical score for measures 67-69, bottom system. The vocal line begins in measure 69 with the lyrics "Pa - ter, -s". The piano accompaniment features a more active bass line with eighth notes and sixteenth notes.

Musical score for measures 67-69, second system. The vocal line continues with the lyrics "Pa - ter, -s". The piano accompaniment continues with chords and moving lines.

Musical score for measures 67-69, third system. The vocal line continues with the lyrics "Pa - ter, -s". The piano accompaniment includes a section marked *sano* and a dynamic marking *f*. The bottom of the page shows figured bass notation: 7, 5, 3, 6, 6, #, 6, b, 6.

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71 Tutti *f*

Do - mi - ne Fi - li

Je - su Chri - ste,

Tutti *f*

Do - mi - ne

se - ni - te,

Je - su Chri - ste,

Tutti *f*

Do

- ni - ge - ni - te,

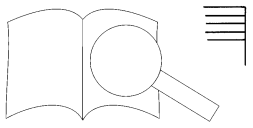
Je - su Chri - ste,

Tutti *f*

li u - ni - ge - ni - te,

Je - su Chri - ste,

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75

Je - su, Je - su, Je - su, Je - su

78

ste. ste. Do - mi-ne

Solo

Je - su Chri - ste. Do - mi-ne De - us, A - gnus

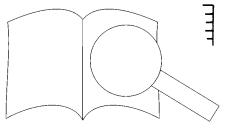
Tasto solo

Soli

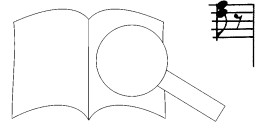
p

5 8 6 6 4 3

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De - Fi - li - us Pa - tris, Fi - li - us Pa - tris,
Fi - li - us Pa - tris, Fi - li - us Pa - tris,



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85

88

Musical score for measures 85-88, featuring piano accompaniment with treble and bass staves.

Empty musical staves for vocal or instrumental parts.

Musical score for measures 85-88, featuring piano accompaniment with treble and bass staves.

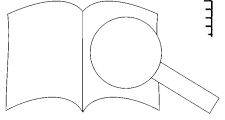
85

88

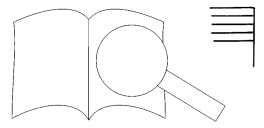
Musical score for measures 85-88, including vocal lines with lyrics and piano accompaniment.

Do A - gnus De - i, Fi - li - us Pa - tris,
De - us, A - gnus De - i, Fi - li - us Pa - tris,

Musical score for measures 85-88, featuring piano accompaniment with treble and bass staves.



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Musical score for organ and voices. The organ part includes staves for the right hand (treble clef), left hand (bass clef), and pedals (bass clef). The vocal part includes four staves for voices. The score is marked with dynamics such as *f* (forte) and *p* (piano), and articulation like *fz* (forzando). The lyrics are: "Do - mi - ne Do - mi - ne Do - mi - ne". The organ part includes a section marked "Tutti Organo" with a dynamic of *f*.

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De - us, A Fi - li - us Pa -

De - us, - i, Fi - li - us Pa -

De - i, Fi - li - us Pa -

gnus De - i, Fi - li - us Pa -

102

104

Musical score for measures 102-104. The score includes piano accompaniment (right and left hand) and vocal lines. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a steady eighth-note bass line and chords in the right hand. The vocal lines consist of a melody with some rests.

102

Musical score for measures 102-104 with lyrics. The lyrics are: "tris, Pa tris." The score includes piano accompaniment and vocal lines. The piano part features a steady eighth-note bass line and chords in the right hand. The vocal lines consist of a melody with some rests. A magnifying glass icon is present in the bottom right corner of the score area.

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3. Qui tollis

Adagio

106 Cor. in B *ff* *p* *f* *p* 109

VI. I *ff* *p* *f* *p*

VI. II *ff* *p* *f* *p*

Va. *ff* *p* *f* *p*

106 Basso solo 109

Qui tol - lis, qui tol -

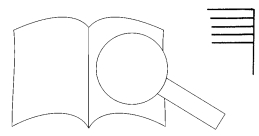
Adagio Tasto solo

Org. Bassi *ff* *p* *f* *p* Vc.

111

111 113

- ca - ta, pec - ca - ta - mun -



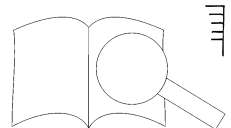
Musical score for piano accompaniment, measures 115-117. The score is in G minor (three flats) and 4/4 time. It features a treble and bass clef. The right hand has a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes. Dynamic markings include *fz* (forzando) and *fz* with a dotted line.

Vocal line for measures 115-117. The lyrics are: "di, mi - se - re - re, re". The melody is in G minor and 4/4 time, with a dotted line under the final note of the phrase.

Musical score for piano accompaniment, measures 119-121. The score is in G minor and 4/4 time. It features a treble and bass clef. The right hand has a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes. Dynamic markings include *fz* (forzando) and *fz* with a dotted line.

Vocal line for measures 119-121. The lyrics are: "mi - se - re - re no - bis, mi - se - re - re". The melody is in G minor and 4/4 time, with a dotted line under the final note of the phrase.

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Fl.

Ob. I Solo

Ob. II

Cl.

Fag.

Cor. in B

p

123

no - bis.

Qui

Tutti p

Mi-se-re-re no

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

Tutti p

Mi-se

mi-se-re-re no - bis.

Tutti p

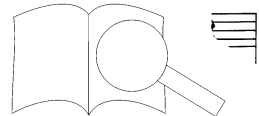
se

mi-se-re-re no - bis.

no - bis,

mi-se-re-re no - bis.

Solo



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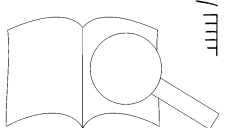
Musical score for measures 128-130, top system. It features a vocal line and piano accompaniment. The piano part includes dynamics markings *p* and *f*. The vocal line has a *p* marking at the end of the system.

Musical score for measures 128-130, middle system. It features a vocal line and piano accompaniment. The piano part includes dynamics markings *f* and *p*. The vocal line has a *p* marking.

Musical score for measures 128-130, bottom system. It features a vocal line with lyrics "tol - lis pec - ca - pec -" and piano accompaniment. The piano part includes dynamics markings *f* and *p*.

Musical score for measures 128-130, bottom system. It features a vocal line with lyrics "tol - lis pec - ca - pec -" and piano accompaniment. The piano part includes dynamics markings *p* and *f*, and a marking "Cb." below the staff.

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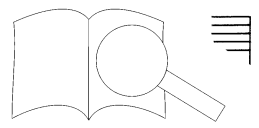
Musical score for measures 132-135, top system. It consists of five staves: a vocal line and four piano accompaniment staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a vocal line with a melodic phrase and piano accompaniment with a steady eighth-note pattern.

Musical score for measures 132-135, middle system. It consists of five staves: a vocal line and four piano accompaniment staves. The piano accompaniment features a prominent eighth-note pattern. Dynamic markings include *fp* (fortissimo piano) and *f p* (forte piano).

Soprano solo

Musical score for measures 132-135, bottom system. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "ca - ta, pec - ca mi, di, de - pre - ca - ti - o - nem de - pre - ca - ti - o - nem de - pre - ca - ti - o - nem de - pre - ca - ti - o - nem". Dynamic markings include *p* (piano) and *f p* (forte piano).

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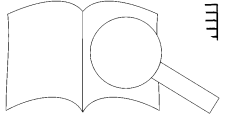
Musical score for measures 137-140. The piano part (bottom two staves) features a rhythmic accompaniment with notes in the right hand and bass notes in the left hand. The violin part (top two staves) has a melodic line with some rests. Dynamics include *f* and *fp*.

Musical score for measures 137-140. The piano part (bottom two staves) features a rhythmic accompaniment with notes in the right hand and bass notes in the left hand. The violin part (top two staves) has a melodic line with some rests. Dynamics include *f* and *p*.

Vocal score for measures 137-140. The vocal line (top staff) includes lyrics: "su - sci-pe, ... sci-pe." The piano accompaniment (bottom staff) provides a rhythmic base.

Vocal score for measures 137-140. The vocal line (top staff) includes lyrics: "no - stram, de ... stram, de-pre-ca-ti - o-nem". The piano accompaniment (bottom staff) provides a rhythmic base.

Musical score for measures 137-140. The piano part (bottom two staves) features a rhythmic accompaniment with notes in the right hand and bass notes in the left hand. The violin part (top two staves) has a melodic line with some rests. Dynamics include *f* and *p*.

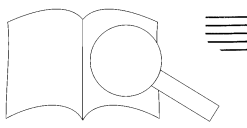


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su - sci-pr
 no - stram,
 no - stram,
 no

nem no -
 de - pre - ca - ti - o - nem
 de - pre - ca - ti - o - nem
 de - pre - ca - ti - o - nem
 de - pre - ca - ti - o - nem

Tasto solo



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Musical score for measures 147-150, piano part. It consists of five staves. The first two staves are treble clef, and the last three are bass clef. Dynamics include *p* and *f*.

Musical score for measures 147-150, vocal part. It consists of five staves. The first two are treble clef, and the last three are bass clef. Dynamics include *f* and *p*.

Musical score for measure 147, vocal part. It consists of two staves. The first is treble clef, and the second is bass clef. The lyrics are "stram." and "- des ad - de - xte-ram".

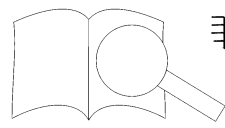
Musical score for measure 147, vocal part. It consists of two staves. The first is treble clef, and the second is bass clef. The lyrics are "no - stram."

Musical score for measure 147, vocal part. It consists of two staves. The first is treble clef, and the second is bass clef. The lyrics are "no - stram."

Musical score for measure 147, vocal part. It consists of two staves. The first is treble clef, and the second is bass clef. The lyrics are "no - si".

Musical score for measure 147, piano part. It consists of two staves. The first is treble clef, and the second is bass clef.

Musical score for measures 147-150, piano part. It consists of two staves. The first is treble clef, and the second is bass clef. Dynamics include *f* and *p*.



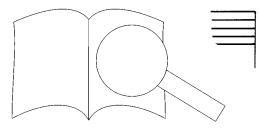
Carus

152

Pa - - tris,

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

Tutti



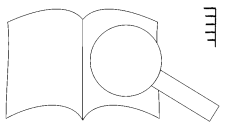
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Musical score for measures 156-159, showing piano accompaniment for the first system. The score is written for piano and includes staves for the right and left hands.

Musical score for measures 156-159, showing piano accompaniment for the second system. The score includes dynamic markings such as *fz* and *p*.

Vocal line and piano accompaniment for measures 156-159, including lyrics. The lyrics are: *mi - se - re - re no - bis, mi - se - re - re, mi - se - re - re, no - bis,*

Musical score for measures 156-159, showing piano accompaniment for the third system. The score includes the instruction *Tasto solo* and a dynamic marking *p*.



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Musical score for measures 161-164. The score is written for a grand piano with five staves. A 'Solo' section is indicated in the upper right. The music is in a minor key and features a complex rhythmic pattern.

Musical score for measures 161-164. The score is written for a grand piano with five staves. The music is marked with a piano (*p*) dynamic. A watermark for Carus-Verlag is visible across the score.

Musical score for measure 161. The score is written for a grand piano with five staves. The lyrics are: *mi - se - re - re*.

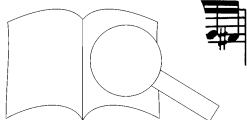
Musical score for measures 161-164. The score is written for a grand piano with five staves. The lyrics are: *re - re no - bis, mi - se - re - re*.

Musical score for measures 161-164. The score is written for a grand piano with five staves. The lyrics are: *mi - se - re - re no - bis, mi - se - re - re*.

Musical score for measures 161-164. The score is written for a grand piano with five staves. The music is marked with a piano (*p*) dynamic. The lyrics are: *mi - se - re - re no - bis, mi - se - re - re*.

Musical score for measures 161-164. The score is written for a grand piano with five staves. The music is marked with a piano (*p*) dynamic. The lyrics are: *mi - se - re - re no - bis, mi - se - re - re*.

Musical score for measures 161-164. The score is written for a grand piano with five staves. A 'Solo' section is indicated. The marking *Vc., Cb.* is present at the bottom. A watermark for Carus-Verlag is visible.



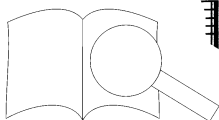
Musical score for piano accompaniment, measures 166-169. The score is written for a grand piano with a treble and bass clef. It features a complex rhythmic pattern with sixteenth and thirty-second notes, and dynamic markings such as *f* (forte).

Musical score for piano accompaniment, measures 169-172. This section continues the piano accompaniment with dynamic markings like *p* (piano) and *f* (forte).

166

Vocal score with lyrics for measures 166-172. The lyrics are: "no - bis, e - re - re no - bis. mi - se - re - re no - bis." The score includes vocal lines for soprano, alto, and tenor, along with a piano accompaniment line. Dynamic markings like *f* are present.

Musical score for piano accompaniment, measures 172-175. This section is marked "Tutti" and features a strong *f* (forte) dynamic. The piano part consists of a rhythmic accompaniment with eighth and sixteenth notes.



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4. Quoniam tu solus Sanctus

171 Allegro

173

Cor. in D

Clarini in D

Timp.

p *f*

171 Solo

Quo-ni-am tu so - lus, tr

f tu, tu so - lus, tu so - lus Do mi-nus, tu

f Tutti Tu, tu so - lus, tu so - lus Do - mi-nus,

f Tutti Tu, tu so - lus, tu so - lus Do - mi-nus,

f Tutti Tu, tu so - lus, tu so - lus Do - mi-nus,

f Tutti

175 *Tutti*

so - lus Al - tis - si - mus, tu se Je - su, Je - su Chri -

si - mus,

s Al - tis - si - mus,

so - lus Al - tis - si - mus,

Tutti *Solo*



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

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

Third system of musical notation, including vocal and piano parts.

179 *f* *ste,*

Tutti tu, tu so - lus San - ctus, tu so - lus Do - mi-nus, tu

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

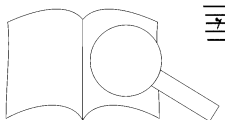
tu, , tu so - lus San - ctus, tu so - lus Do - mi-nus, tu

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

Vocal line with lyrics and piano accompaniment for the fourth system.

Fifth system of musical notation, primarily piano accompaniment with figured bass notation (6, 6, 6, 4, 3).

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182

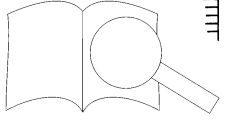
so - lus Al - tis - si - mus. Je - su Chri - ste.

so - lus Al - ti - su, Je - su Chri - ste.

so - ti - su, Je - su Chri - ste.

nus, Je - su, Je - su Chri - ste.

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Solo

Musical score for measures 186-189. The top staff shows a piano solo with a melodic line. Below it are several staves for accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The music is in a key with one sharp (F#) and a common time signature.

Vocal lines for measures 186-189. The top staff is a vocal line with lyrics. Below it are several staves for accompaniment, including a grand staff and a separate bass line. The music is in a key with one sharp (F#) and a common time signature.

Piano accompaniment for measures 186-189. The top staff is a piano line with a melodic line. Below it are several staves for accompaniment, including a grand staff and a separate bass line. The music is in a key with one sharp (F#) and a common time signature.

p

Cum San

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

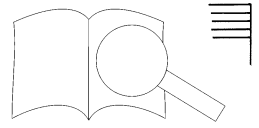
p

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

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

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

Musical score for measures 186-189, featuring piano accompaniment with figured bass. The top staff is a piano line with a melodic line. Below it are several staves for accompaniment, including a grand staff and a separate bass line. The music is in a key with one sharp (F#) and a common time signature. The bottom staff contains figured bass notation: 6/4, 3/3, 6/4, 7/2, 8/3, 6/4, 2/2.



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Musical score for measures 191-194, top system. It features a piano part with a treble and bass clef and a violin part with a treble clef. The piano part has a dynamic marking of *f* at measure 191. The violin part has a dynamic marking of *f* at measure 192.

Musical score for measures 191-194, middle system. It features a piano part with a treble and bass clef and a violin part with a treble clef. The piano part has a dynamic marking of *fz* at measure 192. The violin part has a dynamic marking of *f* at measure 192.

Musical score for measures 191-194, bottom system. It features a piano part with a treble and bass clef and a violin part with a treble clef. The piano part has a dynamic marking of *f* at measure 192. The violin part has a dynamic marking of *f* at measure 192.

Musical score for measures 191-194, vocal parts. It features a vocal line with lyrics: "men, a - men", "men, a", "men, In glo - ri - a De - i Pa - tris, a". The lyrics are written in a stylized font below the notes.

Musical score for measures 191-194, bottom system. It features a piano part with a treble and bass clef and a violin part with a treble clef. The piano part has a dynamic marking of *f* at measure 192. The violin part has a dynamic marking of *f* at measure 192. The word "Tutti" is written above the piano part at measure 192.

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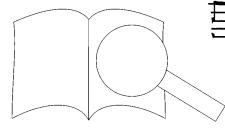


Musical score for measures 196-199. The score includes piano accompaniment in the left and right hands, and vocal lines for soprano, alto, and tenor/bass. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Tutti'. Dynamics include 'f' (forte). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Musical score for measures 196-199, continuing from the previous system. It shows the piano accompaniment and vocal lines. The dynamics and tempo markings are consistent with the previous system.

Musical score for measures 196-199 with lyrics. The lyrics are: In gl... tris, a... men, a... men, a... men, a... men, in glo-ri-a. The score includes piano accompaniment and vocal lines. The lyrics are written below the vocal staves.

Musical score for measures 196-199 with figured bass notation. The figured bass notation is: -6 5, -6 5, -6, -6 5, -6. The score includes piano accompaniment and vocal lines.



+Cb.

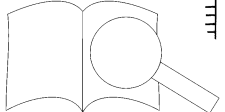
Musical score for measures 201-204. It features a piano accompaniment with a right-hand part in treble clef and a left-hand part in bass clef. The key signature has two sharps (F# and C#). The vocal line is in treble clef. The score includes various musical notations such as notes, rests, and bar lines.

Musical score for measures 201-204, continuing the piano accompaniment and vocal lines from the previous system.

Musical score for measures 201-204 with lyrics. The lyrics are: "a - men, a - men, a - men, a - men, in glo - ri - a". The score includes piano accompaniment and vocal lines with the corresponding text.

Musical score for measures 201-204 with figured bass notation. The figures are: 7 6 # 6 6 6 -Cb. # 6 6 10 - 6. The score includes piano accompaniment and vocal lines.

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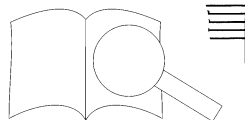
Musical score for measures 206-209, piano accompaniment. It features a grand staff with treble and bass clefs. The music is in D major and 4/4 time. The right hand plays chords and moving lines, while the left hand plays a rhythmic accompaniment with eighth and sixteenth notes.

Musical score for measures 206-209, vocal line. It consists of a single staff with a treble clef. The vocal line is mostly rests, indicating that the vocalists are silent during these measures.

Musical score for measures 206-209, piano accompaniment. This system continues the piano accompaniment from the previous system, showing the continuation of the right and left hand parts.

Musical score for measures 206-209, vocal line with lyrics. The lyrics are: "men, in glo - ri - a", "men, in glo - ri - a De - i Pa -", "men, glo - ri - a De - i Pa - tris, a - men, a - men, a -", and "a - men, a - men, a - men". The lyrics are placed below the vocal staff.

Musical score for measures 206-209, piano accompaniment. This system shows the piano accompaniment with figured bass notation below the notes. The figures are: 4, #, 6, 6, 5, 4, 6, #, 6, 5, - 10.

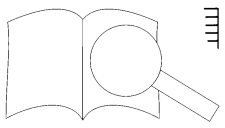


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211 De - i - Pa - tris, a 214 - men, men, men, in glo - ri - a De - i in glo - ri - a De - i

- 6 - 6 4 6 #6 5 # -Vc. 4 +Vc.,

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Musical score for the first system, measures 216-219. It includes vocal staves and piano accompaniment.

Musical score for the second system, measures 216-219. It includes vocal staves and piano accompaniment.

Musical score for the third system, measures 216-219. It includes vocal staves and piano accompaniment.

Musical score for the fourth system, measures 216-219. Includes lyrics: "in Pa - tris, a - men, a - men, a - men, in glo - ri - a De - i - Pa - tris, a - men, a - men, a - men, a - men, a - men, a - men,"

Musical score for the fifth system, measures 216-219. Includes figured bass notation: ♯10 10 10 6 5 3 4 6 5 3 6 5 3 7 6 7 6 7 7.

Graphic element: an open book with a magnifying glass over it. Below it is the text "-cb. 5".

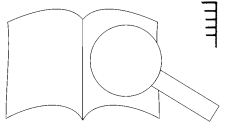
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Musical score for measures 221-224. The score includes a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a complex texture with multiple voices and a prominent bass line.

Musical score for measures 221-224 with lyrics. The lyrics are: "men, a in glo-ri-a De-i in glo-ri-a De-i a men, in glo-ri-a De-i ri-a De-i Pa-tris, a-men, a-men, a". The score includes a vocal line and piano accompaniment.

Musical score for measures 221-224 with figured bass notation. The figured bass symbols are: 6 5 4 # 5 3 8 # 6 - 6 5 3 6 6 5. The figured bass is labeled "Vc.,". There is also a "Tastr" label above the piano part.

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Musical score for the first system, measures 226-228. It includes a vocal line and a piano accompaniment with a bass line.

Empty musical staves for the second system.

Musical score for the second system, measures 226-228. It includes a vocal line and a piano accompaniment with a bass line.

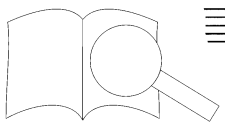
Musical score for the third system, measures 226-228. It includes a vocal line with lyrics and a piano accompaniment with a bass line.

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

Musical score for the fourth system, measures 226-228. It includes a piano accompaniment with a bass line and figured bass notation.

Organo

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



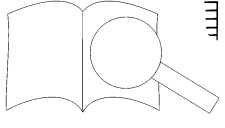
Musical score for measures 230-233, piano part. It consists of five staves. The first two staves are treble clef, and the last three are bass clef. The music features a melodic line in the upper staves and a more rhythmic accompaniment in the lower staves. A dynamic marking of *p* (piano) is present.

Musical score for measures 230-233, vocal part. It consists of three staves: two treble clef and one bass clef. The vocal line is written in the upper staves. The lyrics are: "men, a - mer" and "A -".

Musical score for measures 230-233, piano part. It consists of five staves. The first two staves are treble clef, and the last three are bass clef. The music features a melodic line in the upper staves and a more rhythmic accompaniment in the lower staves. A dynamic marking of *p* (piano) is present.

Musical score for measures 230-233, vocal part. It consists of three staves: two treble clef and one bass clef. The vocal line is written in the upper staves. The lyrics are: "men, a - mer", "A -", "Solo", "A - men, a - men, a -", "Solo", "men. A - men, a - men, a - men, a - men,".

Musical score for measures 230-233, piano part. It consists of five staves. The first two staves are treble clef, and the last three are bass clef. The music features a melodic line in the upper staves and a more rhythmic accompaniment in the lower staves. A dynamic marking of *p* (piano) is present. The instruction *Tasto solo* is written above the first staff.



me

men, a

men, a - men, a - men, a

men, a - men, a

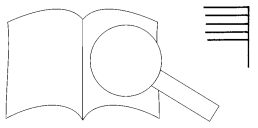
Organo

6 5

Musical score for measures 245-247. The score includes piano (p) and violin parts. Dynamic markings include *f* (forte) and *p* (piano). The piano part features a complex rhythmic pattern with sixteenth notes and dotted rhythms. The violin part has a melodic line with slurs and accents.

Musical score for measures 245-247, featuring vocal parts. The lyrics are "men, a" and "Tutti". The score includes vocal staves with lyrics and piano accompaniment. Dynamic markings include *f* (forte). The piano part has a rhythmic pattern similar to the first system.

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Musical score for piano and voice, measures 249-251. The score includes a vocal line and piano accompaniment with various musical notations such as notes, rests, and dynamics.

249

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

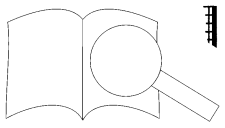
men, a - - - men, a - - - men.

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

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

Musical score for piano and voice, measures 249-251. The score includes a vocal line with lyrics and piano accompaniment.

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Credo

5. Credo in unum Deum

Allegro con spirito

Clarinetto I, II
in A

Corno I, II
in D

Clarino I, II
in D

Timpani
in D - A

Violino I

Violino II

Viola

Soprano
in canone

Alto

Tenore

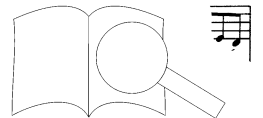
Basso

Allegro con spirito

Tutti

f

1 1 1 unisono



Musical score for the first system, including vocal line and piano accompaniment. The vocal line features a melodic phrase with a dynamic marking of *11* and a fermata over a note. The piano accompaniment consists of chords and arpeggiated figures.

Musical score for the second system, including vocal line and piano accompaniment. The vocal line continues the melodic phrase with a fermata. The piano accompaniment features a rhythmic pattern of eighth notes.

Tutti f
Cre - do in u - num . . . trem o - mni - pot -

Tutti f
De - - um, Pa - - trem o -

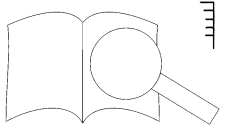
Tutti f
Cre . . . De - - um, Pa - - trem o - mni - pot -

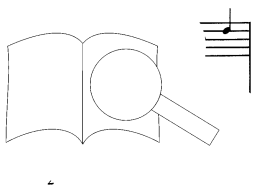
Cre - do in u - num De - - um, Pa - - trem o -

Musical score for the third system, including vocal lines and piano accompaniment. It features three vocal parts with lyrics and piano accompaniment. The lyrics are: "Cre - do in u - num . . . trem o - mni - pot -", "De - - um, Pa - - trem o -", and "Cre . . . De - - um, Pa - - trem o - mni - pot -". The piano accompaniment includes a bass line with a sequence of numbers: 8, 3, 6, 6, 3, 4, 6, 5, 4, 6, 6, 3, 6, 3, 5.

Musical score for the fourth system, including piano accompaniment. The piano accompaniment continues with a rhythmic pattern of eighth notes. Below the piano part, there is a sequence of numbers: 8, 3, 6, 6, 3, 4, 6, 5, 4, 6, 6, 3, 6, 3, 5.

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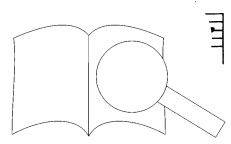
o - mni - um, et in - vi - si mni - um.

bi - li - um o - mni - um, - bi - li - um o - mni - um.

o - mni - um, - bi - li - um o - mni - um.

et in - vi - si - bi - li - um o - mni - um.

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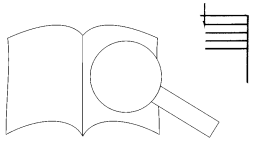
Musical score for measures 28-31. The top staff is a vocal line in G major, starting with a whole rest in measure 28 and entering in measure 31. The piano accompaniment consists of two staves: the right hand plays chords and the left hand plays a rhythmic pattern of eighth notes.

Piano accompaniment for measures 28-31. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides harmonic support with chords and eighth notes.

Musical score for measures 28-31 with lyrics. The vocal line is in G major. The lyrics are: "ex Pa-tre na - - tum" (measure 28), "Et ex Pa-tre na -" (measure 29), "Et ex Pa-tre na - - tum" (measure 30), and "Et ex Pa-tre na -" (measure 31). The piano accompaniment continues with the same rhythmic pattern as in the previous system.

Piano accompaniment for measures 28-31 with fingerings. The right hand has fingerings 6, 9, 5, 6, 6, 5. The left hand has fingerings 6, 5, 6, 5. The piano part continues with the same rhythmic pattern.

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Musical score for the first system, including vocal lines and piano accompaniment. The system consists of four staves: a vocal line, a piano right hand, a piano left hand, and a bass line. The key signature is one sharp (F#) and the time signature is 4/4.

Musical score for the second system, including vocal lines and piano accompaniment. The system consists of four staves: a vocal line, a piano right hand, a piano left hand, and a bass line. The key signature is one sharp (F#) and the time signature is 4/4.

35

an - te o - mni - a sae - um de De - o, lu - men de
 tum an - te - cu - la. De - um de De - o,
 an - te cu - la. De - um de De - o, lu - men de
 o - mni - a sae - cu - la. De - um de De - o,

Musical score for the third system, including vocal lines with lyrics and piano accompaniment. The system consists of four staves: a vocal line, a piano right hand, a piano left hand, and a bass line. The key signature is one sharp (F#) and the time signature is 4/4.

Musical score for the fourth system, including piano accompaniment and a diagram. The system consists of two staves: a piano right hand and a piano left hand. The key signature is one sharp (F#) and the time signature is 4/4. Below the piano part, there are fingerings: 6 7 6 5, 10 10 5, 6 5, 6 7 6 5.

Diagram of an open book with a magnifying glass over it, symbolizing a search or evaluation.

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42

42

45

Musical score for the first system, including vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The piano accompaniment includes a grand staff with treble and bass clefs.

42

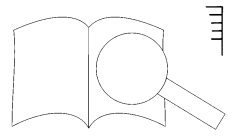
Musical score for the second system with lyrics. The lyrics are:
 lu - mi-ne, De - um — ve - ro.
 lu - men de lu — ve - rum de De - o ve - ro.
 lu - mi-ne ve - rum de De - o ve - ro.
 mi-ne, De - um — ve - rum de De - o ve - ro.

Musical score for the third system with fingerings and a magnifying glass icon. The fingerings are: 4, 6, 5, —, 6, 5, 6. A magnifying glass icon is positioned over the piano accompaniment.

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fa - ctum, con - sub - stan - ti -
 Ge - ni - tum, non fa - ctum,
 Ge - ni - tum, non fa - ctum, con - sub - stan - ti -
 Ge - ni - tum, non fa - ctum,

9 8 6 4 - 5 - 6 # 4 - 6 5



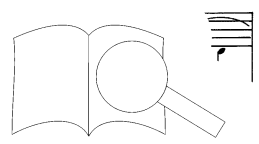
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Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes a grand staff with treble and bass clefs.

Piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs.

Musical score for the second system with lyrics. The lyrics are: a - lem Pa - tri: r a fa - cta sunt. Qui - con - sub - stan - ti - a per - quem o - mni - a fa - cta sunt. a - lem er - quem o - mni - a fa - cta sunt. Qui - lem Pa - tri: per - quem o - mni - a fa - cta sunt.

Piano accompaniment for the second system, including a grand staff and a bass line with figured bass notation: # 6 2 6 8 7 3 4 5 6 4 6.



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60

63

Musical score for measures 60-63. The vocal line is in G major and 4/4 time. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with a simple bass line.

Piano accompaniment for measures 60-63. The right hand features a rhythmic pattern of eighth notes, while the left hand provides harmonic support with chords and single notes.

60

pro - pter nos ho - mi-nes, et pro - lu - tem de - scen - dit de

Qui pro - r - ni - pro - pter no - stram sa - lu - tem de -

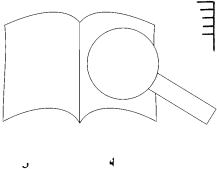
pro - pter nos - pter no - stram sa - lu - tem de - scen - dit de

er nos ho - mi-nes, et pro - pter no - stram sa - lu - tem de -

Musical score for measures 60-63 with lyrics. The vocal line is in G major and 4/4 time. The piano accompaniment is in G major and 4/4 time.

Piano accompaniment for measures 60-63. The right hand features a rhythmic pattern of eighth notes, while the left hand provides harmonic support with chords and single notes.

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coe - lis, de - scen - dit de .t de coe - lis,

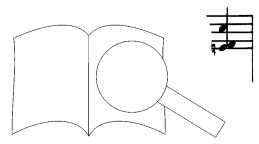
scen - dit de coe en ue coe - lis, de - scen - dit de

coe - lis, coe - lis, de - scen - dit de coe - lis,

- lis, de - scen - dit de coe - lis, de - scen - dit de

9 8 6 9 8 5 9 8 6 - 4 6

4 3 4 3 3 4 3 6 - 4 5

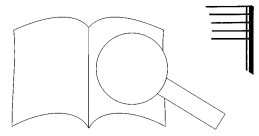


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Musical score for measures 78-81. It features a vocal line in G major and a piano accompaniment in G major. The piano part includes a grand staff with treble and bass clefs. The vocal line has lyrics: "scen - dit de coe - lis, de - ce coe - - lis." The piano accompaniment consists of chords and moving lines in both hands.

Musical score for measures 78-81 with lyrics. The vocal line is in G major. The lyrics are: "scen - dit de coe - lis, de - ce coe - - lis." The piano accompaniment is in G major. The score includes a grand staff with treble and bass clefs.

Piano accompaniment for measures 78-81. It features a grand staff with treble and bass clefs. Below the bass line, there are figured bass numbers: 7, 5, 6, 6, 6, 6, 4, 3. The piano part consists of chords and moving lines in both hands.



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6. Et incarnatus est/Crucifixus

84 **Largo**
Cl.

87

Cor. in G

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

84 **Largo**
Soprano solo

87

f *p* *f* *p* *fz*

-Cb. 7 5 6 4 6 6 6 4

45 3 5 2 6 6 6 4

9. 3

90

p *p*

f p *fz p*

f p *fz p*

f p *fz p*

90

93

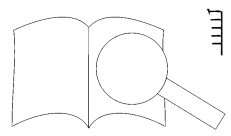
et in - car - na - tus est de Spi - ri - tu - San - cto

Solo

f p

6 6 6 3 6 8 7 6 5 6 5

-Cb. 6 5 4 3 5 3



96 99

ex Ma-ri-a Vir-gi-ne: Et ho-mo fa-ctus est, et ho-ctus

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

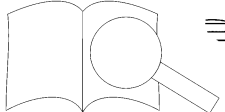
102 104

102 104

Tutti est.
Tutti Et in de Spi - ri - tu - San - cto ex Ma -
Tutti Et - tus est de Spi - ri - tu San - cto ex Ma -
na - tus est de Spi - ri - tu San - cto ex Ma -
T. car - na - tus est de Spi - ri - Ma -

6 7 9 8 6 5
3 4 3 5

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106

Clt. in A

108

Cor. in G

Clarini in D

Timp.

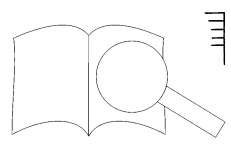
106

ri - a, Ma - ri - a Vir - gi - ne: ctus est, et

ri - a, Ma - ri - a ho - mo fa - ctus est, et

ri - a, Ma - . Et ho - mo fa - ctus est, et

vir - gi - ne: Et ho - mo fa - ctus est, et



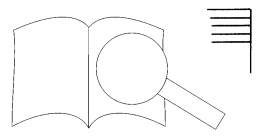
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ho - mo fa - ctus est. C - xus et - i - am pro no - bis: sub

ho - mo fa - ctus - ci - xus, cru - ci - fi - xus et - i - am pro no - bis: sub

ho - mo fa - ctus, cru - ci - fi - xus, cru - ci - fi - xus et - i - am pro no - bis: sub

st. Cru - ci - fi - xus, cru - ci - fi - xus et - i - am pro no - bis: sub



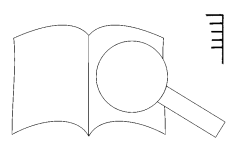
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Musical score for measures 115-118, featuring piano accompaniment with treble and bass staves. The music consists of sustained chords in the right hand and rhythmic patterns in the left hand.

Vocal lines for Soprano, Alto, and Tenor. The lyrics are: "Pon - ti - o Pi - la - to, sub - ia - to,". The score includes various musical notations such as slurs and ties.

Vocal lines with lyrics and piano accompaniment. The lyrics are: "Pon - ti - o Pi - la - to, sub - ia - to, pro - Solo", "Pon - ti - o Pi - la - to, cru - ci - Solo", and "to, sub Pon - ti - o Pi - la - to, sub Solo". The score includes various musical notations such as slurs and ties.

Musical score for piano accompaniment with figured bass notation. The figures are: 6, 6, b6, 5, 6, b6, 5. The score includes various musical notations such as slurs and ties.



no - bis, pro - nc
 fi - xus t.
 - xus, pas - sus, pas - sus et se -
 as, cru - ci - fi - xus, pas - sus, pas - sus et se -
 pul - tus est, se - pul - tus, se - pul - tus, et se -
 to, sub Pi - la - to cru - ci - fi - xus, pas - sus, pas - sus

Solo
Solo
Tutti
Solo
Tutti

Tutti Organo
f

Soli

5 3

Musical score for measures 125-129 and the first four measures of the second system. It features five staves: two treble clefs, one alto clef, and two bass clefs. Dynamics include *p* and *pp*. The music is in a key with one sharp (F#).

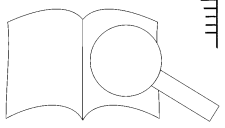
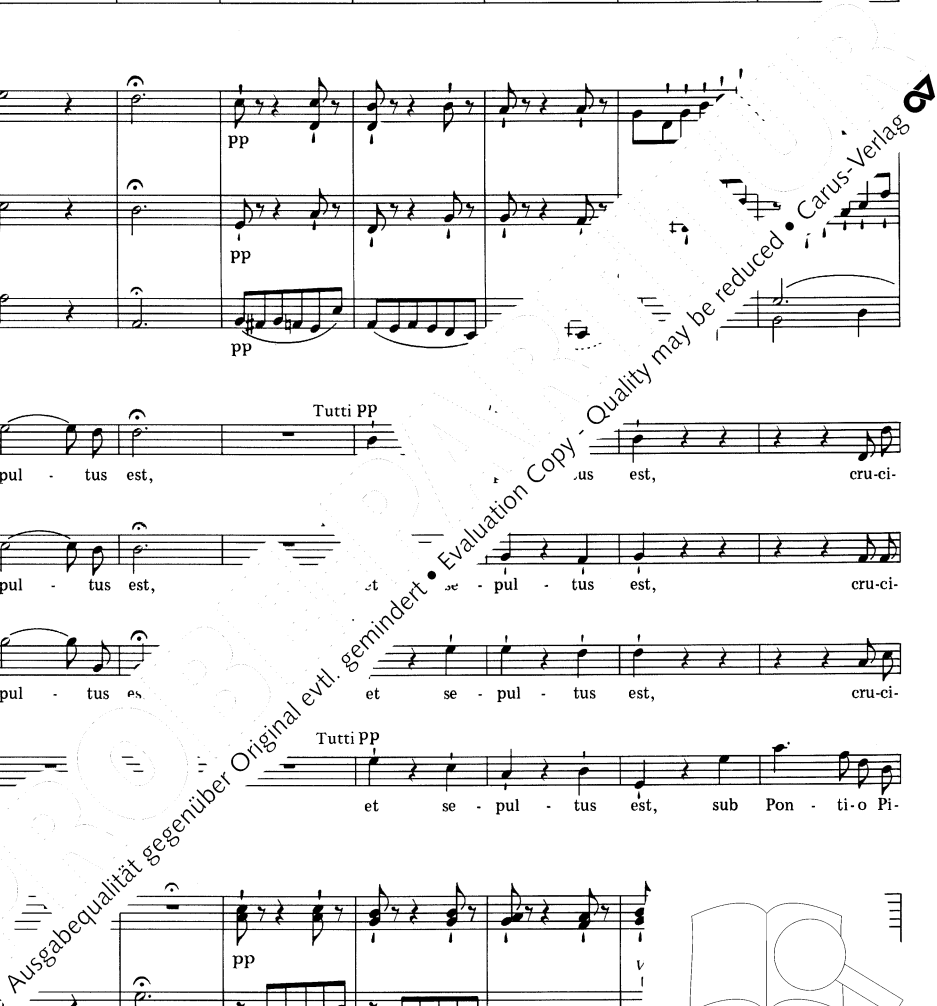
Musical score for measures 125-129 and measures 5-8 of the second system. It features five staves: two treble clefs, one alto clef, and two bass clefs. Dynamics include *pp*. The music is in a key with one sharp (F#).

Musical score for measures 125-129 and measures 9-12 of the second system, including lyrics. It features five staves: two treble clefs, one alto clef, and two bass clefs. Dynamics include *Tutti pp*. The music is in a key with one sharp (F#).

Lyrics: pul - tus est, us est, cru-ci-
 pul - tus est, et se - pul - tus est, cru-ci-
 pul - tus es et se - pul - tus est, cru-ci-
 et se - pul - tus est, sub Pon - ti-o Pi-

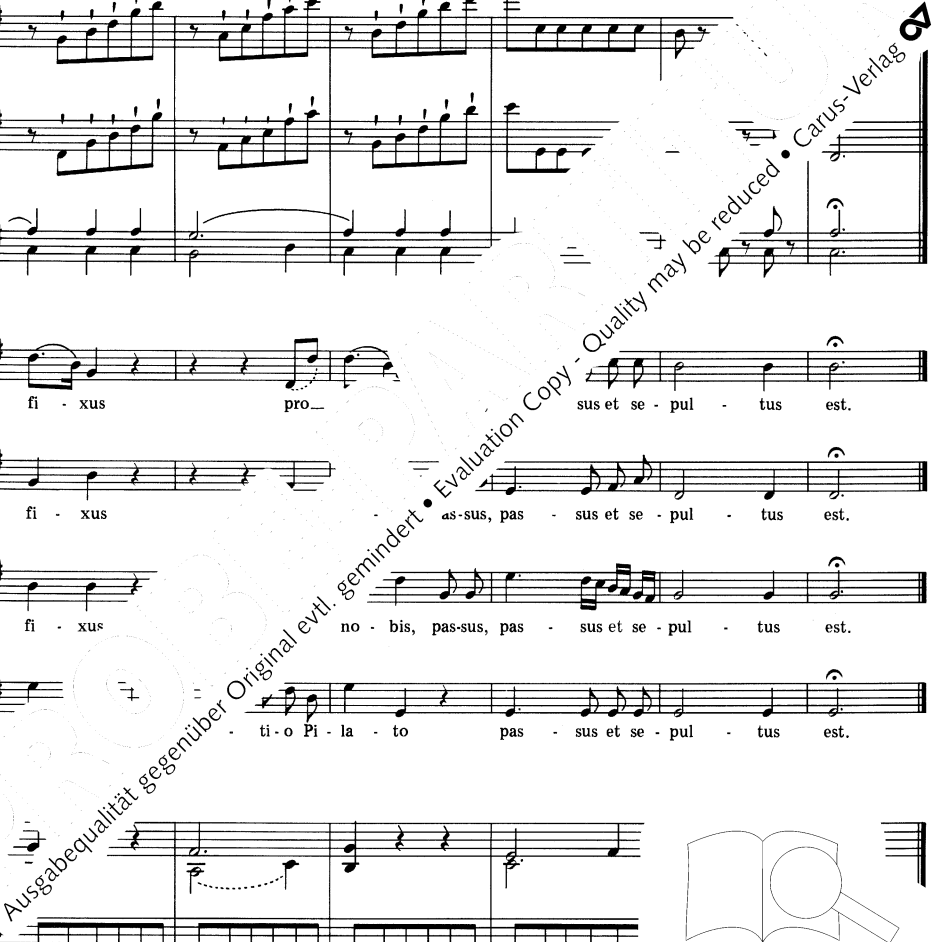
Musical score for measures 125-129 and measures 13-16 of the second system, including performance instructions. It features five staves: two treble clefs, one alto clef, and two bass clefs. Dynamics include *pp*. The music is in a key with one sharp (F#).

Performance instructions: +Cb., Cb. Pedal



Musical score for measures 132-135. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The piano part includes a right-hand part with chords and a left-hand part with a steady bass line. The key signature is one sharp (F#) and the time signature is 4/4.

Musical score for measures 132-135 with German lyrics. The lyrics are:
 fi - xus pro - sus et se - pul - tus est.
 fi - xus as - sus, pas - sus et se - pul - tus est.
 fi - xus no - bis, pas - sus, pas - sus et se - pul - tus est.
 ti - o Pi - la - to pas - sus et se - pul - tus est.



7. Et resurrexit

138 **Vivace**
Fl.

140

Ob. I
Ob. II
Cl.
Fag.

Cor. in D

Clarini in D

Timp.

f
f

138 *Tutti f*

Et,

Et,

Et

Et

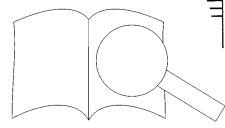
er - ti - a di - e, se - cun - dum Scri-ptu - ras.

xit - ter - ti - a di - e, se - cun - dum Scri-ptu - ras.

.it ter - ti - a di - e, se - cun - dum Scri-ptu - ras.

ar - re - xit ter - ti - a di - e, se - cun - dum Scri-ptu - ras, Scri-ptu - ras.

6 6 10 10 10 6 5 3 6



Musical score for measures 142-144, top system. It consists of five staves: a vocal line and four piano accompaniment staves. The key signature is one sharp (F#) and the time signature is common time (C). The notes are mostly rests, indicating a silent section.

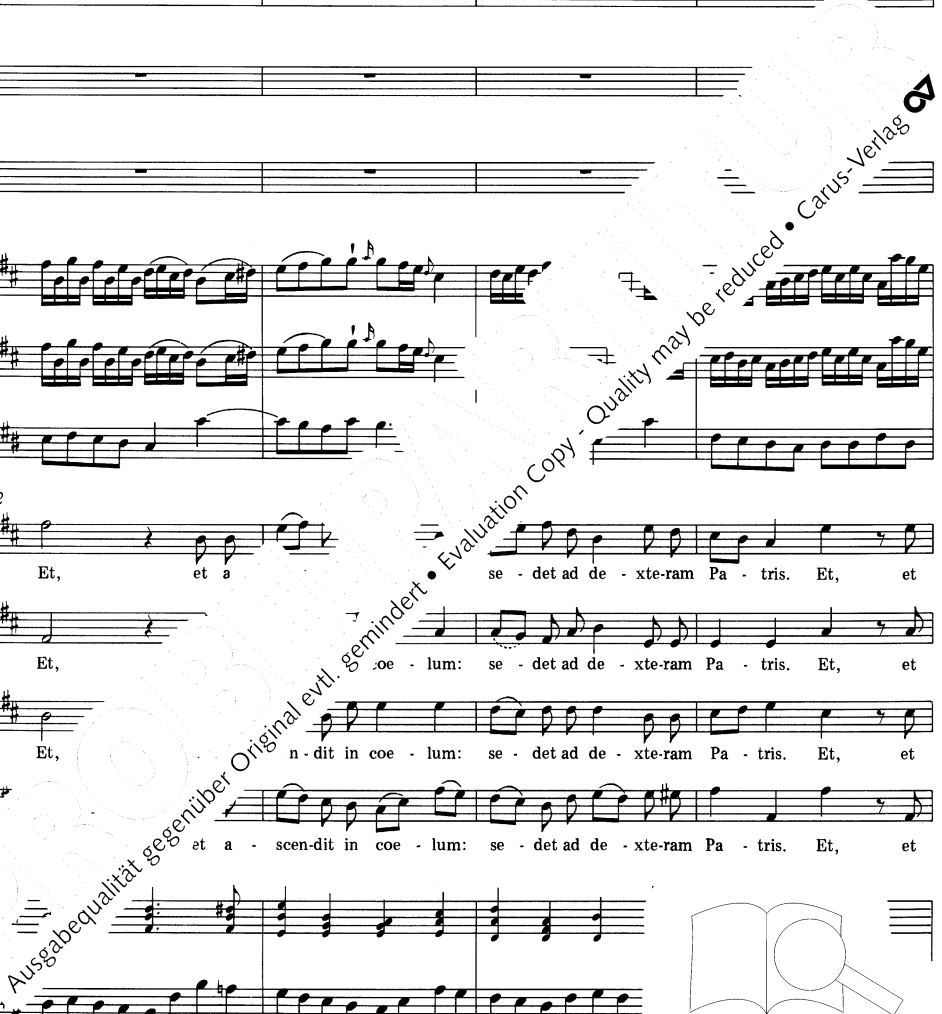
Musical score for measures 142-144, middle system. It consists of five staves: a vocal line and four piano accompaniment staves. The notes are mostly rests, indicating a silent section.

Musical score for measures 142-144, bottom system. It consists of five staves: a vocal line and four piano accompaniment staves. The notes are mostly rests, indicating a silent section.

Musical score for measures 142-144, lyrics section. It consists of five staves: a vocal line and four piano accompaniment staves. The lyrics are in Latin and are repeated across the staves.

Et, et a se - det ad de - xte-ram Pa - tris. Et, et
 Et, .oe - lum: se - det ad de - xte-ram Pa - tris. Et, et
 Et, n - dit in coe - lum: se - det ad de - xte-ram Pa - tris. Et, et
 et a - scen-dit in coe - lum: se - det ad de - xte-ram Pa - tris. Et, et

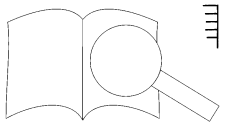
Musical score for measures 142-144, bottom system. It consists of two staves: a piano accompaniment staff with figured bass and a magnifying glass icon. The figured bass includes numbers 6, 5, 4, 6, 5, 6, 6.



Musical score for piano and voice, measures 146-155. The score includes a vocal line and piano accompaniment with various dynamics like 'f' and 'ff'.

Musical score for piano and voice, measures 146-155 with lyrics. The lyrics are: "i - te-rum ven - tu - rus i - te-rum ver - i - t - us est cum glo - ri - a, ju - di - ju - di - ju - di - ju - di -".

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Musical score for measures 149-151. It includes piano accompaniment in the left hand and vocal lines in the right hand. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal lines consist of quarter and eighth notes.

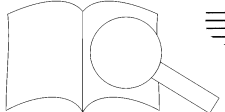
Musical score for measures 149-151. It includes piano accompaniment in the left hand and vocal lines in the right hand. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal lines consist of quarter and eighth notes.

Musical score for measures 149-151 with lyrics. The lyrics are: ca - re vi - vr et, et mor - - tu - . The score includes piano accompaniment and vocal lines. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal lines consist of quarter and eighth notes.

Musical score for measures 149-151 with lyrics. The lyrics are: ca - re et, et, et mor - - tu - . The score includes piano accompaniment and vocal lines. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal lines consist of quarter and eighth notes.

Musical score for measures 149-151 with lyrics. The lyrics are: ca vi - vos et, et, et mor - - tu - . The score includes piano accompaniment and vocal lines. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal lines consist of quarter and eighth notes.

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Musical score for measures 153-155, measures 1-3 of the second system. It features five staves: Treble, Violin I, Violin II, Bass, and Cello/Double Bass. Dynamics include *f* and *fz*.

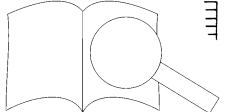
Musical score for measures 153-155, measures 4-6 of the second system. It features five staves: Treble, Violin I, Violin II, Bass, and Cello/Double Bass. Dynamics include *f*.

Musical score for measures 153-155, measures 7-9 of the second system. It features five staves: Treble, Violin I, Violin II, Bass, and Cello/Double Bass. Dynamics include *f* and *p*.

Musical score for measures 153-155, measures 10-12 of the second system, including vocal parts. It features five staves: Treble, Violin I, Violin II, Bass, and Cello/Double Bass. Lyrics include: "os, et vi tu os:", "os, et mor tu os:", "os, os et mor tu os: cu jus re gni non vi vos et mor tu os:". Dynamics include *f* and *p*.

Musical score for measures 153-155, measures 13-15 of the second system, including Tutti markings and figured bass. It features five staves: Treble, Violin I, Violin II, Bass, and Cello/Double Bass. Dynamics include *f* and *P*. Figured bass numbers are 5/3, 6/4, and 3. The word "Tutti" appears above the first and last staves.

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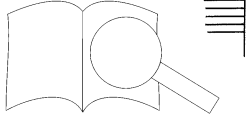
Musical score for piano and voice, measures 157-165. The score includes a vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line. Dynamics include 'f' (forte).

Musical score for piano and voice, measures 166-175. The vocal line contains Latin lyrics. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include 'f' (forte).

cu - jus re - e - rit fi - nis, non e - rit
 non, cu - jus re - gni non e - rit, non e - rit
 e - fi - nis, non e - rit fi - nis, non e - rit
 cu - jus re - gni non e - rit, non e - rit

Musical score for piano, measures 176-185. The piano part continues with the same rhythmic pattern. Dynamics include 'f' (forte).

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Musical score for measures 160-162, first system. It features a vocal line in G major and piano accompaniment with chords and arpeggiated patterns.

Musical score for measures 160-162, second system. Continuation of the vocal and piano parts from the first system.

Musical score for measures 160-162, third system. Continuation of the vocal and piano parts.

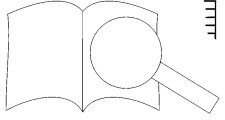
Musical score for measures 160-162, fourth system. Includes vocal line with lyrics and piano accompaniment.

fi - nis, non e - rit, non non, non, non e - rit fi -
 fi - nis, non e on, non, non, non, non e - rit fi -
 fi - n - rit, non, non, non, non, non e - rit fi -
 , non e - rit, non, non, non, non, non e - rit fi -

Musical score for measures 160-162, fifth system. Continuation of the vocal and piano parts.

9 6 6 6 5
3

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164

nis. F et in Spi - ri - tum San - ctum,

nis. et in Spi - ri - tum San - ctum,

nis. et in Spi - ri - tum San - ctum,

Et, et in Spi - ri - tum San - ctum,

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Musical score for the first system, measures 168-170. It includes a vocal line with a long melisma and piano accompaniment.

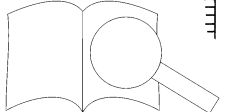
Musical score for the second system, measures 171-172. It consists of piano accompaniment.

Musical score for the third system, measures 173-174. It includes a vocal line and piano accompaniment.

Do - mi - num, et vi - vi - cum Pa - - tre et
 Do - mi - num - tem: Qui cum Pa - - tre et
 Do - - can - tem: Qui cum Pa - - tre et
 - vi - fi - can - tem: Qui cum Pa - - tre et

Musical score for the fourth system, measures 175-178. It includes vocal lines with lyrics and piano accompaniment.

Musical score for the fifth system, measures 179-182. It includes piano accompaniment.



171

173

Musical score for measures 171-173, featuring piano accompaniment with multiple staves.

Musical score for measures 171-173, featuring vocal lines with long notes and slurs.

Musical score for measures 171-173, featuring piano accompaniment with rhythmic patterns.

171

Musical score for measures 171-173, featuring vocal lines with lyrics.

Fi - li - o - - - - - o - ra - tur, et con - glo - ri - fi -

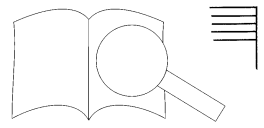
Fi - li - o - - - - - mul ad - - o - ra - tur, et con - glo - ri - fi -

Fi - - - - - mul ad - o - ra - tur, et con - glo - ri - fi -

si - - mul ad - - o - ra - tur, et con - glo - ri - fi -

Musical score for measures 171-173, featuring piano accompaniment with figured bass.

4 4 5 3 6 b



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Musical score for measures 175-177. It includes vocal staves and piano accompaniment. The key signature has two sharps (F# and C#). The piano part features a steady bass line and chords in the right hand.

Musical score for measures 175-177, continuing from the previous system. It includes vocal staves and piano accompaniment.

Musical score for measures 175-177, continuing from the previous system. It includes vocal staves and piano accompaniment.

175

ca - tur: qui lo - cu tas.

ca - tur: qui phe - tas.

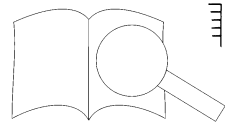
ca - tu st per Pro - phe - tas.

cu - tus est per Pro - phe - tas.

Musical score for measures 175-177 with Latin lyrics. The lyrics are: ca - tur: qui lo - cu tas. ca - tur: qui phe - tas. ca - tu st per Pro - phe - tas. cu - tus est per Pro - phe - tas.

Musical score for measures 175-177, featuring piano accompaniment. The piano part includes a bass line and chords in the right hand.

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Musical score for measures 179-181. The system includes a grand staff with treble and bass clefs. The key signature is one sharp (F#). Measure 179 starts with a flat sign (b) above the staff. The piano accompaniment consists of chords and single notes in both hands.

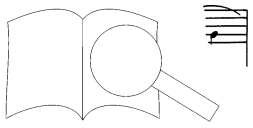
Three empty musical staves, likely for a vocal line or another instrument, corresponding to measures 182-184.

Musical score for measures 182-184. The system includes a grand staff with treble and bass clefs. The piano accompaniment features a more active melodic line in the right hand and a steady bass line in the left hand.

Three empty musical staves, likely for a vocal line or another instrument, corresponding to measures 185-187.

Musical score for measures 188-190. The system includes a grand staff with treble and bass clefs. The piano accompaniment features a rhythmic bass line with eighth notes and chords in the right hand. Measure 188 has a '4' below the staff, measure 189 has a 'b6' below, and measure 190 has a '4' below.

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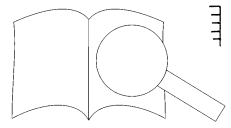
Et, et u - nam

Et, et u - nam

Et, et u - nam

Et, et u - nam

3 6 7 b6 7 b6 7 6 10 - 10 - b10 - 10 6 6 5 3



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san - ctam et a - po - sto - li - cam Ec -

san - ctam et a - po - sto - li - cam Ec -

san - ctam et a - po - sto - li - cam Ec -

am ca - tho - li - cam et a - po - sto - li - cam Ec -



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

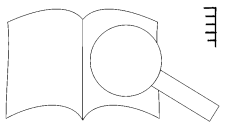
Second system of musical notation, featuring vocal staves and piano accompaniment.

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

Fourth system of musical notation with lyrics: cle - si - am. Con - fi - te - or u - num ba -

Fifth system of musical notation with lyrics: cle - si Con - fi - te - or u - num ba -

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

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

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

192

ptis - ma in re pec - ca - to -

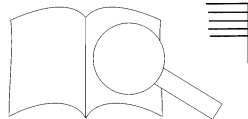
ptis - ma - - - - - nem pec - ca - to -

ptis - ca si - o - nem pec - ca - to -

re - mis - si - o - nem pec - ca - to -

Musical score for the fourth system with lyrics.

Musical score for the fifth system, including piano accompaniment.



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

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

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

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

195

rum. Et e - sur - re - cti - o - nem

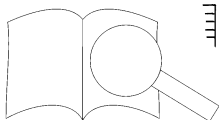
rum. to re - sur - re - cti - o - nem

rum. spe - cto re - sur - re - cti - o - nem

ex - spe - cto re - sur - re - cti - o - nem

Musical score for the fifth system, including piano accompaniment.

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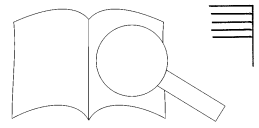
Musical score for measures 198-200 and the first three measures of the second system. It features a grand staff with treble and bass clefs, and a piano accompaniment with treble and bass clefs. The key signature is one sharp (F#).

Musical score for measures 4-6 of the second system. It continues the piano accompaniment from the previous system.

Musical score for measures 7-9 of the second system. It includes a piano (p) dynamic marking in the piano accompaniment.

Vocal score for measures 198-200. The lyrics are: mor - tu Et, mor Et, mor - rum. Et, tu - o - rum. Et,.

Piano accompaniment for measures 198-200. It includes a *Tasto* marking above the staff and a *Vc.* marking above the bass line. The bass line has a *Cb.* marking below it. The key signature is one sharp (F#).



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Solo

p

Solo

p

p

p

202

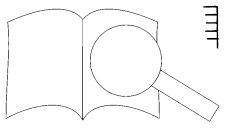
Solo

et vi -

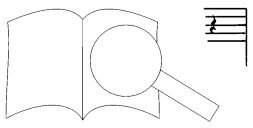
sae - cu-li. A -

-cb.

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213 Tutti et,

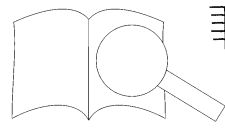
men, vi - - tam

Tutti et, et vi - - tam

Tutti et vi - - tam, et

et et vi - - tam

Tutti et et vi - - tam



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

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

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

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

ven - tu - ri - sae - cu - li. A - men,

ven - tu - ri sae - cu - li. A - men,

ri sae - cu - li. A - men,

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

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Musical score for measures 228-230, measures 1-3 of a new system. It includes a vocal line and a piano accompaniment with multiple staves.

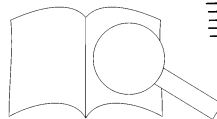
Musical score for measures 228-230, measures 4-6 of a new system. It includes a vocal line and a piano accompaniment with multiple staves.

Musical score for measures 228-230, measures 7-9 of a new system. It includes a vocal line and a piano accompaniment with multiple staves.

Musical score for measures 228-230, measures 10-12 of a new system. It includes a vocal line with lyrics and a piano accompaniment with multiple staves.

men, a a men,
 men, a men,
 a men, a men,
 a men, a men,

Musical score for measures 228-230, measures 13-15 of a new system. It includes a vocal line and a piano accompaniment with multiple staves.



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Musical score for measures 232-234, top system. Includes vocal line and piano accompaniment.

Musical score for measures 232-234, middle system. Includes vocal line and piano accompaniment.

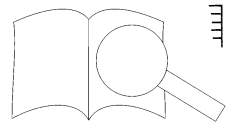
Musical score for measures 232-234, bottom system. Includes vocal line and piano accompaniment.

Musical score for measures 232-234, lyrics section. Includes vocal line with lyrics "a - men," and piano accompaniment.

Musical score for measures 232-234, bottom system. Includes piano accompaniment and a magnifying glass icon.

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Musical score for measures 241-244, piano part. It consists of five staves: Treble, Violin I, Violin II, Viola, and Bass. The music is in G major and 4/4 time. The dynamic marking is *ff* (fortissimo). The score shows a series of chords and melodic lines, with some notes tied across measures.

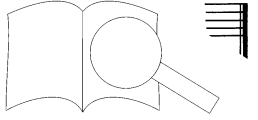
Musical score for measures 241-244, Violin I and II parts. It consists of two staves: Violin I and Violin II. The music is in G major and 4/4 time. The dynamic marking is *ff*. The Violin I part has a melodic line with some ties, while the Violin II part provides harmonic support.

Musical score for measures 241-244, Viola and Bass parts. It consists of two staves: Viola and Bass. The music is in G major and 4/4 time. The dynamic marking is *ff*. The Viola part has a melodic line, and the Bass part provides a steady accompaniment.

Musical score for measures 241-244, vocal parts. It consists of four staves: Soprano, Alto, Tenor, and Bass. The lyrics are "a - men, a - men." The music is in G major and 4/4 time. The dynamic marking is *ff*. The vocal parts are simple, focusing on the text.

Musical score for measures 241-244, piano accompaniment. It consists of two staves: Treble and Bass. The music is in G major and 4/4 time. The dynamic marking is *ff*. The piano part features a rhythmic accompaniment with some melodic lines.

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Sanctus

8. Sanctus

Adagio

Clarinetto I, II
in A

Corno I, II
in D

Clarino I, II
in D

Timpani
in D - A

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Bassi

The musical score is arranged in a standard orchestral format. The top staves are for woodwinds (Clarinetto I, II in A; Corno I, II in D; Clarino I, II in D) and percussion (Timpani in D - A). Below these are the string staves (Violino I, Violino II, Viola, and Bassi). The vocal parts (Soprano, Alto, Tenore, Basso) are at the bottom. The score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Adagio'. Dynamics include *p* (piano), *f* (forte), and *mf* (mezzo-forte). The lyrics are: 'San ctus, ctus Do-mi-nus De - us Sa-ba-oth, San - ctus Do-mi-nus De - us Sa - ba-oth, ctus, San - ctus Do-mi-nus De - us Sa-ba-oth, San - ctus, San - ctus Do-mi-nus De - us Sa-ba-oth,'. There are rehearsal marks 2, 4, 5, and 6. A large watermark 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag' is overlaid diagonally across the score. A magnifying glass icon is located in the bottom right corner.

7 9

pp

pp

pp

7 9

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

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

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

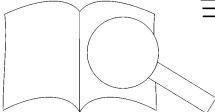
p De - San - ctus Do-mi-nus De - us Sa - ba - oth.

allegro

pp

Vc.

cb.



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11 *Allegro*

14

f

f

a2

f

f

f

f

11

f

Ple - ni sunt coe - li et - ter -

f

Ple - ni sunt co - li et - ter -

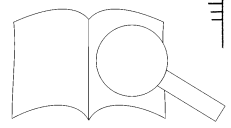
f

Ple - ni - li et - ter -

f

- li et - ter -

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16

18

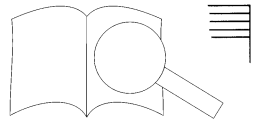
Musical score for measures 16-18. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The piano part includes a complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand.

16

Musical score for measures 16-18 with lyrics. The lyrics are: ra glo ri a tu a, glo ri a tu a. The score includes vocal lines and piano accompaniment.

Organo

Musical score for the Organ part, measures 6-6. It shows a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.



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Musical score for the first system, measures 20-23. It includes vocal staves and piano accompaniment.

Piano accompaniment for the first system, measures 20-23.

20

a tu - ple - ni sunt coe - li et

li et ter - ra, sunt coe - li et

a, ple - ni sunt coe - li, sunt coe - li et

- ni sunt coe - li et ter - ra, sunt coe - li et

Musical score for the second system, measures 20-23, with lyrics.

Piano accompaniment for the second system, measures 20-23.

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ter - ra ri - a tu - a.

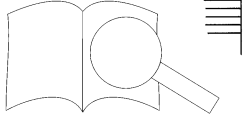
ter ri - a tu - a. O-san-na in ex-

ter glo - ri - a tu - a.

ra glo - ri - a tu - a.

#7 2 8 3 #7 2 1

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30

33

30

na in ex - cel - sis,

cel

O-san-na

sis,

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

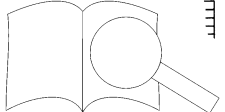
sis,

o-san-na in ex -

8 3 3 3

4 2 6

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36

b \flat

38

Musical score for the first system, measures 36-38. It includes vocal staves and piano accompaniment. The piano part features a complex rhythmic pattern with sixteenth notes and chords.

36

in

ex

sis,

in

cel

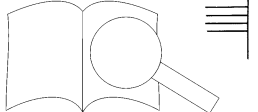
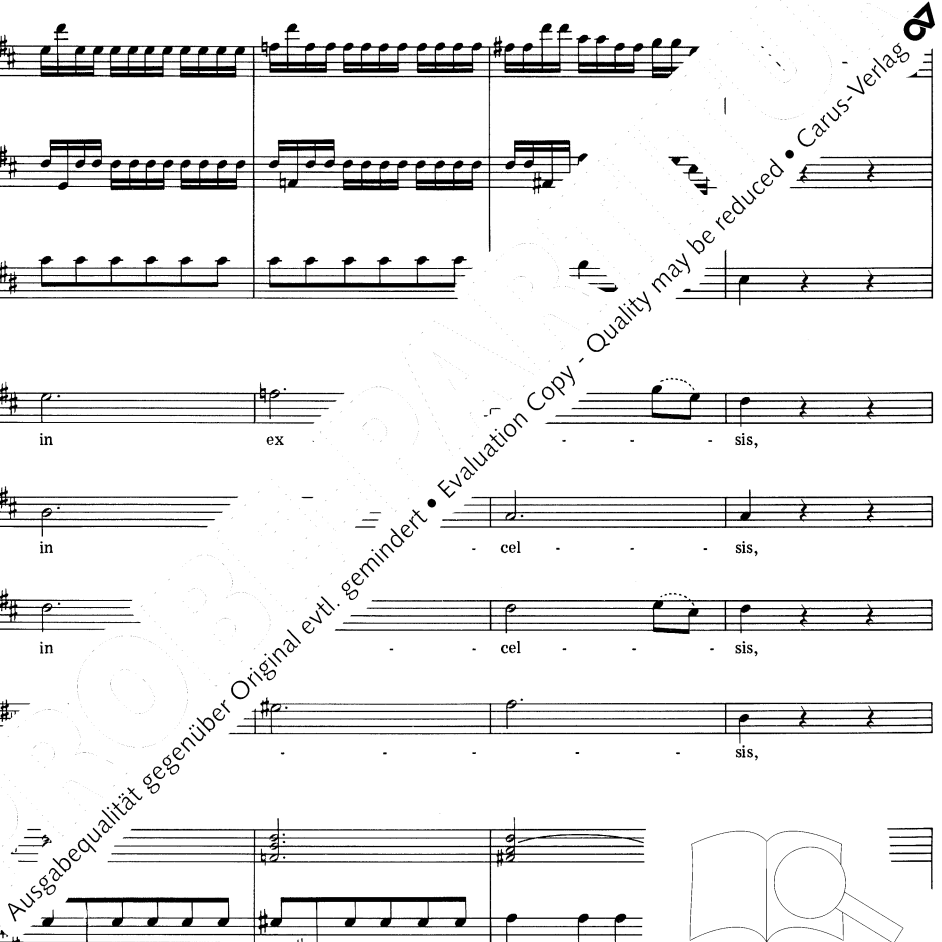
sis,

in

cel

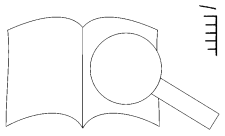
sis,

sis,



Piano accompaniment for the second system, measures 36-38. It shows chord changes and rhythmic patterns.

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45

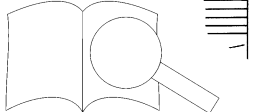
sis, in ex - cel - - - - - cel -

in ex - - - - - na in ex - cel -

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

-el - - - sis, o - san - na in ex - cel -

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50

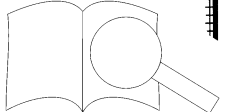
53

50

53

sis, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis.

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Benedictus

9. Benedictus

Allegretto

2

5

Flauto

Oboe I

Oboe II

Clarinetto I, II
in A

Fagotto

Corno I, II
in F

Clarino I, II, III*)
in D

Timpani
in D - A

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Bas

Flauto

Oboe I

Oboe II

Clarinetto I, II
in A

Fagotto

Corno I, II
in F

Clarino I, II, III*)
in D

Timpani
in D - A

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Bas

Organo
Tasto solo

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*) Clarino III erst ab Takt 122.

The image displays a musical score for piano and voice. It consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The piano part features a complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand. Dynamics such as *f* (forte) are indicated throughout. A large, semi-transparent watermark is overlaid diagonally across the page, containing the text: "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag". At the bottom right, there is a small icon of an open book with a magnifying glass over it.

Musical score system 1, measures 12-15. It features a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The music consists of several measures with notes and rests.

Musical score system 2, measures 12-15. It features a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The music consists of several measures with rhythmic patterns and notes.

Musical score system 3, measures 12-15. It features a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The music consists of several measures with complex rhythmic patterns and notes. Dynamics markings 'p' and 'r' are present.

Musical score system 4, measures 12-15. It features a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The music consists of several measures with rests.

Musical score system 5, measures 12-15. It features a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The music consists of several measures with notes and rests. Dynamics markings 'p' and '7' are present. Performance instructions include 'Tasto', 'vc.', '-Cb.', and '+Cb.'. A magnifying glass icon is located to the right of the system.

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Musical score for measures 17-20 and the first four measures of the second system. The score consists of five staves: two grand staves (treble and bass clef) and three single staves (treble clef). The music is mostly rests.

1mo Solo

p

Musical score for measures 1-4 of the first system. It includes the '1mo Solo' section starting at measure 1. The first staff has notes with a piano (p) dynamic marking. The other staves are mostly rests.

Musical score for measures 5-8 of the first system. The first two staves (grand staff) contain active musical notation with various dynamics like *fz* and *fz*.

Musical score for measures 9-12 of the first system. The first two staves (grand staff) contain active musical notation. The other staves are mostly rests.

Musical score for measures 13-16 of the first system. The first two staves (grand staff) contain active musical notation. The other staves are mostly rests.

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First system of musical notation, measures 23-26. Includes piano (p), forte (f), and fortissimo (fz) dynamics.

Clarino I
Clarino II

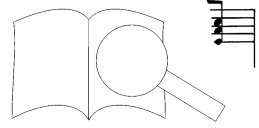
Second system of musical notation, measures 23-26. Includes piano (p) and forte (f) dynamics.

Third system of musical notation, measures 23-26. Includes piano (p) and forte (f) dynamics.

Fourth system of musical notation, measures 23-26. Includes piano (p) and forte (f) dynamics.

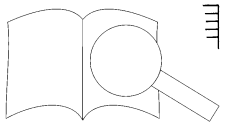
Organo

Fifth system of musical notation, measures 23-26. Includes forte (f) and fortissimo (fz) dynamics. Includes fingerings 5, 6, 6, 6, 6.



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Solo

Be - - ne -

ci

- nit, be - ne - di - ctus qui ve - nit in

Solo

Tutti *f*

Be - ne - di - ctus qui ve - nit

Tutti *f*

Be - ne - di - ctus qui ve - nit

Tutti *f*

Be - ne - di - ctus qui ve - nit

Tutti Organo *f*



Musical score for measures 40-43. The system includes a grand piano (p) and organ part. The organ part has a dynamic marking of *f* (forte) in measure 41. The piano part has a dynamic marking of *f* in measure 42.

Musical score for measures 43-44. The system includes a grand piano (p) and organ part. The organ part has a dynamic marking of *f* in measure 43. The piano part has a dynamic marking of *f* in measure 44.

Musical score for measures 44-45. The system includes a grand piano (p) and organ part. The organ part has a dynamic marking of *f* in measure 44. The piano part has a dynamic marking of *f* in measure 45.

Vocal score for measures 40-45. The lyrics are: "no - mi - ne, in no - mi - ne in no - mi - ne, in no - mi - ne in no - mi - ne, in no - mi - ne". The score includes a vocal line and a basso continuo line.

Musical score for measures 45-46. The system includes an organ part and a basso continuo part. The organ part has a dynamic marking of *f* in measure 45. The basso continuo part has a dynamic marking of *f* in measure 46. The organ part is marked "Tutti Organo".

+Vc., Cb.



Piano accompaniment for the first system, measures 45-47. It consists of five staves: a grand staff (treble and bass clefs) and three individual staves. The music features a complex, rhythmic piano part with many sixteenth notes and a vocal line with quarter notes.

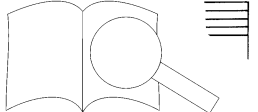
Piano accompaniment for the second system, measures 48-50. It consists of five staves. The piano part continues with similar rhythmic patterns, and the vocal line has some notes circled in red.

Piano accompaniment for the third system, measures 51-53. It consists of five staves. The piano part features more complex rhythmic patterns, and the vocal line continues with quarter notes.

Vocal line for the first system, measures 45-47. It consists of three staves. The notes are labeled "Do" and "mi".

Piano accompaniment for the fourth system, measures 54-56. It consists of two staves: a grand staff (treble and bass clefs). The piano part continues with similar rhythmic patterns.

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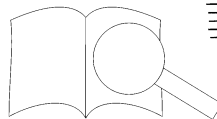


48

ni. ne - di - ctus qui ve - nit in

ni.

ni.



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54 57

Musical score for measures 54-57, piano accompaniment. The score is written for three staves: Treble, Middle, and Bass. Measure 54 starts with a treble clef and a key signature of one flat. The music features a complex rhythmic pattern with sixteenth and thirty-second notes.

54 57

no - mi - ne Do - mi - ni, be - ne - di - ctus qui ve - nit

Tasto

Vocal line for measures 54-57. The lyrics are: "no - mi - ne Do - mi - ni, be - ne - di - ctus qui ve - nit". The music is written on a single staff with a treble clef. A "Tasto" instruction is placed above the staff at measure 57. Below the staff, there are fingerings: 5, #3, 6, 4, 3.

60 63

in no - ne in no -

Musical score for measures 60-63, piano accompaniment. The score is written for three staves: Treble, Middle, and Bass. Measure 60 starts with a treble clef and a key signature of one flat. The music features a complex rhythmic pattern with sixteenth and thirty-second notes.

66 69

f₂ *f₂* *p*

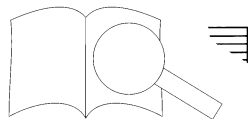
mi -

Musical score for measures 66-69, piano accompaniment. The score is written for three staves: Treble, Middle, and Bass. Measure 66 starts with a treble clef and a key signature of one flat. The music features a complex rhythmic pattern with sixteenth and thirty-second notes. Dynamic markings *f₂*, *f₂*, and *p* are present.

66 69

Vocal line for measures 66-69. The lyrics are: "mi -". The music is written on a single staff with a treble clef. The score is partially obscured by a watermark.

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Fl. *f* *fz* *fz* *fz*

Ob. I *f* *fz* *fz* *fz*

Ob. II *f*

Cl. in A

Fag. *f* *fz* *fz* *fz*

Cor. in F *f*

Clarini in D

Timp.

f *fz* *fz* *fz* *fz* *fz*

f *fz* *fz* *fz* *fz* *fz*

f *fz* *fz* *fz* *fz* *fz*

fz *fz* *fz* *fz* *fz* *p*

72 **Tutti** 75 *p*

ni, be - ne - di ve - nit in no - mi-ne Do - mi - ni, in *p*

Be - n ve - nit in no - mi-ne Do - mi - ni, in *p*

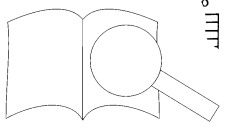
Be - ne - tus qui ve - nit in no - mi-ne Do - mi - ni, in *p*

- ctus qui ve - nit in no - mi-ne Do - mi - ni. in

fz *fz* *fz*

6 6 6 6 5

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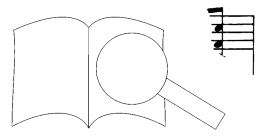
Musical score for piano, measures 77-80. The score consists of five staves. The first two staves are for the right hand, and the last three are for the left hand. Dynamics include 'f' and 'fz'.

Musical score for piano, measures 81-84. The score consists of five staves. The first two staves are for the right hand, and the last three are for the left hand. Dynamics include 'p' and 'f'.

Musical score for piano, measures 85-88. The score consists of five staves. The first two staves are for the right hand, and the last three are for the left hand. Dynamics include 'p' and 'f'.

Vocal score with lyrics. Measures 89-92. The score consists of four staves. Lyrics include "no mi - ni.", "no - ai - ne Do - mi - ni.", and "no - mi - ni. mi - ne Do - mi - ni."

Musical score for organo, measures 93-96. The score consists of two staves. The word "Organo" is written above the first staff. Dynamics include "f".



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Musical score for measures 83-87. The score is written for piano and includes dynamics such as *fz* (forzando) and *f* (forte). The notation includes treble and bass clefs with various rhythmic values.

Musical score for measures 83-87, continuing the piano part with various dynamics and rhythmic patterns.

Musical score for measures 83-87, featuring piano (*p*) and forte (*fz*) dynamics. The score includes melodic lines and accompaniment.

83

Solo

Be

us qui ve - nit in - no - mi-ne Do - mi - ni, be-ne-

Solo

Be -

Solo

Be - ne - di - ctus qui

Vocal solo section starting at measure 83. The lyrics are: "us qui ve - nit in - no - mi-ne Do - mi - ni, be-ne-". The score includes a "Solo" marking and a "Be" marking. The lyrics continue as "Be -" and "Be - ne - di - ctus qui".

Musical score for measures 83-87, featuring piano (*p*) and forte (*fz*) dynamics. The score includes fingerings and a magnifying glass icon.

8 6 5 8 7 6 6 6 5
3 3 3 6 # 6 6 5

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Musical score for measures 91-94, piano part. It consists of five staves. The first staff is a grand staff (treble and bass clefs). The second staff is a single treble clef. The third staff is a single bass clef. The fourth staff is a single treble clef. The fifth staff is a single bass clef. Dynamics include *p* and *f*. An *a2* marking is present in the fourth staff.

Musical score for measures 91-94, vocal part. It consists of five staves. The first staff is a single treble clef. The second staff is a single bass clef. The third staff is a single treble clef. The fourth staff is a single bass clef. The fifth staff is a single bass clef. Dynamics include *f*.

Musical score for measures 91-94, piano part. It consists of five staves. The first staff is a grand staff (treble and bass clefs). The second staff is a single treble clef. The third staff is a single bass clef. The fourth staff is a single treble clef. The fifth staff is a single bass clef. Dynamics include *f*.

Musical score for measures 91-94, vocal part with lyrics. It consists of five staves. The first staff is a single treble clef with the word "Solo" above it and "Be" below it. The second staff is a single bass clef. The third staff is a single treble clef. The fourth staff is a single bass clef. The fifth staff is a single bass clef. Dynamics include *Tutti f*. Lyrics are: "di - ctus qui ve - nit, be - ne - di - ctus qui", "di - ctus qui ve - nit, be - ne - di - ctus qui", "ne - nit, qui ve - nit, qui ve - nit, be - ne - di - ctus qui", "mi - ne Do - mi - ni, qui ve - nit, be - ne - di - ctus qui".

Musical score for measures 91-94, piano part. It consists of five staves. The first staff is a grand staff (treble and bass clefs). The second staff is a single treble clef. The third staff is a single bass clef. The fourth staff is a single treble clef. The fifth staff is a single bass clef. Fingerings are indicated with numbers 5, 3, 9, 8, 5, #, 6, 6. A magnifying glass icon is present on the right side.

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97 Solo *p* ve - nit in no - m'.

Tutti *f* in Do - mi-ni, in no - mi-ne, in

ve - nit in no - mi-ne, in

ve - nit in no - mi-ne, in

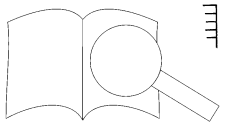
in no - mi-ne, in

Tutti Org

6 -Vc., Cb.

6 +b.

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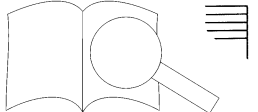


Musical score for piano and voice, measures 102-105. The piano part features a complex rhythmic pattern of sixteenth notes in the right hand and a steady bass line in the left hand. The voice part has a melodic line with some rests.

Musical score for voice and piano, measures 102-105. The voice part includes lyrics: "no mi", "no", "no", "ne Do", "Do". The piano accompaniment continues with the same rhythmic pattern as the previous system.

Musical score for piano, measures 102-105. The bass line features a sequence of chords with figured bass notation: 6, 6, #7, #, #.

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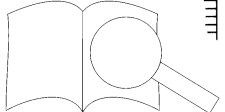


Musical score for measures 105-108, featuring piano accompaniment with multiple staves. The score includes treble and bass clefs, various note values, and rests.

Musical score for measures 105-108, featuring piano accompaniment with multiple staves. The score includes treble and bass clefs, various note values, and rests.

Musical score for measures 105-108, featuring vocal lines and piano accompaniment. The score includes treble and bass clefs, various note values, and rests. The lyrics are:
 mi
 Be - ne - di - ctus qui ve - nit in
 Be - ne - di - ctus qui ve - nit in
 - ni. Be - ne - di - ctus qui ve - nit in
 Solo
 Solo
 Solo
 Tasto

Musical score for measures 105-108, featuring piano accompaniment with multiple staves. The score includes treble and bass clefs, various note values, and rests. The lyrics are:
 -Cb. **p** +Cb.



Musical score for measures 110-112, featuring piano and bass staves with rests.

Musical score for measures 113-114, including a "1mo Solo" section with a piano (p) dynamic marking.

Musical score for measures 115-117, including piano and bass staves with notes and dynamics like "fz".

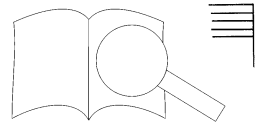
Musical score for measures 118-120, including vocal lines with lyrics and piano/bass accompaniment.

no - mi-ne no - mi-ne Do -

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

ni, be - ne - di - ctus qui ve - nit in no - mi - ne

Musical score for measures 121-123, including piano and bass staves with notes.



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116

Tutti f

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

Tutti f

qui ve - nit in no - mi - ne

Tutti f

Do - be - ne - di - ctus qui ve - nit in no - mi - ne

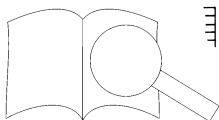
Tutti f

ni, be - ne - di - ctus qui ve - nit in no - mi - ne

Tutti Organo

f

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120

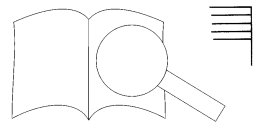
Do - mi - ni, .e - di - ctus qui ve - nit

Do - be - ne - di - ctus qui ve - nit

Do be - ne - di - ctus qui ve - nit

ni, be - ne - di - ctus qui ve - nit

Tasto



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*) Lesart in Kleinstich nach dem Stimmenmaterial aus Eisenstadt.

Musical score for the first system, measures 126-128. It includes staves for Piano (right and left hand) and Organ. Dynamics include *ff* and *f*. The Organ part has a *f* dynamic.

Empty musical staff for the second system.

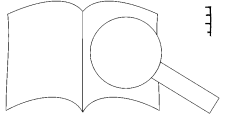
Musical score for the second system, measures 126-128. It includes staves for Clarino I and Clarino II, III. Dynamics include *ff*. The Clarino parts have a *f* dynamic.

Musical score for the third system, measures 126-128. It includes staves for Piano (right and left hand) and Organ. Dynamics include *f* and *ff*. The Organ part has a *f* dynamic.

Musical score for the fourth system, measures 126-128. It includes staves for vocal parts with lyrics: "in no -", "in no -", "in no -", "mi - ne, in no -". Dynamics include *f* and *ff*. The Organ part has a *f* dynamic.

Musical score for the fifth system, measures 126-128. It includes staves for Piano (right and left hand) and Organ. Dynamics include *f* and *ff*. The Organ part has a *f* dynamic.

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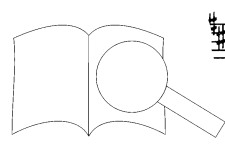


Musical score for measures 131-134, top system. It consists of five staves: two grand staves (treble and bass clef) and three individual staves. The music is in 2/4 time with a key signature of one sharp (F#). The first two staves contain a melodic line with eighth-note patterns. The third staff has a bass line with quarter notes. The last two staves are mostly rests.

Musical score for measures 131-134, middle system. It features two staves for Clarino I and Clarino II, and a grand staff. The Clarino parts have a melodic line with eighth notes. The grand staff has a complex accompaniment with many triplets (marked '3') and sixteenth-note patterns. Dynamics include *fz* (forzando).

Musical score for measures 131-134, bottom system. It includes vocal lines and a grand staff. The vocal lines have lyrics: "mi - ne - Dr", "mi", "mi - ni", and "Do - mi - ni". The grand staff has a complex accompaniment with triplets and sixteenth notes. Dynamics include *ff* (fortissimo) and *fz*.

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Musical score for measures 136-139, top system. It features a piano part with a treble and bass clef, and a string part with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. Dynamics include *f* (forte).

Corni in D

Musical score for measures 136-139, middle system. It features a part for Corni in D with a treble clef and a string part with a bass clef. Dynamics include *f* (forte).

Musical score for measures 136-139, bottom system. It features a piano part with a treble and bass clef, and a string part with a treble and bass clef. Dynamics include *f* (forte).

136

139

Vocal part of the musical score for measures 136-139. It includes lyrics: "O - san - na ir - sis, in ex - cel - sis, O - san - na in ex - cel - sis,". Dynamics include *f* (forte).

Musical score for measures 136-139, bottom system. It features a piano part with a treble and bass clef, and a string part with a bass clef. Dynamics include *f* (forte). Below the piano part are the numbers 8, 3, 3, 4, 6.

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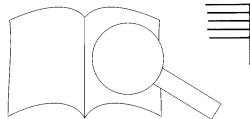
Musical score for piano, measures 141-143. The score consists of five systems of staves. The first system has a treble staff and a bass staff. The second system has a grand staff (treble and bass). The third system has a grand staff. The fourth system has a grand staff. The fifth system has a grand staff. Dynamics include *f* and *p*.

Musical score for piano, measures 141-143. The score consists of five systems of staves. The first system has a treble staff and a bass staff. The second system has a grand staff (treble and bass). The third system has a grand staff. The fourth system has a grand staff. The fifth system has a grand staff. Dynamics include *f* and *p*.

Musical score for piano, measures 141-143. The score consists of five systems of staves. The first system has a treble staff and a bass staff. The second system has a grand staff (treble and bass). The third system has a grand staff. The fourth system has a grand staff. The fifth system has a grand staff. Dynamics include *f* and *p*.

Musical score for voice and piano, measures 141-143. The score consists of five systems of staves. The first system has a vocal staff and a piano staff. The second system has a vocal staff and a piano staff. The third system has a vocal staff and a piano staff. The fourth system has a vocal staff and a piano staff. The fifth system has a vocal staff and a piano staff. Lyrics are: cel - in ex - o - na in ex - sis, in ex - o - san - na in ex - cel -

Musical score for piano, measures 141-143. The score consists of five systems of staves. The first system has a treble staff and a bass staff. The second system has a grand staff (treble and bass). The third system has a grand staff. The fourth system has a grand staff. The fifth system has a grand staff. Dynamics include *f* and *p*.



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Musical score for measures 145-147, top system. It consists of five staves: Treble clef, two Grand Staffs (Violin and Viola), and Bass clef. The music features complex rhythmic patterns and melodic lines.

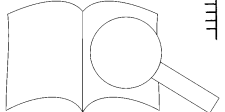
Musical score for measures 145-147, middle system. It consists of three staves: Treble clef, Bass clef, and another Bass clef. The music continues with various rhythmic and melodic elements.

Musical score for measures 145-147, bottom system. It consists of five staves: Treble clef, two Grand Staffs, and Bass clef. The music concludes with a final cadence.

Musical score for measures 145-147, vocal parts. It includes four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: "cel in ex -", "cel in ex -", "cel in ex -", and "sis, in ex -". The lyrics are aligned with the musical notes.

Musical score for measures 145-147, bottom system. It consists of two staves: Treble clef and Bass clef. The music features a dynamic marking of *sfz* (sforzando) and includes a fingering diagram for the left hand with numbers 4, 5, 3, and 6.

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Musical score for measures 149-151. The score includes parts for piano, violin, and cello. The piano part features a complex rhythmic pattern with sixteenth notes and slurs. The violin and cello parts have long, sustained notes with slurs. Dynamic markings include *f* (forte) and *p* (piano).

Musical score for measures 149-151, continuing from the previous system. It includes parts for piano, violin, and cello. The piano part has a melodic line with slurs. The violin and cello parts have sustained notes. Dynamic markings include *f* and *p*.

Musical score for measures 149-151, featuring cello and vocal parts. The cello part is labeled 'cel'. The vocal part has lyrics: "cel sis, in ex - sis, in ex - sis, in ex -". Dynamic markings include *f* and *p*.

Musical score for measures 149-151, featuring organ and cello parts. The organ part is labeled 'Organo' and has a dynamic marking of *f*. The cello part is labeled 'cel'. The score includes a magnifying glass icon.

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Musical score for measures 153-155, top system. It consists of five staves: two treble clefs (Violin I and Violin II), two bass clefs (Viola and Cello/Double Bass), and a grand staff (Piano). The key signature is one sharp (F#). The music features various note values, rests, and dynamic markings.

Musical score for measures 153-155, middle system. It consists of five staves: two treble clefs (Violin I and Violin II), two bass clefs (Viola and Cello/Double Bass), and a grand staff (Piano). The music continues from the previous system with similar notation and dynamics.

Musical score for measures 153-155, bottom system. It consists of five staves: two treble clefs (Violin I and Violin II), two bass clefs (Viola and Cello/Double Bass), and a grand staff (Piano). The system includes vocal lines with lyrics: "cel sis, cel cel na in ex cel o san na in ex cel".

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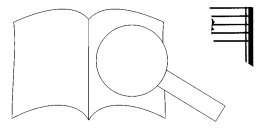


sis, in ex - sis.

sis, in sis.

sis, sis.

cel - sis.



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Agnus Dei

10. Agnus Dei Adagio

Clarinetto I, II
in A

Corno I, II
in G

Violino I

Violino II

Viola

Soprano solo

Alto solo

Organo
e Bassi

Musical score for the first system of 'Agnus Dei'. The score is in 3/4 time and G major. It includes parts for Clarinetto I, II in A; Corno I, II in G; Violino I and II; Viola; Soprano solo; Alto solo; and Organo e Bassi. The tempo is Adagio. Dynamics include *p* and *p cantabile*. There are trills and triplets marked with a '3'.

Musical score for the second system of 'Agnus Dei'. It continues the parts from the first system. The Soprano solo part has a measure marked with a '5'. The Organ and Basses part has a measure marked with a '5'. The score includes various musical notations such as slurs, ties, and dynamic markings.

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8 10

Musical score for measures 8-10. The vocal line is in G major, starting with a whole rest in measure 8 and a half note G in measure 9. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes.

8 10

A - gnus—

Musical score for measures 8-10. The vocal line has a whole rest in measure 8 and a half note A in measure 9. The piano accompaniment continues with a similar rhythmic pattern.

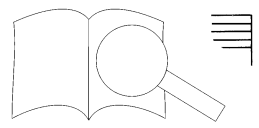
12 14

Musical score for measures 12-14. The vocal line has whole rests in measures 12 and 13, and a half note G in measure 14. The piano accompaniment continues with a similar rhythmic pattern.

12 14

ta mun - di: mi - se - re,

Musical score for measures 12-14. The vocal line has whole rests in measures 12 and 13, and a half note G in measure 14. The piano accompaniment continues with a similar rhythmic pattern.



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16 18

f *az*
f

16 18

mi - se - re - re - no - gnus De - i

f

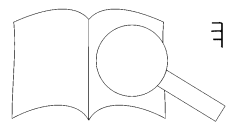
20 22

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

ca - ta, pec - ca - ta mun - di:

6 6 6

f *f* *p*



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24

p

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

Tasto solo

p

27

re - re, re - no - bis. A - gnus

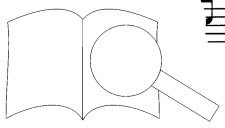
A - gnus De - i,

A - gnus

30

Organo

h7 7 h 6 h 6 4



32 35

32 35

De - i, qui tol - lis pec - ca - ta, pec - ca - ta mun - di: do - - - na

A - gnus De - i, qui tol - lis pec - ca - ta mun - di: do - - - na

A - gnus De - i, qui tol - lis pec - ca - ta mun - di: do - - - na

De - i, qui tol - lis, qui tol - lis pec - ca - ta mun - di: do - - - na

Tasto solo

37 39

37 39

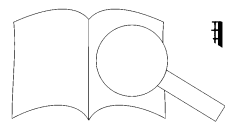
no - bis - - - - - cem.

no - bis - - - - - cem.

r - - - - - cem.

pa - - - - - cem.

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11. Dona nobis pacem

Vivace

42 Fl. 44

Ob. I

Ob. II *f*

Cl. *f*

Fag. *f*

Cor. in D

Clarini in D *f*

Timp. *f*

42 44

Tutti *f*

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

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

Tutti *fz*

Do - na -

6 9 8 10 10 6



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Musical score for measures 46-48. The score includes a vocal line starting with a forte (*f*) dynamic, and piano and string accompaniment. The key signature has two sharps (F# and C#).

Musical score for measures 49-51. The piano part features a complex rhythmic pattern with sixteenth notes. The string part provides harmonic support.

Musical score for measures 52-54. The piano part continues with intricate sixteenth-note passages. The vocal line is present but mostly obscured by the watermark.

46 *Tutti f*

Do - na - do - na no - bis

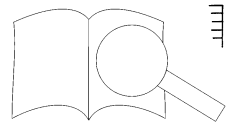
do - na - no - bis pa -

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

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

Musical score for measures 55-57 with lyrics. The vocal line is in the upper staves, and the piano and string accompaniment are in the lower staves. The dynamic is *Tutti f*.

Musical score for measures 58-60. The piano part features a rhythmic pattern with sixteenth notes and rests. The string part provides harmonic support.



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50

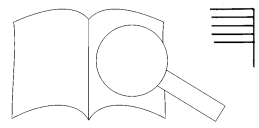
pa - cem, do - - na - no - bis

- cem, pa - cem,

- cem,

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

4 3 6 # #5 5 6 6 2



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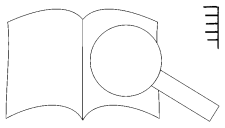
Musical score for measures 54-56. The score includes a piano part (left hand and right hand) and a violin part. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The violin part has a melodic line with some slurs and dynamics like *fz* and *p*. A 'Solo' marking is present above the violin staff in measure 56.

Musical score for measures 54-56, continuing from the previous system. It includes piano and violin parts. The piano part has a more active texture with sixteenth-note patterns. The violin part includes *pizz.* (pizzicato) markings in measures 55 and 56. Dynamics include *p*.

Musical score for measures 54-56, featuring a vocal line and piano accompaniment. The lyrics are: "pa - - - - - cem, pa - - - - - cem. do-na no - - - - - cem, pa - - - - - cem. bis - pa - cem, - pa - cem, pa - - - - - cem. - - - - - cem, pa - - - - - cem." The piano part provides harmonic support with chords and moving lines.

Musical score for measures 54-56, featuring piano and violin parts. The piano part includes figured bass notation (7, 4, 6, 10, 6, 5, 6, 5, 6, 5, 6, #) below the bass line. The violin part continues with melodic and rhythmic patterns.

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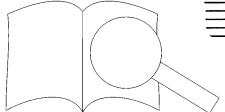
Musical score for piano, measures 58-60. The score includes staves for the right and left hands. Dynamics include *fz* (forzando), *p* (piano), and *Solo*. The key signature is one sharp (F#).

Musical score for piano, measures 61-63. The score includes staves for the right and left hands. Dynamics include *p* (piano).

Musical score for piano, measures 64-66. The score includes staves for the right and left hands. Dynamics include *p* (piano).

Vocal score with lyrics. The lyrics are: "A - gnus De - i: no - bis, do - na, do - na no - bis". The score includes staves for the vocal line and piano accompaniment. Dynamics include *p* (piano).

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62

64

fz *p*

tr

62

pa

cem, pa

cem, pa

pa

cem, pa

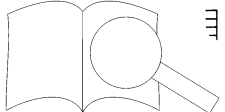
cem, pa

pa

cem, pa

cem, pa

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66 68

f

f

f

f

a2

f

f

coll' arco

f

coll' arco

f

66

cem.

cem.

cem.

f

Do -

Do - na - no - bis pa - cem,

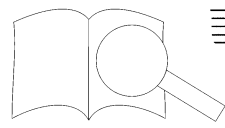
f

Do - na

8 3 3 4 7 - 6 4 4 6 4 - 6 4

f

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Musical score for measures 70-72. The system includes a piano part (left hand and right hand) and a violin part. The piano part features a complex rhythmic pattern with sixteenth notes and eighth notes. The violin part has a melodic line with some rests. A dynamic marking 'f' is present in the violin part.

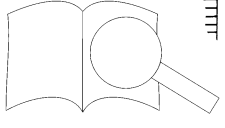
Musical score for measures 70-72, featuring a vocal line and piano accompaniment. The vocal line has a melodic line with some rests. The piano accompaniment is in the right hand, with a melodic line and some rests. A dynamic marking 'f' is present in the vocal part.

Musical score for measures 70-72, featuring a piano part with a complex rhythmic pattern. The piano part is in the right hand, with a melodic line and some rests. A dynamic marking 'f' is present in the piano part.

Musical score for measures 70-72, featuring a vocal line with lyrics. The lyrics are: "na - no - bis pa - cem, pa - cem, do - na no - bis". The vocal line has a melodic line with some rests. The piano accompaniment is in the right hand, with a melodic line and some rests. A dynamic marking 'f' is present in the vocal part.

Musical score for measures 70-72, featuring a piano part with a complex rhythmic pattern. The piano part is in the right hand, with a melodic line and some rests. A dynamic marking 'f' is present in the piano part.

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Musical score for measures 74-76. The score includes a piano part with a forte (*f*) dynamic marking and a vocal line. The key signature is one sharp (F#) and the time signature is 4/4.

Musical score for measures 74-76, continuing the piano and vocal parts from the previous system.

Musical score for measures 74-76, continuing the piano and vocal parts from the previous system.

Musical score for measures 74-76, including the vocal line with lyrics:
 - cem, p + .n, pa - cem, pa -
 do - na no - bis pa - - cem,
 pa - na - no - bis pa - cem, pa - - cem,
 - cem, do - na - no - bis pa - - cem,
 The piano part features a forte (*f*) dynamic marking.

Musical score for measures 74-76, including the piano part with a forte (*f*) dynamic marking and a magnifying glass icon.

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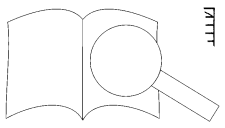
Musical score for measures 78-80, top system. It features a vocal line and piano accompaniment. The key signature has two sharps (F# and C#). The vocal line is mostly silent in measures 78 and 79, with some notes in measure 80. The piano accompaniment is also mostly silent, with some notes in measure 80.

Musical score for measures 78-80, middle system. It features a vocal line and piano accompaniment. The key signature has two sharps (F# and C#). The vocal line is mostly silent in measures 78 and 79, with some notes in measure 80. The piano accompaniment is also mostly silent, with some notes in measure 80.

Musical score for measures 78-80, bottom system. It features a vocal line and piano accompaniment. The key signature has two sharps (F# and C#). The vocal line is mostly silent in measures 78 and 79, with some notes in measure 80. The piano accompaniment is also mostly silent, with some notes in measure 80.

Musical score for measures 78-80, bottom system with lyrics. It features a vocal line and piano accompaniment. The key signature has two sharps (F# and C#). The vocal line includes the lyrics: "pa - cem, pa - cem, do - na - ho - bis pa - - cem,". The piano accompaniment is mostly silent, with some notes in measure 80.

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ZITR

82 84

no - bis

do - na -

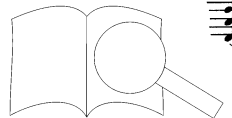
- cem, pa - cem,

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

do - na - no - bis pa -

9 8 10 10 6 2 6 6

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Solo

Solo

Solo

fz

p

fz

p

fz

p

fz

p

p

p

pizz. p

pizz.

p

p

cem.

cem.

cem.

p

us De - i: do - na no-bis, do-na,

A - gnus De - i: do-na, do-na,

A - gnus De-i: do-na,

A - gnus De-i:



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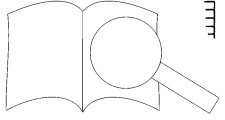
Musical score for measures 94-96, top system. It features a vocal line and piano accompaniment. Dynamics include *fz* and *p*. A watermark is visible across the page.

Musical score for measures 94-96, middle system. It features piano accompaniment with dynamics like *p*. A watermark is visible across the page.

Musical score for measures 94-96, bottom system. It features piano accompaniment with a complex rhythmic pattern. A watermark is visible across the page.

Musical score for measures 94-96, bottom system with lyrics. It includes a vocal line and piano accompaniment. The lyrics are: do-na no-bis cem, pa; do-na no-l cem, pa; do-na b. cem, pa; pa. A watermark is visible across the page.

Musical score for measures 94-96, bottom system. It features piano accompaniment. A watermark is visible across the page.



Musical score for piano and strings, measures 98-100. The piano part features a melodic line with dynamics *f*, *fz*, and *a2*. The string parts provide harmonic support with various textures.

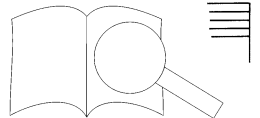
Musical score for piano and strings, measures 101-103. The piano part continues with a melodic line, and the strings play a rhythmic accompaniment. Dynamics include *f*.

Musical score for piano and strings, measures 104-106. The piano part features a section marked *coll'arco* with a dynamic of *f*. The strings continue their accompaniment.

Vocal score with lyrics:
 cem, pa do - na no - bis pa -
 cem, pa do - na no - bis pa -
 cem, do - na no - bis pa -
 cem, do - na no - bis pa -

Organo

Musical score for organ and piano, measures 107-109. The organ part features a melodic line with a dynamic of *f*. The piano part provides accompaniment.



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107
109
f
f
f
a2
f
f

a2
f
f
f

pp
pp
pp
f

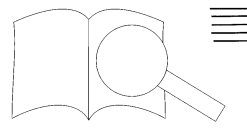
pp
pp
pp
f
f
f
f
f

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

Tutti
Organo

f

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114

116

Musical score for measures 114-116. It includes a vocal line 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.

Musical score for measures 114-116, continuing the vocal and piano parts from the previous system.

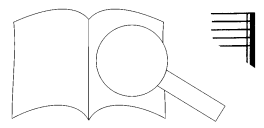
Musical score for measures 114-116, continuing the vocal and piano parts from the previous system.

114

no cem, pa - - cem, pa - cem.
 no cem, pa - - cem, pa - cem.
 pa cem, pa - - cem, pa - cem.
 bis pa - - cem, pa - - cem, no cem.

Musical score for measures 114-116 with lyrics. The lyrics are: "no cem, pa - - cem, pa - cem." repeated three times, followed by "bis pa - - cem, pa - - cem, no cem." The piano accompaniment continues with the same rhythmic pattern.

Musical score for measures 114-116, featuring the piano accompaniment part.



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Aufführungstradition wird aus dem Vorhandensein der Holzbläser- und Hornstimmen, die vermutlich von J. N. Fuchs nachkomponiert worden waren, deutlich (trotzdem enthält die Orgelstimme nach wie vor die von Haydn stammenden obligaten Partien).

Abweichend von Quelle **A** ist der Generalbaß vollständiger beziffert; außerdem werden die staccato-Punkte hier manchmal als Keile wiedergegeben (z.B. im Benedictus, Violine I Takt 57). Wie erwähnt, bietet das Stimmenmaterial noch die ursprüngliche Lesart solcher Partien, die Haydn im Autograph nachträglich revidiert hat; dort später ergänzte Vortragszeichen fehlen ebenso. Andererseits sind aber zahlreiche dynamische Angaben, Bögen oder Artikulationszeichen vorhanden, die in Haydns Urschrift fehlen.

Weitere Quellen

Angesichts der durch die Quellen **A** und **B** hinreichend abgesicherten Überlieferung bestand kein zwingender Anlaß, weitere ältere Manuskripte oder etwa den 1803 bei Breitkopf erschienenen Erstdruck dieser Messe zum Vergleich heranzuziehen (zumal der Erstdruck ohnehin einen ganz anderen Holzbläsersatz enthält). Für das weitere Studium sei jedoch auf die 1962 von H. C. Robbins Landon herausgegebene Taschenpartitur verwiesen (Eulenburger-Ausgabe 995), in deren Einleitung noch andere Quellen erörtert werden, die im Notentext aber nicht sehr gewissenhaft ist. Weit zuverlässiger erweist sich die von Günter Thomas im Rahmen der Haydn-Gesamtausgabe vorgelegte Partitur (Reihe XXIII, Bd. 3, München-Duisburg 1965; der ausführliche Kritische Bericht hierzu erschien separat 1971).

II. Zur Edition

Unsere Ausgabe gibt die Messe einerseits in ihrer Originbesetzung wieder; sie enthält aber ebenfalls die nachkomponierten Holzbläser- und Hornstimmen gemäß der Eilstädter Überlieferung. Letztere stehen in etwa dem Notendruck, durch eine gestrichelte Begrenzung den übrigen Instrumenten abgesondert, im Partitur. Die Wiedergabe dieser nicht von Haydn Bläserstimmen beruht allein auf Quelle **A**; ansonsten Quelle **A** die maßgeblich stellte; über eventuelle Abweichungen geben die Einzelanmerkungen

Zu den nicht weiter gekennzeichneten bei der Übertragung, die durch colla-parte-Devisen ausgeschrieben, die Stimmen auszeichnen (unter Beibehaltung der *Osanna*), die Text-

unterlegung insgesamt zu vervollständigen, für Chor und Generalbaß nur „neue“ Schlüssel zu verwenden sowie einige rhythmische Notierungsweisen, die Balkensetzung und die Halsung prinzipiell zu vereinheitlichen und fehlende Ganztaktpausen zu ergänzen.

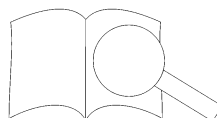
Ferner gelten die folgenden Grundsätze: Alle Klartextangaben und dynamischen Marken, die dem Quellenbefund entsprechen, stehen gerade (*Tutti*, *p*), während Zusätze des Herausgebers durch Kursive angezeigt sind (*Tutti*, *p*); dies gilt ebenfalls für die Trillerzeichen. Hinzugefügte Noten und Pausen, sofern es sich nicht um die oben erwähnten Ganztaktpausen handelt, erscheinen im Kleinstich. Damit wird auch der Unterschied zwischen der originalen Orgel-Oberstimme (Normalgröße) und der Generalbaßaussetzung (Kleinstich) deutlich. Hinsichtlich der Akzidenziensetzung ist festzustellen, daß Vorzeichen nach den Gepflogenheiten der Quellen bei gleichen Noten hinter einem Taktstrich weiter gelten; sie wurden in der vorliegenden Ausgabe nicht mehr Kennzeichnung nochmals gesetzt. Stillschwermarkierungen demgegenüber die meisten solcher Zeichen, die in den Quellen innerhalb eines Taktstrichs vorkommen, holt wurden. Ansonsten sind die Vorzeichen klein gedruckt, die in den Quellen nicht oder Vortragszeichen (Keile, Bögen etc.); hinzugefügte Bögen

Die hier dargestellte Klartextangabe gilt auch, wenn z.B. in der Originalausgabe Klartextangaben, die in der Originalausgabe nicht vorhanden sind, demgegenüber die meisten solcher Zeichen, die in den Quellen innerhalb eines Taktstrichs vorkommen, holt wurden. Ansonsten sind die Vorzeichen klein gedruckt, die in den Quellen nicht oder Vortragszeichen (Keile, Bögen etc.); hinzugefügte Bögen

Es ist zu bemerken, daß Haydn für die Vokalstimmen bereitgestellt hat. Der besseren Überlieferung sieht unsere Edition im Kyrie, zu Beginn des *Qui tollis* für den Solosopran bzw. den Tenor ein separates System vor. Da auf diese Art die Unterscheidung zwischen Solo- und Chorstimmen eindeutig ist, entfallen die Verweise der Quellen auf den Wechsel von *Solo* zu *Tutti* in den genannten Abschnitten entfallen.

Offensichtliche spätere Nachträge in den hinzukomponierten Bläserstimmen von Quelle **B** wurden – soweit sinnvoll – ohne weiteren Nachweis übernommen. Dies betrifft vor allem richtige dynamische Angaben.

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III. Einzelanmerkungen

In diesem Abschnitt werden alle nennenswerten Abweichungen zwischen Quelle A (bei den nachkomponierten Bläserstimmen: Quelle B) und der vorliegenden Ausgabe aufgelistet, sofern sie nicht aus den dargelegten Editionsprinzipien zu erklären sind. Darüberhinaus gibt die folgende Zusammenstellung Auskunft über solche Einzelheiten, die auf Grund ihres Fehlens in Quelle A als Herausgeberergänzungen markiert, in Quelle B jedoch vorhanden sind (unter Umständen aber nur in einer der Duplierstimmen). Wenn bei den Angaben zu paarig verwendeten Instrumenten keine Differenzierung nach I oder II erfolgt, gilt die jeweilige Feststellung für beide.

Abkürzungen: A = Alto, B = Basso, Bc = Basso continuo, Cb = Contrabasso, Clar = Clarino, Clt = Clarinetto, Cor = Corno, Fag = Fagotto, Fl = Flauto, Ob = Oboe, Org = Organo, S = Soprano, T = Tenore, Timp = Timpani, Va = Viola, Vc = Violoncello, Vl = Violino.

Zitierweise: Takt Stimmensigle Zeichen im betr. Takt (Note oder Pause) / Quelle: Lesart.

1. Kyrie eleison

Instrumentenvorsatz Clar / Quelle A: 2 Clarini

- 1 Clar 1 / Quelle A: a tre
- 1 Bc 1 / Quelle B: forte
- 2 VI II, Bc 1 / Quelle B: mit Keil
- 4 Clar I, III 4-7 / Quelle B: mit Keilen
- 5 Org (oberes System) 1 / Quelle A: Augmentationspunkte fehlen
- 6 Clar I 4-7 / Quelle: mit Keilen
- 6 VI II 1 / Quelle B: mit Keil
- 6-10 Bc / Quelle B: vollständig mit Keilen
- 10-12 Clar II / Quelle B: ebenfalls ausgeschrieben
- 16 S, A, T, B 1 / Quelle B: Die Tutti-Besetzung wird aus dem Stimmenmaterial ersichtlich.
- 19 VI II, Va 2-3 / Quelle B: mit Keilen
- 19 Vc/Cb 3 / Quelle B: mit Keil
- 20 Vc/Cb 1 / Quelle B: mit Keil
- 22-26 Org / Quelle B: Hier und an den Parallelstellen stehen am Taktanfang immer zwei Achtelnoten.
- 23, 25, 27 Ob I, II 1 / Quelle B: f nachgetragen
- 27 A, T, B 1-2 / Quelle B: mit Bogen
- 33 Clar III, Timp 1 / Quelle B: forte
- 33 S Solo / Quelle B: Erstfassung

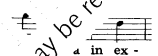


- 39 Bc 2 / Quelle A: Achtelpause fehlt
- 40 Va 3 / Quelle A: Viertelpause fehlt
- 50 VI I, II / Quellen A, B: Bogen nur 1-2?
- 50 S 1-2 / Quelle B: mit Bogen
- 50 Bc 1 / Quelle B: forte
- 55-58, 2 Org / Quellen A, B: rechte Hand ebenfalls im unteren System
- 57 Vc/Cb 1-2 / Quelle B: mit Bogen
- 62 VI II 3 / Quellen A, B: mit Keil
- 63 S 1-2 / Quelle B: mit Bogen
- 71-73, 2 Org (oberes System) / Quelle B: Artikulation
- 73 Org 2-3 / Quelle A: Schreibfehler b sta
- 76 T 2-3 / Quelle B: mit Bogen
- 77 Clar I, III 1 / Quelle B: forte
- 77 Va 1 / Quellen A, B: Viertelnote
- 77 S 2-3 / Quelle B: mit Bogen
- 78 B 1-3 / Quelle B: mit Bogen
- 80 Org 1 / Quelle B: piano
- 81-82 Vc/Cb / Quelle B: Stimme vom Vc mitspielen.
- 84 VI II 1-2 / Quelle B: mit Bogen
- 86 Vc/Cb 1-2 / Quelle B: mit Bogen
- 89 VI I 1-2 / Quelle B: mit Bogen
- 92 Clar I / Quelle B: mit Bogen
- 93 VI I, II / Quelle B: mit Bogen
- 94 B 1 / Quelle B: mit Bogen
- 95 / Quelle B: mit Bogen
- 113 / Quelle B: Augmentationspunkt fehlt
- 116 Vc / Quelle B: forte nachgetragen
- 116 Org / Quelle B: Stimme im unteren System) 1 / Quelle A: Augmentationspunkt fehlt
- 116-120 Vc/Cb / Quelle B: Eine der Dubletten verteilt die im unteren System stehenden Stimmen auf Vc und Cb.

- 118-119 Clar / Quelle B: mit Überbindung
- 120-122, 2 Org (oberes System) / Quelle B: Artikulation und Phrasierung vollständig
- 121 B 1 / Quelle A: Augmentationspunkt fehlt
- 122 Org (oberes System) 3-4 / Quellen A, B: Doppelgriff auf Zahlzeit 2 als Viertelpause, dann Viertelpause
- 123 VI II 1-2 / Quelle B: mit Bogen
- 124 Va, A, B, Bc 1-2 / Quelle B: mit Bogen
- 125 B 1-6 / Quelle B: mit Bogen
- 126 Clar 1 / Quelle A: Augmentationspunkt fehlt
- 129 VI I 8 / Quelle B: mit Keil
- 129-130, 2 A / Quelle A: Ganzepause und zwei Viertelpausen fehlen
- 130 Vc/Cb 1-2 / Quelle B: mit Bogen
- 131 T 1-2 / Quelle B: mit Bogen
- 132 Vc/Cb 2 / Quelle B: piano
- 133 VI I 1-2 / Quelle B: mit Bogen
- 133-134, 1 Vc/Cb / Quelle B: mit Keilen
- 138 Clar III / Quelle B: mit Keilen
- 138 Clar III / Quelle B: Pause bis 152
- 143 T, B 1-3 / Quelle B: Pausentakt! Einsatz erst in 144 (f)
- 147 Org (oberes System) 3 / Quelle B: mit Triller
- 148 und 149 VI I, II, Va, Vc/Cb 2 / Quelle B: jeweils
- 148 und 149 S 1 / Quelle A: jeweils ohne Augm
- 152 Va 1 / Quelle B: piano (nicht schon in 151)
- 153 Clar / Quelle B: Die Besetzung a 3 geht a vor.
- 158 A 1 / Quelle A: Augmentationspur

2. Gloria in excelsis Deo

- 3 Clar 1 / Quelle A: a due
- 3 Clar I, II, Timp, S, A 1
- 3 A, T, B 1 / Quelle B: f ersichtlich.
- 4 B 1-3 / Quelle B: mit Bogen
- 5 VI I 7 / Quelle B: mit Bogen
- 5 S Solo / Quelle B: mit Bogen
- 9 Cb / Quelle B: mit Bogen
- 10 Cb / Quelle B: mit Bogen
- 11 VI I / Quelle B: mit Bogen
- 12 VI I / Quelle B: mit Bogen
- 13 VI I / Quelle B: mit Bogen
- 14 VI I / Quelle B: mit Bogen
- 15 VI I / Quelle B: mit Bogen
- 16 VI I / Quelle B: mit Bogen
- 17 VI I / Quelle B: mit Bogen
- 18 VI I 1-4 / Quelle B: mit Bogen
- 18 VI II 1 / Quelle A: mit Keil
- 18, 14-19 T Solo / Quelle B: Erstfassung
- 22 VI I 1-4 / Quelle B: mit Bogen
- 23, 3-24 T Solo / Quelle B: Erstfassung



- 24 T Solo 1 / Quelle A: ohne Vorschlagsnote
- 28 VI I 5-8 / Quelle B: mit Bogen
- 32 Vc/Cb 8 / Quelle B: mit Keil
- 33 Vc/Cb 1 / Quelle B: mit Keil
- 34 VI I, II, Vc/Cb 1 / Quelle B: mit Keil
- 35 VI I, II 8 / Quelle B: mit Keil
- 35 Vc/Cb 1 / Quelle B: mit Keil
- 36 VI I, II 1 / Quelle B: mit Keil
- 36 Vc/Cb 1, 4-5, 8 / Quelle B: mit Keil
- 37 Vc/Cb 1 / Quelle B: mit Keil
- 41 T 1 / Quelle A: Augmentationspunkt fehlt
- 42 Org (oberes System) 4-5 / Quelle B: mit Keil
- 42 VI II 4-5 / Quelle B: mit Keil
- 42 VI II 6 / Quelle B: f
- 42 Va 2-3, 4 / Quelle B: mit Bogen
- 42 Org (beide Systeme) 6-8 / Quelle B: mit Keil
- 43 VI II 5, 8 / Quelle B: mit Keil
- 43 Va 1 / Quelle B: mit Keil



