

Franz
SCHUBERT

Messe in Es
Mass in E flat major
D 950

per Soli (SATTB), Coro (SSATTBB)
2 Oboi, 2 Clarinetti, 2 Fagotti
2 Corni, 2 Clarini, 3 Tromboni, Timpani
2 Violini, Viola, Violoncello, Contrabb.

herausgegeben von / edited by
Werner Bodendorfer

Schubert-Ausgaben
Urtext

Studienpartitur / Study score



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Zu diesem Werk liegt folgendes A⁺
Partitur (CV 40.660), Klavierausz
Studienpartitur (CV 40.660/07),
(CV 40.660/09), Violino I (CV 4
Violino II (CV 40.660/12), Viola
Violoncello (CV 40.660/14), Cor



Franz Schubert wuchs in einer kirchenmusikalischen Tradition auf, die insbesondere von zwei Faktoren bestimmt war. Seine Kirchenmusik entstand in der nachjosephinischen Zeit unter der Regentschaft Kaiser Franz I. und unter dem nach dem Wiener Kongreß von 1814/15 ernannten Staatskanzler und Fürsten Clemens von Metternich. Joseph II. hatte 1783 per Erlass versucht, die aus der Barockzeit stammende, überaus festlich gestaltete Gottesdienstordnung den Ideen der Aufklärung anzupassen.¹ Seine Ziele waren, den Menschen in den Mittelpunkt zu rücken, die Rationalität zu fördern, Volksbräuche auf das Wesentliche zu beschränken und die äußere Festlichkeit zu beschneiden. Die Bestimmungen hatten zur Folge, daß beispielsweise bei festlichen Messen Trompeten und Pauken verboten waren, ja, weithin die gesamte Entwicklung der lateinischen Kirchenmusik einen erheblichen Einschnitt erfuhr. Besonders Joseph Haydn und Wolfgang Amadeus Mozart bekamen dies zu spüren, sie komponierten in Folge keine Messen mehr. Josephs Anordnungen galten unter Kaiser Franz I. dem Buchstaben nach zwar weiter, aber es waren bereits Lockerungen zu bemerken, bis sie ab 1820 sukzessive aufgehoben wurden.² So schrieb z.B. auch Haydn nach 1796 wieder große Messen. Dem „guten Kaiser Franz“, wie er gerne in der Bevölkerung genannt wurde, waren aufklärerische Ideen fremd; die Aufklärung verlor immer mehr an Boden durch das Eindringen der Romantik und des deutschen Idealismus.

Der zweite bestimmende Faktor für Schuberts Kirchenmusik war die geltende katholische Liturgie. Maßgebend waren das Tridentinum und die Bestimmungen der Enzyklika „Annus qui“ Benedikts XIV. von 1749, mit der dieser vor allem gegen den in Gottesdiensten sich ausbreitenden Theaterstil angehen wollte. Lyrunkhaft-barocke Kirchenmusik hatte opernmäßige weltliche Züge (z.B. mit Sopranoloraturen) angeht nach streng katholischer Auffassung von der Andäuten. Auch das theoretische Schrifttum dieser Zeit, wie *Anleitung, wie die Kirchenmusik nach Vorschrift der des Staates gehalten werden soll*,³ betonte die Ästhetik „ächter Kirchenmusik“, die sich seit dem hundertsten mit dem Einfluß des Cäcili

Da das katholische Wien mit seiner größeren Stadt hatte 18 Kirchenwerke, die die Kirchenmusik ein wichtiges Element des Lebens. Johann Joseph Fux, Michael Haydn, Joseph Eybler, Peter von Winter, aber auch Joseph Haydn und Wolfgang Amadeus Mozart und Franz Schubert, die sich als Komponist liturgischer Musik immer komponierte Schubert über ernte sehr früh als Schüler und id deren gängigen Stil in der Pfarrkirche nur zwei Gehminuten von Schuberts engasse entfernt ist. Die Kirchenmusik sein ganzes Leben hindurch. Die meisten jedoch, die ersten vier lateinischen Messen (D 157, 158, 159, und 452), mindestens 17 kleinere Kirchenwerke

und ein Fragment eines Requiems D 453, entstanden innerhalb der ersten Schaffensjahre bis zum Jahre 1816, seinem 19. Lebensjahr. Die Entstehung der Kirchenwerke der Jahre 1814 bis 1816 läßt sich durch den Umstand erklären, daß Schubert als Hilfslehrer bei seinem Vater zu den Lichtentaler „Kirchenleuten“ gehörte.⁴ In der Zeit bis 1816 wird es Schubert wohl als seine Pflicht angesehen haben, für den Gottesdienst in der Lichtentaler Pfarrkirche zu komponieren, bestand doch über seinen Vater so etwa ein Beschäftigungsverhältnis. Schubert nutzte natürlich die Gelegenheit, mit Kirchenwerken an die Öffentlichkeit zu treten. Seine Messe in As D 678, die ohne äußerer wollte er in der Hofkapelle aufführen las stand Josef Eyblers scheiterte.⁵

Im Frühjahr 1828 erhielt Schubert Ferdinand, den Auftrag, eine Aufbaubefindlichen Verein zu „Kirchenmusikgilde Alsergrund“ zu komponieren. Es war ein umfangreicher Auftrag, derdem das *Intende voci in P* D 962 und den *Hymnus an de* 48. Initiator war Michael Leber Alser Kirche, den Schubert in 1828. Jeder ebenfalls ein Schüler Michael Leber in 1828 war. Schubert begann mit der Messe D 950 vermutlich gleich im Januar 1828. Diese Messe ist die letzte, die in 1828 komponiert wurde. „Ordinarium“ bedeutendstes Werk dieser Gattung. komponierte Schubert in Form eines Choren Etappen und nicht immer in der inhaltliche: So ist beispielsweise das „Benedictus“ erst „Inus Dei“ entstanden.⁶

Die Niederschrift der Partitur der Messe begann Schubert im Sommer 1828 und benötigte für ihre Vollendung wahrscheinlich den ganzen Sommer. In einem Brief von Schuberts Freund und Förderer Johann Baptist Jenger vom 4. Juli 1828 heißt es, daß er „fleißig an einer neuen Messe“ arbeite. Er erwartete „nur noch das nötige Geld, um sodann nach Oberösterreich auszufliiegen.“⁷ Auch Schuberts Bruder Ferdinand berichtet, daß Schubert unablässig an einer großen Messe schreibe und beurteile diese als „gewiß eines seiner

1 Hans Hollerweger, *Die Reformen des Gottesdienstes zur Zeit des Josephinismus in Österreich*, Regensburg 1976, S. 401.
 2 Klaus Gottschall, *Dokumente zum Wandel im religiösen Leben Wiens während des Josephinismus*, Wien 1979, S. 38.
 3 Franz Xaver Glögg, *Anleitung, wie die Kirchenmusik nach Vorschrift der Kirche und des Staates gehalten werden soll*, Wien 1928.
 4 Werner Bodendorf, *Die kleineren Kirchenwerke Franz Schuberts*, Diss. Tübingen 1992, S. 22f. (maschinenschriftlich).
 5 Schubert, *Die Erinnerungen seiner Freunde*, gesammelt und herausgegeben von Otto Erich Deutsch, Wiesbaden 1900.
 6 Schubert, *Die Dokumente seines* Erich Deutsch, Kassel 1964, S. 5.
 7 Alle drei Werke liegen im Carus.
 8 Ernst Hilmar, *Verzeichnis der Kirchenwerke der Wiener Stadt- und Landes*, S. 7-8.
 9 Schubert, *Die Dokumente sein*



tiefsten und vollendetsten Werke.¹⁰ Schubert erlebte jedoch die Aufführung nicht mehr. Die Messe wurde erst ein Jahr nach seinem Tod am 4. Oktober 1829 in jener Alserkirche, wo 1827 Ludwig van Beethovens Leichnam eingeseget worden war, unter Leitung des Bruders aufgeführt.

Der Rezensent der *Wiener allgemeinen Theaterzeitung* vom 22. Oktober 1829 beurteilte Schuberts Messe günstig: „Sie ist seine letzte und größte, und wie viele Kenner behaupten, auch seine schönste, nach deren Beendigung fast unmittelbar ihn der unerbittliche Tod allzufrüh ereilte. In diesem großen Musikstücke herrscht ein ganz eigener Charakter, der schon das Kyrie beurkundet. In der Tonart Es wird es harmonisch vom Violoncello und Kontrabasse eröffnet, ergreift gleichsam gewaltig den Zuhörer, und führt ihn zum Gebethe ein. Dann beginnen ganz leise die Singstimmen, die sich nach und nach mit der übrigen Instrumental-Musik in herrlichen Uebergängen und Modulationen vereinigen, und so crescendo bis zur höchsten Kraft fortschreiten ... Mit Recht muß man das ganze Werk wahrhaft großartig nennen, und die Verbreitung desselben jedem wahren Freund echter erhabener Kirchenmusik, und allen Verehrern des unvergeßlichen Komponisten dringend an's Herz legen.“¹¹

Doch gab es nach einer späteren Wiederaufführung am 15. November in der Kirche Maria Trost (heute 7. Bezirk) auch kritische Stimmen, die Schuberts Messe ablehnten. Kritisiert wurden vor allem ihre ausladende Länge, der düstere Stil, der besser zu einem Requiem als zu einer Messe passe, die instabile Harmonik sowie die überladene Instrumentierung und die technischen Schwierigkeiten in den Singstimmen.¹² Bei den Fugen meinte der anonyme Rezensent der *Leipziger Allgemeinen musikalischen Zeitung* den „vergossenen Angstschweiß“ vernommen zu haben. In allen Rezensionen werden die wohl nicht ganz gelungenen Darbietungen mit Probenproblemen entschuldigt.

Die Messe war bereits sehr früh von einem Nimbus des Geheimnisvollen umgeben: Der Umstand, daß Schubert einige Monate nach Fertigstellung der Messe starb, hat viele A veranlaßt, die Messe von „Todessehnsucht“ oder „Toder erfüllt zu sehen und sie dementsprechend zu interpretieren. Bereits ein Rezensent der *Berliner allgemeinen Zeitung* vom 13. März 1830 hatte den Eindruck, der „verklärte Meister“ der Konzeption bereits den Tod im Kopf und in der Hand geängstlich gepreßt ist sein Odemzug, so daß er freudenlos der aufgedrückte Farbentor dardaussagen, die gerne bei sogenanntem werden. So müßten denn erstandenen Kompositionen stellen, die drei letzten Klaviersonaten, die tragment gebliebene *Sinfonia* geprägt sein, was freilich

Bis in die heutige Zeit wird die Messe überaus positiv wertung der Messen obenan stellen, die Länge der Messe waren erhitzten. Mit Berufung auf die Papst Pius X. aus dem Jahre 1903 in den Messen der Wiener Klassik ge, daß beispielsweise Ludwig Bonvin zum stags Schuberts die Messe in Es für den liturgischer einrichtete. Dagegen verwarfen einige wie

Ernst Tittel diese Bearbeitung als „schauderhaft dilllettantisches Machwerk ärgster Sorte“,¹⁷ andere wie Karl Gustav Fellerer hielten solche Eingriffe, „wenn sie in der erforderlichen künstlerischen Verantwortung vorgenommen werden“ für unvermeidbar, um „den inneren Wert“ der Schubertschen Kirchenmusik zu bewahren.¹⁸ Die möglichen Gründe für die Textveränderungen,¹⁹ besonders für die Auslassung der Worte „et unam sanctam catholicam et apostolicam ecclesiam“ [ich glaube an die eine heilige katholische und apostolische Kirche] im „Credo“ – übrigens in allen Messen Schuberts – sind häufig erörtert worden,²⁰ freilich mit unterschiedlichen Ergebnissen. Es gilt heute als unbestritten, daß es sich hier nicht um ein Versehen handelt.²¹ Wo Schubert einen bestimmten Text nicht mehr zu vertonen bereit war – wie im „Gloria“ und im „Credo“ – tilgte er ihn; Texte, die keinen persönlichen Bekenntnischarakter haben, ließ er unverändert. Entsprechungen der Änderungen mit „Vergeßlichkeit“²² schlechtkenntnissen²³ oder mit einer falschen Vorlage²⁴ ausgeschlossen werden.

Obwohl die Uraufführung der Messe im Jahr 1829 im Tod stattfand, erschien der Notentext Autograph verwahrete Ferdinand Schuberts in einem „schwarz gedruckt“ suchte er kurz nach dem Tod der Messe dem Verleger Anton Schumann gegründet zusammen mit einer

- ¹⁰ Ferdinand Schubert, „Aus dem Leben“, in: *Neue Zeitschrift für Musik* 19, S. 1.
- ¹¹ *Fr. Schubert*, 19, S. 1.
- ¹² *Fr. Schubert*, 19, S. 1.
- ¹³ *Fr. Schubert*, 19, S. 1.
- ¹⁴ *Fr. Schubert*, 19, S. 1.
- ¹⁵ *Fr. Schubert*, 19, S. 1.
- ¹⁶ *Fr. Schubert*, 19, S. 1.
- ¹⁷ *Fr. Schubert*, 19, S. 1.
- ¹⁸ *Fr. Schubert*, 19, S. 1.
- ¹⁹ *Fr. Schubert*, 19, S. 1.
- ²⁰ *Fr. Schubert*, 19, S. 1.
- ²¹ *Fr. Schubert*, 19, S. 1.
- ²² *Fr. Schubert*, 19, S. 1.
- ²³ *Fr. Schubert*, 19, S. 1.
- ²⁴ *Fr. Schubert*, 19, S. 1.



um der Welt diese Werke nicht vorzuenthalten, teils um auch das geistige Erbe seines Bruders zu seinem eigenen Besten nach dem Wunsch des Verstorbenen, Bühnendirektoren und Musikern gegen billiges Honorar zur Aufführung zu überlassen.“²⁶ Im Herbst 1844 konnte Ferdinand durch Vermittlung eines Karl Radnitzky das Autograph der Messe mit einer Anzahl anderer Handschriften für nur 20 K.M. [Konventionsmünzen] an Ludwig Landsberg, den Direktor und Professor am Konservatorium in Rom, verkaufen.²⁷ Nach Landsbergs Tod kamen die Handschriften 1862 in die Königliche Bibliothek Berlin, in deren Musiksammlung (heute Staatsbibliothek zu Berlin – Preußischer Kulturbesitz) sie seither aufbewahrt werden. Auf Initiative von Johannes Brahms, der selber den Klavierauszug erstellte, wurde die Messe bei Jakob Rieter-Biedermann (Leipzig und Winterthur) im Jahre 1865 in Druck gegeben – 37 Jahre nach Schuberts Tod.

Danken möchte ich Herrn Dr. Helmut Hell, dem Leiter der Musikabteilung der Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, der mir die Erlaubnis zur Veröffentlichung erteilte. Diese Edition ist Roma Engmann und Gunnar Möller Rasmussen von der Dänischen Schubert-Gesellschaft (Roskilde) in freundschaftlicher Verehrung und Dankbarkeit gewidmet.

Augsburg, 31. Januar 1996

Werner Bodendorff

²⁶ El

²⁷ El

erungen seiner Freunde, S. 450.



Foreword (abridged)

In the spring of 1828, presumably through his brother Ferdinand, Schubert received the commission to write a large Mass from the then growing Society for the Cultivation of Church Music for the congregation of Alsergrund (today located in the 9th district of Vienna).⁶ It was an extensive commission which also included the *Intende voci in B flat*, D 963, the *Tantum Ergo in E Flat*, D 962, and the *Hymnus an den heiligen Geist*, D 948.⁷ The person who initiated the awarding of this commission was Michael Leitermayer, who was the Choirmaster of the Alser Church. Schubert had known him in his youth and like Schubert, he had been a student of Michael Holzer in Lichtental. Presumably, Schubert began working on the *Mass in E Flat*, D 950, immediately after he received the commission. This Mass is the last of his six settings of the "Ordinarium Missae" and it is also his most significant work in this form. Schubert composed the individual sections of the Mass in several stages as a choral short score but in composing the Mass he did not always adhere to the liturgical sequence of the text: For example, the "Benedictus" was composed after the "Agnus Dei".⁸

Schubert began copying the score to the Mass in June and he probably needed the entire summer to complete it. In a letter from his friend and patron Johann Baptist Jenger dated 4 July 1828, Jenger says that he [Schubert] is "working hard on a new Mass" and that he "expects only the money necessary in order to travel to Lower Austria."⁹ Schubert's brother Ferdinand also reports that Schubert is working unceasingly on a large Mass and that he regards this as "certainly one of his most profound and accomplished works."¹⁰ However, Schubert did not live to see the work performed. The Mass was first heard a year after his death in the same Alser church where in 1827 Ludwig van Beethoven's remains had been consecrated. Schubert's brother Ferdinand conducted the first performance on 4 October 1829.

From the outset the Mass was already shrouded in a mystery: The circumstance that Schubert died so young completing the Mass led many writers to refer to it with a "longing for death" or with a "foreboding" and therefore they interpreted it accordingly. The standard interpretations which are referred to as "works." Thus, all of the other works in this period, such as the *String Piano Sonatas*, D 958–960, or the *Unfinished Symphony*, which unfortunately has survived only in fragments, are marked by a foreboding of death.

To the present day the Mass, as practically no other, with regard the Mass very positively. Others characterize it as "unusually" aroused emotions. The text of the Mass, which was criticized by Pope Pius X. "Motu proprio" from Pope Pius X. in 1903, in honour of the hundredth anniversary of Schubert's death, Ludwig Bonvin rearranged the liturgical use. On the other hand, a few scholars condemned this arrangement as "dreadful,

dilettantish patchwork of the worst kind," whereas others, like Karl Gustav Fellerer, maintained that such alterations are unavoidable "if they are carried out with the necessary artistic responsibility"¹⁸ in order to preserve the "inner worth" of Schubert's church music. The possible reasons for text alterations,¹⁹ especially for the omission in the "Credo" of the words "et unam sanctam catholicam et apostolicam ecclesiam" – incidentally, this omission occurs in all of Schubert's Masses – have been frequently discussed,²⁰ with varying conclusions. Today it is considered incidental that this omission is not the result of a mistake.²¹ When Schubert was not prepared to set a particular text, as in the case of the "Credo," he obliterated it; texts which did not have a confessional character he left unaltered.

Although the first performance of the Mass was given soon after Schubert's death, the first printed edition, in print. Ferdinand Schubert's edition of the Mass in manuscript form, after Schubert's death, was published by the publisher Anton Diabelli. The Mass was first published in the *Neue Zeitschrift für Musik*, through the efforts of Robert Schumann. The Mass was also published by one Karl Radnitzky in the fall of 1829. The Mass was published by the publisher Anton Diabelli in 1829, for only 20 K.M. [Konventionen]. The Mass was published by the publisher Anton Diabelli in 1829, after Landsberg's death, in the possession of the Königl. Bibliothek zu Leipzig (today the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz) where they are still being preserved. The initiative of Johannes Brahms, who arranged the score himself, the Mass was published by Jakob Neumeier (Leipzig and Winterthur) in 1865 – 37 years after Schubert's death.

The edition is dedicated, in friendly admiration and thanks, to Roma Engmann and Gunnar Møller Rasmussen of the Danish Schubert Society (Roskilde).

Augsburg, 31 January 1996
Translation: Earl Rosenbaum

Werner Bodendorff

For footnotes see the German text.



Avant-propos (abrégé)

Au printemps 1828, le Verein zur Pflege der Kirchenmusik (association pour la musique sacrée) de l'église paroissiale d'Alsergrund⁶ (aujourd'hui dans le 9^e arrondissement) commandait à Schubert une grande messe. Le commanditaire était probablement Ferdinand, le frère du compositeur. Cette commande, considérable, comprenait en outre l'*Intende voci en Si bémol* (D 963), le *Tantum ergo en Mi bémol* (D 962) et l'*Hymne au Saint-Esprit* (D 948).⁷ Il s'agissait d'une initiative de Michael Leitermayer, directeur de la maîtrise de l'Alserkirche. Franz Schubert l'avait connu dans sa jeunesse et ce dernier avait lui-même été un élève de Michael Holzer à Lichtental. Schubert semble avoir mis en chantier la *Messe en Mi bémol* D 950 peu de temps après en avoir reçu la commande. Par six fois, Schubert a traité l'Ordinaire de la messe. La présente œuvre est la dernière de cette série. C'est aussi la plus remarquable. Schubert a composé les différents mouvements sous la forme d'un partitella pour chœur ; en outre l'œuvre fut composée par étapes et en désordre : ainsi, par exemple, le « Benedictus », fut composé après l'« Agnus Dei ».⁸

Au mois de juin 1828, Schubert entreprit la rédaction de la partition ; cette tâche l'occupa probablement durant tout l'été. Dans une lettre à son ami et mécène Johann Baptist Jenger, du 4 juillet 1828, Schubert annonce qu'il travaille « studieusement à une nouvelle messe ». Il n'attendait que « l'argent nécessaire, pour se rendre ensuite en Haute-Autriche ».⁹ De même, Ferdinand Schubert signale que son frère travaillait avec acharnement à une grande messe, qu'il qualifie par ailleurs comme « l'une de ses œuvres les plus profondes et les plus achevées ».¹⁰ Le compositeur toutefois ne put jamais l'entendre. La messe fut exécutée un an après son mort dans cette Alserkirche où, en 1827, l'on avait célébré les funérailles de Ludwig van Beethoven. L'œuvre fut exécutée en octobre 1829 sous la direction du frère du compositeur.

Très tôt déjà la messe fut entourée d'un halo de mystère, étant mort quelques mois après l'avoir composée, pour les commentateurs cette messe était investie d'un « désir d'un « pressentiment de la mort ».¹³ Les volontiers appliqués aux dernières compositions qui virent le jour : la *Quintette à corde en Ut majeur* (D 959), les *Chansons pour piano* D 958-960 ou les *Quatre dernières* (malheureusement demeurées inédites). Cette messe fut également étreinte par le destin, ce qui, de toute évidence, n'est pas sans conséquence.

Cette messe fit l'objet de commentaires contradictoires. Les uns y virent une œuvre de génie, d'autres une œuvre inutile. On s'agissait d'une œuvre inachevée, en particulier sur les omissions de certaines longueurs de la messe. Le cycle « *Motu proprio* » de Pie X, les omissions de texte fréquentes dans les messes viennoises. Cela conduisit un Ludwig van Beethoven à l'occasion du centième anniversaire de la mort de Schubert à arranger la *Messe en Si bémol* pour la rendre conforme à la liturgie. Pour d'autres, comme Ernst Tittel,

cet arrangement était jugé comme « une épouvantable produit traduisant un dilettantisme de la pire espèce » ;¹⁷ d'autres en revanche, comme Karl Gustav Fellerer tenaient de tels remaniements pour inévitable, « pour autant qu'ils soient réalisés avec la responsabilité artistique requise »,¹⁸ afin de préserver « la valeur intrinsèque » de la musique d'église de Schubert. S'il a été fait grand cas de l'omission des mots « et unam sanctam catholicam et apostolicam ecclesiam » du « Credo »¹⁹ [je crois en une seule, sainte, catholique et apostolique unique] – commune aux deux versions – toutes les messes de Schubert, les raisons de telle ou telle omission ont été souvent débattues,²⁰ certes avec des succès variables. On s'accorde aujourd'hui à dire qu'il ne faut pas se laisser aller. Là où Schubert ne consentait plus à composer, il ne faut pas composer comme dans le « Gloria » et dans le « Credo ». On ne peut pas conserver en revanche, les textes sacrés, leur caractère confessionnel personnel.

Bien que la messe fut composée avant la mort de Schubert, le texte ne fut pas entièrement achevé. Schubert en avait conservé l'essentiel, mais il manquait encore de nombreux manuscrits dans une « caisse noire ». Le frère du compositeur Ferdinand tenta en vain de convaincre le directeur Anton Diabelli. En 1835 il fit appel à son frère Ferdinand pour publier la Messe avec des paroles complètes. Le 1^{er} janvier 1835, la *Zeitschrift für Musik* que Robert Schumann venait de fonder publia un article de Ferdinand Schumann, paru en printemps 1844, par l'intermédiaire de son frère Ferdinand, qui parvint enfin à vendre l'autographe d'un lot d'autres manuscrits pour la somme de 100 florins [à la fois des « Antonsmünzen »] à Ludwig Landsberg, directeur du conservatoire de Rome.²⁶ Après la mort de Schubert, les manuscrits en 1862 furent transférés aux archives de la musique de la Bibliothèque de Berlin où ils sont conservés jusqu'à aujourd'hui. À l'initiative de Johannes Brahms qui réalisa une édition pour piano de l'œuvre, la messe fut imprimée en 1862 par Jakob Rieter-Biedermann (Leipzig et Winterthur) – soit dix ans après la mort de Schubert.

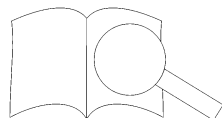
Vous tenons ici à remercier le Dr. Helmut Hell, Directeur du Département de la musique de la Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, qui a accordé l'autorisation de publication.

Cette édition est dédiée à Roma Engmann et Gunnar Møller Rasmussen de la Société Schubert du Danemark (Roskilde) en hommage et témoignage de reconnaissance.

Augsburg, 31 janvier 1996
Traduction : Christian Meyer

Werner Bodendorf

Pour les notes, voir le texte allemand.



Landwehr

Kyrie.

June 1828 Jy. Op. 107

Andante in modo quasi Allegretto

All. molto e maestoso Gloria

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Franz Sch.
Quelle: "

u Berlin – Preussischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, Signatur Mus. ms. autogr. Schubert 5.

A. = Partitur mit dem Beginn des „Kyrie“, T. 1–12. Sie trägt die Datierung *June 1828* und im unteren Teil ein Stempel der Königlichen Bibliothek Berlin, in deren Besitz die Kopie paginiert, Takte 1–8 aus dem „Gloria“. Zu der vorigen Besetzung (vgl. Abb. 1) entsprechend *Corn in Es*. Da das Papier nur mit 16 Systemen pro Seite rastriert ist, notiert der Komponist den Satz in ein System.



Handwritten musical score for the first system, featuring multiple staves with notes, rests, and dynamic markings like "ppp" and "pp".

Corin in
Musik

Handwritten musical score for the second system, continuing the notation from the first system with various musical symbols and dynamics.

Tym.
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„Takte 165–172 aus dem „Credo“. Hier findet sich u.a. eine Korrektur Schubert's, die über dem System notierte. Zu der auf der ersten Seite des „Credo“ vorgezei-
zunächst im System der Pauken notierte. Ab S. 79 ist ein eigenes System für die Clarin ein-
en.“



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rini in
rg

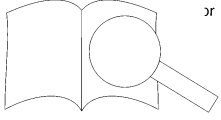
29. 113

Adagio *Sanctus.*

136 *And.te con moto* *Agnus Dei.*

AL dem „Sanctus“. Sie verdeutlichen einige der im Kritischen Bericht genannten Not
 allen, ten verwendeten Abkürzungen.
 Abb. 6: 9 aus dem „Agnus Dei“, die u. a. eine Korrektur Schuberts im Vorsatz zeigt: Er schrieb z
 und B vor . später in Clarini in C und Tymp. in C und G.

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PROBENPARTITUR
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Messe in Es

D 950

Kyrie

Franz Schubert
1797–1828

Andante con moto, quasi Allegretto

Oboe I, II

Clarinetto I, II
in Si \flat /B

Fagotto I, II

Corno I, II
in Mi \flat /Es

Trombone I, II

Trombone III

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Vi

Ba.

pp

fp

f

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Aufführungsdauer / Duration: ca. 55 min.

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Herausgeber:
Werner Bodendorff

7

First system of musical notation. It consists of two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal line starts with a fermata and a dynamic marking of *fz* (forzando) and *pp* (pianissimo). The piano accompaniment also has *fz* and *pp* markings. The key signature has two flats.

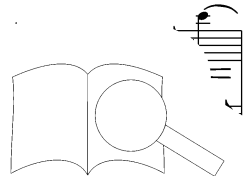
Second system of musical notation, continuing the vocal and piano parts from the first system. It includes dynamic markings *fz* and *pp* for both parts.

Third system of musical notation, primarily piano accompaniment. It features dynamic markings *fz* and *pp*.

Fourth system of musical notation, featuring vocal lines with lyrics. The lyrics are: "ri - e, Ky - ri - e e -" on the first line, and "Ky - ri - e, Ky - ri - e e -" on the second, third, and fourth lines. Dynamic markings *pp* are present.

Fifth system of musical notation, primarily piano accompaniment with rapid sixteenth-note passages. It includes dynamic markings *fz* and *pp*.

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15

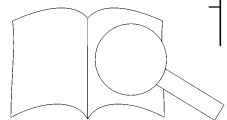
lei - - - son, e - lei -

lei - - - son,

lei - - - son,

lei - - - son,

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23

p
Ky - ri - e - e - le -

p
Ky - ri - e son,

p
Ky - i - son,

p
- lei - son,

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39

pp fp pp

pp fp pp

pp fp pp

lei - - son,

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

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

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

pp fp pp

pp fp pp

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ff p cresc. a 2
ff p cresc.
ff p cresc.

cresc. ff p cresc.
cresc. ff p

ff p cresc.
ff p cresc.

lei son. Chri - ste e -
lei Chri - ste e -
lei Chri - ste e -
1 Chri - ste e -

ff p
ff p

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65

f *cresc.* *ff* *fz*

f *cresc.* *ff* *fz*

f *cresc.* *ff* *fz*

f *cresc.* *ff* *fz*

f *cresc.* *ff* *fz*

f *cresc.* *ff* *fz*

f *cresc.* *ff* *fz*

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

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

lei - son, Chri - ste e -

son, Chri - ste e -

son, Chri - ste e -

cresc. *ff* *fz*

cresc. *ff* *fz*



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fz
 decresc.
 fz
 decresc.
 fz
 decresc.
 p

fz
 fz

fz
 decresc.
 fz
 decresc.
 fz
 decresc.

lei - son,
 lei - son,
 lei - son,
 lei - son,
 lei - son,
 p
 e - lei - son, e - lei - son.
 e - lei - son, e - lei - son.
 pp
 e -
 pp
 e -

decresc.
 p
 decresc.
 p

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Musical score system 1: Treble and Bass clefs. Dynamics: *pp*, *decresc.*

Musical score system 2: Treble and Bass clefs. Dynamics: *pp*

Musical score system 3: Treble and Bass clefs. Dynamics: *pp*, *decresc.*

Musical score system 4: Treble clef. Lyrics: . i - e, Ky - ri - e e -

Musical score system 5: Treble clef. Lyrics: Ky - ri - e, Ky - ri - e e -

Musical score system 6: Treble clef. Lyrics: lei - son. Ky - ri - e, Ky - ri - e e -

Musical score system 7: Bass clef. Lyrics: - - son. Ky - ri - e, Ky - ri - e e -

Musical score system 8: Treble and Bass clefs. Dynamics: *decresc.*, *pp*

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93

lei - - son, e - lei -

lei - - son,

lei - - son,

- lei - - son,

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101

p Ky - ri - e - e - lei -

p Ky - ri - e son,

p Ky - ri - son,

p lei - - - son,

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

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

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

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

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Musical score system 1, measures 1-4. It features a vocal line with a melodic phrase and a piano accompaniment with a rhythmic pattern. The key signature has two flats, and the time signature is 4/4. The piano part includes a 'decresc.' marking.

Musical score system 2, measures 5-8. The vocal line continues with a similar melodic pattern. The piano accompaniment provides harmonic support. A 'decresc.' marking is present in the piano part.

Musical score system 3, measures 9-12. The vocal line features a more active melodic line. The piano accompaniment has a complex rhythmic texture. Multiple 'decresc.' markings are used in the piano part.

Musical score system 4, measures 13-16. This system includes vocal lyrics: 'son, Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e'. The piano accompaniment is sparse, with a 'p' (piano) dynamic marking.

Musical score system 5, measures 17-20. The piano accompaniment features a 'pizz.' (pizzicato) marking and a 'div.' (divisi) marking. It concludes with a 'decresc.' marking.

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ff *p* *cresc.*

ff *p* *cresc.*

ff *p* *cresc.*

ff *p* *cresc.*

Ky - ri - e e - lei

Ky - ri - e

Ky

e - lei

p

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147

pp *decresc.* **ff**

pp *decresc.* **ff**

pp **ff**

pp **ff**

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

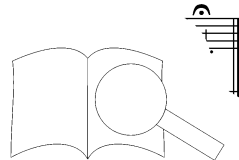
son, Ky - ri - e, Ky - ri - e e -

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

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

di

The musical score consists of several systems of staves. The first system includes a vocal line and piano accompaniment. The second system continues the piano accompaniment. The third system features a more active piano part with sixteenth-note patterns. The fourth system introduces the vocal line with the lyrics "lei - - - son." and "e - lei - - son." The fifth system continues the vocal line and piano accompaniment. The sixth system shows the piano accompaniment with dynamic markings *pp*. The score is overlaid with a large watermark: "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag".



Gloria

Allegro moderato e maestoso

Oboe I,II

Clarinetto I,II
in Si \flat /B

Fagotto I,II

Corno I,II
in Si \flat /B

Clarino I,II
in Si \flat /B

Trombone I,II

Trombone III

Timpani
in Si \flat -Fa/B-F

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Basso

The musical score is arranged in a standard orchestral format. The vocal parts (Soprano, Alto, Tenore, Basso) are positioned at the bottom of the page. The lyrics for the vocal parts are: Soprano: Glo - ri - a, glo - ri - a in ex - cel - sis,; Alto: Glo - ri - a, De - o, glo - ri - a in ex - cel - sis, glo -; Tenore: a ex - cel - sis De - o, glo - ri - a in ex - cel - sis,; Basso: in ex - cel - sis De - o, glo - ri - a in ex - cel - sis,; Bass: (no lyrics). The score includes dynamic markings such as *f* and *fz*, and articulation marks like accents and slurs. A large watermark is present across the page: "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag".

14

decresc. p

decresc. p f

cel - sis De - - Et in ter - ra pax,
 cel - sis I - - Et in ter - ra pax,
 cel - si - - Et in ter - ra pax,
 o. Et in ter - ra pax,

p p p p

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pax ho-mi-ni-bus bo - Lau - da - mus te, be - ne - di - ci - mus te, -

pax ho-mi-ni - b - tis. Lau - da - mus te, be - ne - di - ci - mus te, -

pax ho-r o-lun - ta - tis. Lau - da - mus te, be - ne - di - ci - mus te, -

- nac vo-lun - ta - tis. Lau - da - mus te, be - ne - di - ci - mus te, -

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30

te, lau - da - mus te, ad - o - ra - mus te, ad - o -
 lau - da
 ad - o - ra - mus te, ad - o -
 da - mus te, ad - o - ra - mus te, ad - o -
 te, lau - da - mus te, ad - o - ra - mus te, ad - o -

pp

Musical notation for the first system, including vocal line and piano accompaniment. The piano part begins with a *pp* dynamic marking.

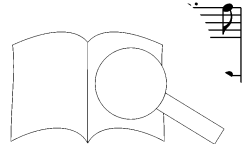
Musical notation for the second system, including vocal line and piano accompaniment. The piano part continues with a *pp* dynamic marking.

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features a *f* dynamic marking.

Musical notation for the fourth system, including vocal line and piano accompaniment with lyrics. The lyrics are: *ra - mus, be - ne - di - ci - mus te, glo - ri - fi - ca - mus te, be - ne - di - ci - mus te, glo - ri - fi - ca - mus te, be - ne - di - ci - mus te, glo - ri - fi - ca - mus te, be - ne - di - ci - mus te, glo - ri - fi - ca - mus te.*

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

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te, mi be-ne-di-ci-mus te, glo-ri-fi-ca-mus te,
 te, aus te, be-ne-di-ci-mus te, glo-ri-fi-ca-mus te,
 te, da-mus te, be-ne-di-ci-mus te, glo-ri-fi-ca-mus te,
 lau-da-mus te, be-ne-di-ci-mus te, glo-ri-fi-ca-mus te.

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69

a - gi-mus ti - bi pre - o - a tu - - am.

a - gi-mus ti - a tu - - am.

a - gi- ter ma - gnam glo - ri - am tu - - am, gra - ti - as a - gi-mus

pro - pier ma - gnam glo - ri - am tu - - am, gra - ti - as a - gi-mus

arco

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77

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

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

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

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

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

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

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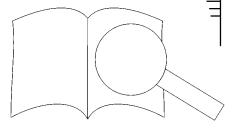
Do - mi - ne De - us, Rex coe -

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

ti - bi ... - am tu - - am,

ma - gnam glo - ri - am tu - - am,

pizz.



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

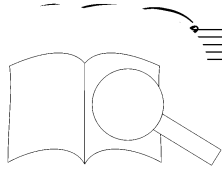
Musical notation for the second system, featuring a vocal line and piano accompaniment.

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

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

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

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Musical score system 1, measures 1-4. It features a vocal line and piano accompaniment. The piano part includes dynamic markings *p* and *pp*.

Musical score system 2, measures 5-8. It features a vocal line and piano accompaniment. The piano part includes dynamic markings *p* and *pp*.

Musical score system 3, measures 9-12. It features a vocal line and piano accompaniment. The piano part includes dynamic markings *p* and *pp*, and the word *arco* is written above the strings.

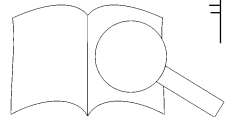
Musical score system 4, measures 13-16. It features a vocal line and piano accompaniment. The piano part includes dynamic markings *p* and *pp*, and the word *arco* is written above the strings.

gra - ti - as a - gi - mus ti - mi - ne Je - - su
 gra - ti - as a - gi - mus Do - mi - ne Je - - su
 gra - ti - as a

Musical score system 5, measures 17-20. It features a vocal line and piano accompaniment. The piano part includes dynamic markings *p* and *pp*, and the word *pizz.* is written above the strings.

bi.

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99

Chri - ste, gra - ti bi,
Chri - ste, bi,
-i-mus ti - - bi. Fi - - - li
ti - as a - gi-mus ti - - bi. Fi - - - li

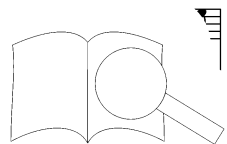
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105

4 - - bi.
 - gi-mus ti - - bi.
 u - - ra-ti-as a - gi-mus ti - - bi.
 - te, gra-ti-as a - gi-mus ti - - bi.

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111

cresc. ff

cresc. ff

cresc. ff

f ff

Glo - ri - a in ex - cel - sis

cresc. ff

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118

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



125

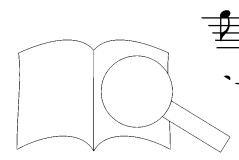
glo - ri - a in ex - cel - sis De - - o.

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

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

ex - cel - sis, in ex - cel - sis De - - o.

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The musical score consists of several systems. The first system includes piano accompaniment for the right and left hands, with dynamics *cresc.* and *ff*. The second system continues the piano accompaniment, with a *a 2* marking above the right hand. The third system features a vocal line with lyrics: "Lau - da - mus te, us - ri - fi - ca - mus te, ad - o - ra - mus, be - ne -". The fourth system continues the vocal line: "Lau - da - as te, glo - ri - fi - ca - mus te, ad - o - ra - mus, be - ne -". The fifth system continues: "Lau - di - ci - mus te, glo - ri - fi - ca - mus te, ad - o - ra - mus, be - ne -". The sixth system continues: "be - ne - di - ci - mus te, glo - ri - fi - ca - mus te, ad - o - ra - mus, be - ne -". The piano accompaniment continues throughout, with dynamics *cresc.* and *ff*. A watermark "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag" is visible across the score.



di - ci - mus te, glo - ri - fi - ca - mus, lau - da - mus te.

di - ci - mus glo - ri - fi - ca - mus, lau - da - mus te.

di - glo - ri - fi - ca - mus, lau - da - mus te.

glo - ri - fi - ca - mus, lau - da - mus te.

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145 Andante con moto

First system of the musical score, featuring a single bass clef staff. It begins with a dynamic marking of **ff** and a fermata over the first note. The music then continues with a series of notes, including a sharp sign (#) above a note, and concludes with a **decrease.** dynamic marking and a **ff** dynamic marking.

Second system of the musical score, featuring a grand staff with treble and bass clefs. The bass clef staff starts with **ff fz** dynamics. The treble clef staff has a **p** dynamic marking. The system concludes with a **decrease** dynamic marking and a **ff** dynamic marking.

Third system of the musical score, featuring a grand staff with treble and bass clefs. Both staves begin with a **ff** dynamic marking. The system concludes with a **p** dynamic marking in the treble staff and a **ff** dynamic marking in the bass staff.

Fourth system of the musical score, featuring a grand staff with treble and bass clefs. The system concludes with a **ff** dynamic marking and the lyrics "Do-mi - ne" written below the notes.

Fifth system of the musical score, featuring a grand staff with treble and bass clefs. The system concludes with a **decrease.** dynamic marking in both staves and the lyrics "Do-mi - ne" written below the notes.

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ffz fz decresc. p pp

ffz fz decresc. p pp

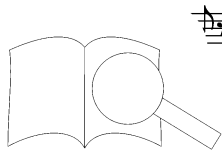
ffz fz decresc. p pp

De - us, qui tol - lis pec - ca - ta mun - di, pec - ca - ta
 nus De - i, qui tol - lis pec - ca - ta mun - di, pec - ca - ta

decrec. p pp
 decrec. p pp

ffz decresc. p
 ffz decresc. p

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pp

pp

pp

pp

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

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

mun - di: ~ - re - re, mi - se - re - re no - bis, mi - se - re - re

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

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Sheet music system 1. Treble clef. *a 2* above the staff. Dynamics: *ff*, *fz*, *fz*, *ffz*, *fz*, *decresc.*

Sheet music system 2. Bass clef. Dynamics: *ff*, *fz*, *fz*, *ffz*, *fz*, *decresc.*

Sheet music system 3. Treble clef. Dynamics: *f*, *ff*, *ffz*, *decresc.*

Sheet music system 4. Lyrics: *no bis.* Dynamics: *f*, *ff*, *decresc.*

no - bis De - us, A - gnus De - i, qui tol - lis *decresc.*

no - bis Jo - mi - ne De - us, A - gnus De - i, qui tol - lis *decresc.*

Sheet music system 5. Treble clef. Dynamics: *f*, *ff*, *ffz*

Sheet music system 6. Bass clef. Dynamics: *f*, *ff*, *ffz*

Sheet music system 7. Treble clef. Dynamics: *ffz*

Sheet music system 8. Bass clef. Dynamics: *ffz*

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Musical notation for the first system, featuring piano (*p*) and pianissimo (*pp*) dynamics.

Musical notation for the second system, featuring piano (*p*) and pianissimo (*pp*) dynamics.

Musical notation for the third system, featuring piano (*p*) and pianissimo (*pp*) dynamics.

Vocal line with lyrics: pec-ca - ta mu - nun-di: mi - se - re - re, mi - se - re - re. Dynamics include *p* and *pp*.

Piano accompaniment for the fourth system, featuring pianissimo (*pp*) dynamics.



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pp pp ff a 2 ff

a 2 ff

ff ff

no - bis, mi - se - no - bis. Fi - li - us Pa - tris, A - gnus
 no - bis, mi bis.
 no - bis, re - re no - bis.
 - re - re no - bis. Fi - li - us Pa - tris, A - gnus

ff

f ff

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ffz fz decresc. p pp

ffz fz decresc. p pp

ffz fz decresc. p pp

ffz decresc. p

ffz decresc. p

ffz decresc. pp

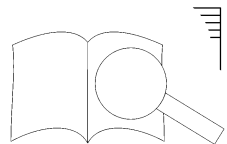
de - i, qui - er - e -

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

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

ffz decresc. p pp

ffz decresc. p pp



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pp ff

a 2

f ff

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

ff

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ff a 2 fz ffz

fz ff ffz fz ff ffz

ffz

ffz ffz ffz

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

ffz ffz

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ffz fff fz

ffz fff fz

ffz fff fz

fz fff ffz

fz fff ffz

fz fff ffz

fff

fff

De - i, qui t pec-ca - ta mun - di: mi - se-re-re no - -

De - i, pec-ca - ta mun - di: mi - se-re-re no - -

qui to c u pec-ca - ta mun - di: mi-se-re-re, mi - se-re-re no - -

ta, pec-ca - ta mun - di: mi-se-re-re, mi - se-re-re no - -

ffz fff

ffz fff

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This musical score consists of several systems of staves. The first system includes treble and bass clefs with various dynamics such as *fz*, *decresc.*, *p*, and *pp*. The second system continues with similar notation and dynamics. The third system includes the instruction *bis.* and continues with complex rhythmic patterns. The fourth system features *fz*, *decresc.*, and *p* dynamics. The fifth system includes *fz*, *decresc.*, and *p* dynamics. The sixth system includes *fz*, *decresc.*, and *p* dynamics. The seventh system includes *fz*, *decresc.*, and *p* dynamics.

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231 Tempo I

The musical score is arranged in three systems. The first system consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). The second system consists of four staves: a vocal line (treble clef) and three piano accompaniment staves (treble, bass, and a grand staff). The third system consists of four staves: a vocal line (treble clef) and three piano accompaniment staves (treble, bass, and a grand staff). The lyrics are written below the vocal line. The score includes dynamic markings such as *f* and *ff*, and articulation marks like accents and slurs. A large watermark is present across the page.

Quo - ni - am tu so -
Quo - ni - am
Quo - ni - am tu so - lus San - ctus, quo -
Quo - ni - am tu so - lus San - ctus, quo - ni - am tu so - lus Al -
lus San - ctus, quo - ni - am tu so - lus San - ctus, quo - ni -
lus San - ctus, quo - ni - am tu so - lus San - ctus, quo - ni -

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

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

Third system of musical notation, primarily piano accompaniment.

Fourth system of musical notation, primarily piano accompaniment.

Fifth system of musical notation, including vocal line with lyrics and piano accompaniment.

ni - am tu so - lus Al - tis - si - mus, am tu so - lus Do - mi - nus, tu so - lus Do - -
 tis - si - mus, tu so - lus Do - mi - nus, tu so - lus Do - -
 so - lus, tu so - lus Do - mi - nus, tu so - lus Do - -
 tu so - lus Al - tis - si - mus, tu so - lus Do - mi - nus, tu so - lus Do - -

Sixth system of musical notation, primarily piano accompaniment.

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Musical score for the first system, including piano, violin, and cello parts. Dynamics include *cresc.* and *ff*.

Musical score for the second system, including piano and violin parts. Dynamics include *cresc.* and *ff*.

Vocal score with lyrics in German and Latin. Dynamics include *cresc.*, *ff*, and *p*.

mi- nus, tu San - ctus, Al - tis - si - mus, quo-ni-am tu
 mi - nus, lus, tu San - ctus, Al - tis - si - mus, quo-ni - am tu
 m tu so - lus, tu San - ctus, Al - tis - si - mus, quo-ni - am tu
 tu so - lus, tu San - ctus, Al - tis - si - mus quo-ni - am tu

Musical score for the third system, including piano and violin parts. Dynamics include *cresc.*

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so - lus Al - tis - si - mus. quo - ni - am tu so - lus Do - mi - nus.

so - lus Al - tis - si - mus. quo - ni - am tu so - lus Do - mi - nus.

so - lus Al - tis - si - mus. quo - ni - am tu so - lus Do - mi - nus.

260 Moderato

First system of musical notation. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The piano part includes a bass line with a forte (f) dynamic marking.

Second system of musical notation. Similar to the first system, it shows the vocal line and piano accompaniment. The piano part continues with a bass line and a forte (f) dynamic marking.

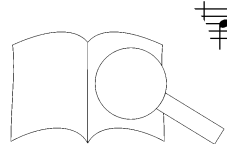
Third system of musical notation. The vocal line and piano accompaniment are shown. The piano part includes a bass line and a forte (f) dynamic marking.

Fourth system of musical notation. The vocal line and piano accompaniment are shown. The piano part includes a bass line and a forte (f) dynamic marking.

Fifth system of musical notation. The vocal line and piano accompaniment are shown. The piano part includes a bass line and a forte (f) dynamic marking.

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



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

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

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

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

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

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

San-cto

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

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

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a 2

Cur.

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

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First system of musical notation, including vocal line and piano accompaniment. Dynamics include *f*.

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

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

Fourth system of musical notation, including vocal line and piano accompaniment. Dynamics include *f*.

Fifth system of musical notation, including vocal line and piano accompaniment. Lyrics: *Cum* in glo - ri - a De - i Pa - tris. A - -
 - - - men, cu - so - ri - a De - i Pa - tris. A - men, a - -
 Spi - ri - tu, cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris.

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

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an S pi - ri - tu, in glo - ri - a De - i Pa - tris,
 a - - men, a - - - men,
 A - - - - -
 men, cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris.
 cum San - cto Spi - ri - tu, in glo - ri - a De - i -

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311

a 2

San Spi - ri - tu, in glo - - ri - a De -
 cum in glo - ri - a, in glo - - ri - a De -
 A cum San - cto Spi - ri - tu, in glo -
 cum San - cto Spi - ri - tu, in glo -

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

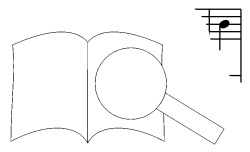
Second system of musical notation, continuing the vocal and piano parts. The piano accompaniment features a steady eighth-note bass line.

Third system of musical notation, showing the continuation of the musical score.

Fourth system of musical notation, including lyrics for the vocal parts. The lyrics are: "i Pa - tris A - - - men, cum San - cto Spi - ri - tu, in glo - ri - a, cum San - cto Spi - ri - tris. A - - - men, cum San - cto Spi - ri - i Pa - - tris. A - - - men,"

Fifth system of musical notation, primarily piano accompaniment with a melodic line in the right hand and a bass line in the left hand.

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Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a bass line with a 'a 2' marking.

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

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

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

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

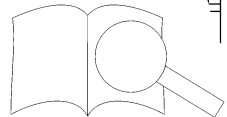
Musical notation for the sixth system, including vocal line and piano accompaniment.

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

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

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

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

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

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

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

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

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

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

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

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

in - tris. A - men, a - men, a - men, a - men, a - men, a - men,

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

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

Ninth system of musical notation, featuring a grand staff with piano accompaniment and a vocal line.

Tenth system of musical notation, featuring a grand staff with piano accompaniment and a vocal line.

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

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

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

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

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

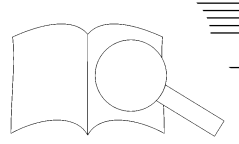
Fifth system of musical notation, featuring a vocal line and piano accompaniment.

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

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371

tu, in glo - ri - a - - - a - tris. A - men, a - men, a - men, a - men,

De - i Pa - - - a - - - men, a - men, a - men, a - men, a - men,

A - - - men, cum San - cto Spi - ri - tu, in glo - ri - a

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

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

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

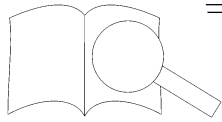
Empty musical notation staves for the third system.

Empty musical notation staves for the fourth system.

Fifth system of musical notation with lyrics: a - men, a - men, me - men, a - - - men, a - men, a - - - men, De - , a - men, a - men, cum San-cto Spi - ri - , a - men, a - men, a - - - men, a - men, cum.

Empty musical notation staves for the sixth system.

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

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

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

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

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

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

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

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



402

a2

De - - i - Pa men, a - - men, a - men, a - men,
 glo - ri - A - - men, a - - men, a - men, a - men,
 en, a - - men, a - - men, a - men, a - men,
 men, a - men, a - men,

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421

a - men,

a - men,

a -

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Musical score system 1, featuring treble and bass staves with piano accompaniment. The music is in a minor key and includes dynamic markings such as *f*.

Musical score system 2, featuring treble and bass staves with piano accompaniment. The music continues with dynamic markings such as *f*.

Musical score system 3, featuring treble and bass staves with piano accompaniment. The music continues with dynamic markings such as *f*.

Musical score system 4, featuring treble and bass staves with piano accompaniment and vocal lines. The lyrics are:
 ...a De - i Pa - tris. A - men,
 ri - tu, in glo - ri - a De - i Pa - tris.
 Spi - ri - tu, in glo - ri - a Pa - tris. A - men, cum San - cto
 a - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris. A - - men,

Musical score system 5, featuring treble and bass staves with piano accompaniment. The music concludes with dynamic markings such as *f*.

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ff fz

ff fz

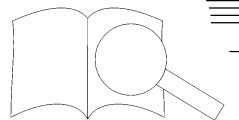
ff fz

ff fz

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

fz

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The musical score consists of piano accompaniment and vocal parts. The piano part features a complex texture with multiple voices, including a prominent sixteenth-note pattern in the right hand and a steady bass line. The vocal parts enter in measure 453 with the lyrics "a - men, men." and are marked with dynamics such as *fz* and *f*. The score is divided into systems, with the vocal lines and piano accompaniment clearly delineated.

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Credo

Moderato

Oboe I,II

Clarinetto I,II
in Si \flat /B

Fagotto I,II

Corno I,II
in Mi \flat /Es

Clarino I,II
in Mi \flat /Es

Trombone I,II

Trombone III

Timpani
in Mi \flat -Si \flat /es-B

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Bas.

do in u - num De - - um,

do in u - num De - - um,

-re - - do in u - num De - - um,

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

pizz.

pp

pizz.

pp

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10

p

Cor I, II
Trb I, II
Trb III

pp *p*

pizz.
pp
pizz.
pp
pizz.
pp

em coe-li et ter - - - rae,
rem coe-li et ter - - - rae,
cto - - rem coe-li et ter - - - rae,
fa - cto - - rem coe-li et ter - - - rae,

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32

f

f

p cresc. f

arco f arco f arco f

li - um. Cre - do in u - num

li - um.

li -

Cre - do in u - num Do - mi - num

arco f arco f

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43

Do-mi-num Je-sum Chri
 Do-mi-num Je-sum
 - - - - - stum, cre-do in Fi-li-um De-i u-ni-ge-

pizz.
 p
 pizz.
 p

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54

- ni - tum. An - te o - mni-a sac - - cu -

ni - tum. Et ex Pa-tre na - tum_ an - te o - mni-a sac - cu -

ni - Et ex Pa-tre na -

Et ex Pa-tre na - tum_ an - te o - mni - a sac - - cu -

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65

la. De - um de De lu - men de lu - mi - ne, De - um

la. De lu - men de lu - mi - ne, De - um

tum. o, lu - men de lu - mi - ne, De - um

Je - o, lu - men de lu - mi - ne, De - um

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76

ve - rum de

ve - rum

ve -

ro.

ve - ro.

Per quem o - mnia,

de De - o ve - ro.

Per quem o - mnia fa - - cta

arco

f

arco

f

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87

per quem o-mni-a fa - per quem

Per quem o - mni' sunt, per quem o - mni-a

- cta sunt, per quem o - mni-a fa - - -

- - cta sunt, per quem o - mni-a fa - - cta sunt, per quem

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First system of musical notation, consisting of three staves (treble, alto, and bass clefs) in a key signature of two flats. The first staff contains a melodic line with a half note followed by a quarter note, then rests. The other two staves are empty.

Second system of musical notation, consisting of three staves. The first staff is empty. The second and third staves contain a piano accompaniment with chords and moving lines. Dynamic markings 'f', 'decresc.', and 'p' are present.

Third system of musical notation, consisting of three staves. The first staff contains a melodic line with a half note and a quarter note. The second and third staves contain piano accompaniment. Dynamic markings 'p' are present.

Fourth system of musical notation, consisting of four staves. The first staff contains the vocal line with the lyrics "o - mni-a fa - cta sunt." The second staff contains the vocal line with the lyrics "fa - cta". The third and fourth staves contain piano accompaniment.

Fifth system of musical notation, consisting of three staves. The first staff contains a melodic line with a half note and a quarter note. The second and third staves contain piano accompaniment. Dynamic markings 'p' are present.

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Qui pro - pter nos ho - et pro - pter no - stram sa - lu - tem

Qui pro - pter et pro - pter no - stram sa - lu - tem

Qui es, et pro - pter no - stram sa - lu - tem

- mi - nes, et pro - pter no - stram sa - lu - tem

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decresc. pp

decresc. pp

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

decresc. pp

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Et incarnatus est

Andante

129

p

p

Corni

Clarini

p

p

p

pizz.

pp

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Musical score system 1, measures 1-4. Includes treble and bass clefs, key signature of two flats, and dynamic marking *pp*.

Musical score system 2, measures 5-8. Includes treble and bass clefs, key signature of two flats, and dynamic marking *pp*.

Musical score system 3, measures 9-12. Includes treble and bass clefs, key signature of two flats.

Musical score system 4, measures 13-16. Includes treble and bass clefs, key signature of two flats.

Musical score system 5, measures 17-20. Includes treble and bass clefs, key signature of two flats.

Musical score system 6, measures 21-24. Includes vocal staves for Tenor I and Tenor II, and piano accompaniment. Includes dynamic marking *p* and lyrics: "Et in - car - na - tus est de".

Musical score system 7, measures 25-28. Includes piano accompaniment with dynamic marking *pizz.*

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pp
ff

Spi - cto ex - Ma - ri - - a, Mari - a Vir - gine: Et

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144

ho - mo fa

Et in - car - na - tus est, et in - car - na - tus

Ten. II solo

Ei in - car - na - tus est de

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pp

pp

est — —

ri - tu San - cto de Spi - ri - tu San - cto ex - Ma -

ri - tu San - cto ex - Ma - ri - - a, Ma - ri - a



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Musical score for the first system, featuring vocal lines and piano accompaniment.

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

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

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

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

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

Musical score for the seventh system, featuring vocal lines and piano accompaniment.

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Musical score system 1, measures 1-3. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature is B-flat major (two flats). The piano part includes a dynamic marking of *pp* (pianissimo) in the second measure.

Musical score system 2, measures 4-6. This system continues the vocal and piano parts from the previous system. The piano accompaniment consists of sustained chords and simple rhythmic patterns.

Musical score system 3, measures 7-9. The piano part features a more active accompaniment with eighth-note patterns in both hands.

Musical score system 4, measures 10-12. This system includes vocal lines with lyrics. The lyrics are: "na - tus est", "di - ri - tu San - cto", "ex - Ma - ri - a", "Et de Spi - ri - tu San - cto", "ex Ma - ri - a", "in - car - na - tus est", "de Spi - ri - tu San - cto,". The piano accompaniment continues with eighth-note patterns.

Musical score system 5, measures 13-15. This system shows the final part of the vocal and piano lines on this page. The piano part continues with eighth-note accompaniment.

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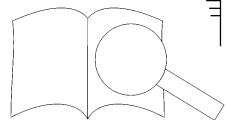
pp.

pp

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

Vir - gi - ne: Et ho - mo fa - - - ctus
 .o ex - Ma - ri - a Vir - gi - ne: Et ho - mo fa - ctus

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musical score system 1 (piano/vocal)

Dynamic markings: *cresc.*, *f*, *pp*, *decresc.*, *ppp*

musical score system 2 (piano/vocal)

Dynamic markings: *cresc.*, *f*, *pp*, *ppp*

musical score system 3 (piano/vocal)

Dynamic markings: *cresc.*, *f*, *pp*, *decresc.*, *ppp*

musical score system 4 (vocal)

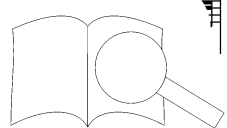
Lyrics: Pon - ti - o Pi - la - cru - ci -
 Pon - ti - o Pi - cru - - ci -
 Pon - ti - 1 cru - - ci - fi - xus
 to, cru - - ci - fi - xus

Dynamic markings: *ppp*

musical score system 5 (piano/vocal)

Dynamic markings: *f*, *pp*, *decresc.*, *pp*

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

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

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

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

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

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

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

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est.

est.

est.

pp

Solo

Et in - car - na - tus est de

Ten. II solo

Et incarna - tus

pizz.

pp

pp



177

pp

Spi - - - - -

ex - Ma - ri - - - a, Ma - ri - a

Ten. I solo

Ex Ma - ri - a Vir - - gi - ne, Ma - ri - a - -

de Spi - ri - tu San - cto, de Spi - ri - tu San - cto ex - Ma -

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fp cresc. p cresc. fp cresc. f

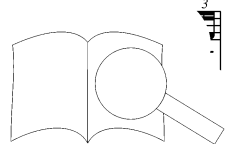
fp cresc. fp cresc.

ppp cresc. fp ppp cresc. f cresc. f

Tutti *pp* Cru - - ci - fi - xus
 bis: sub Pon - ti - o Pi - la - - to,
 Tutti *pp* Cru - - ci - fi
 pro no - bis: sub Pon - ti - o Pi - la - - to,
 Tutti *pp* Cru - - s
 i - am pro no - bis: sub Pon - ti - o Pi - la - - to,
 Tutti *pp* s
 et - i - am pro no - bis: sub Pon - ti - o Pi - la - - to,

cresc. fp cresc. cresc. fp cresc.

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pp ppp

pp ppp

pp ppp decrease. f cresc.

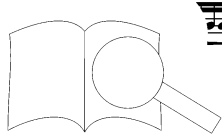
ppp cresc. ppp cresc.

cru - ci - fi - xus et - i - am pro

decrease. ppp decrease. ppp

cru - ci - fi - xus et - i - am pro no - bis: sub

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cresc. *ff*
 a 2
 cresc. *ff*
 cresc. *ff*

ff
ff
ff

cresc. *ff*
 cresc. *ff*
 cresc. *ff*

no - bis: sub r
 no - bis: o Pi - la - to, sub Pon - ti - o Pi -
 Pon - ti 1 - to, sub Pon - ti - o Pi - la - - to, cru - ci -
 - - to, sub Pon - ti - o Pi - la - - to, cru - ci -

sc. *ff*
ff

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191

cresc. *ff* *ff* *ff*

cresc. *ff* *ff* *ff*

cresc. *ff* *ff* *ff*

ff *ff* *ff*

ff *ff* *ff*

cresc. *ff* *ff* *ff*

cresc. *ff* *ff* *ff*

cresc. *ff* *ff* *ff*

la - - to, xus et - i - am pro no - bis, cru - ci -

la - - fi - xus et - i - am pro no - bis, cru - ci -

fi - - bis, et - i - am pro no - bis, cru - ci -

-ro no - - bis, et - i - am pro no - bis, cru - ci -

cre *ff* *ff* *ff*

-sc. *ff* *ff* *ff*



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Musical score for piano, page 196. The score consists of multiple systems of staves. The first system includes a grand staff (treble and bass clefs) and two additional staves. The second system includes a grand staff and two additional staves. The third system includes a grand staff and two additional staves. The fourth system includes a grand staff and two additional staves. The fifth system includes a grand staff and two additional staves. The sixth system includes a grand staff and two additional staves. The seventh system includes a grand staff and two additional staves. The eighth system includes a grand staff and two additional staves. The score features various dynamic markings: *ffz*, *ffs*, *fz*, *fz*, *p*, *fp*, *pp*, *est.*, *ar.*, *ffz*, *p*, *fp*. There are also triplets and slurs throughout the piece. A large watermark is present across the page: "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag".

Et resurrexit

199 **Tempo I**

a 2

First system of musical notation, including vocal line and piano accompaniment. Dynamics include *f* and *ff*.

Second system of musical notation, including vocal line and piano accompaniment. Dynamics include *f*.

Third system of musical notation, including piano accompaniment. Dynamics include *p cresc.* and *f*.

Fourth system of musical notation, including vocal line and piano accompaniment. Dynamics include *f*.

Fifth system of musical notation, including vocal line and piano accompaniment. Lyrics: Et re-sur - re - xit ter - ti - a

Sixth system of musical notation, including vocal line and piano accompaniment. Dynamics include *f*. Lyrics: Et re-sur -

Seventh system of musical notation, including vocal line and piano accompaniment. Dynamics include *f*. Lyrics: Et re-sur - re - xit ter - ti - a di - e, se - cun -

Eighth system of musical notation, including vocal line and piano accompaniment. Dynamics include *f*.

Ninth system of musical notation, including vocal line and piano accompaniment. Dynamics include *f*.

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di - e, se - cun - dum Scri - Et a - scen - dit in coe - lum: se - det ad de - xte - ram

Et re - sur - re Et a - scen - dit in coe - -

re - xit, a, ras. Et a - scen - dit in

ras. Et a - scen - dit in coe - lum: se - det ad de - xte - ram Pa - -

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cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Pa - tris. - - lum. coc - . . . rum est, ven - tu - rus est, ven - tu - rus est cum

cresc.

cresc.

cresc.

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ff

ff

ff

ff

ff

ff

p

ff

ff

ff

ff

ff

ff

p

glo - ri - a, vi - vos et mor - tu - os: cu - jus re -

glo - ri - a, - ca - re vi - vos et mor - tu - os: cu - jus re -

glo - ri - ju - di - ca - re vi - vos et mor - tu - os: cu - jus re -

ca - re vi - vos et mor - tu - os: cu - jus re -

ff

ff

ff

ff

ff

ff

p

p

p

p

ca - re vi - vos et mor - tu - os: cu - jus re -

ff

ff

ff

ff

ff

ff

p

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First system of musical notation, including vocal staves and piano accompaniment. Dynamics include *p*.

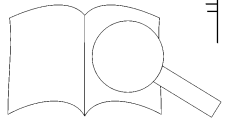
Second system of musical notation, primarily piano accompaniment.

Third system of musical notation, primarily piano accompaniment.

Fourth system of musical notation, including vocal staves with lyrics: gni non e - - rit fi - - nis. nis, non e - rit fi - - nis. nis, non e - rit fi - - nis. fi - - nis, non e - rit fi - - nis.

Fifth system of musical notation, primarily piano accompaniment.

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Musical score for the first system, featuring piano (p) dynamics and a watermark.

Musical score for the second system, featuring piano (p) dynamics and a watermark.

Musical score for the third system, featuring piano (pp) dynamics and a watermark.

Musical score for the fourth system, featuring piano (pp) dynamics and a watermark.

Musical score for the fifth system, featuring piano (p) dynamics and a watermark.

Musical score for the sixth system, featuring piano (p) dynamics and a watermark.

Musical score for the seventh system, featuring piano (p) dynamics and a watermark.

Musical score for the eighth system, featuring piano (pp) dynamics and a watermark.

Musical score for the ninth system, featuring piano (pp) dynamics and a watermark.

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Musical score system 1, measures 264-268. Treble clef contains a melodic line with a slur over measures 264-265. Bass clef contains a piano accompaniment with chords and a melodic line starting in measure 266. Dynamics include *p* and *pp*.

Musical score system 2, measures 269-273. Treble clef contains a melodic line with a slur over measures 269-270. Bass clef contains a piano accompaniment with chords and a melodic line starting in measure 271. Dynamics include *p* and *pp*.

Musical score system 3, measures 274-278. Treble clef contains a melodic line with a slur over measures 274-275. Bass clef contains a piano accompaniment with chords and a melodic line starting in measure 276. Dynamics include *p* and *pp*.

Vocal lines with lyrics: *mi - num, et vi - vi - fi - can - tem: qui ex Pa-tre Fi-li -*

Musical score system 5, measures 284-288. Treble clef contains a melodic line with a slur over measures 284-285. Bass clef contains a piano accompaniment with chords and a melodic line starting in measure 286. Dynamics include *p* and *pp*.

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

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

Third system of musical notation, primarily piano accompaniment. An *arco* marking is visible.

Fourth system of musical notation, featuring vocal lines with lyrics. The lyrics are: "o - que pro - ce - dit. Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra -".

Fifth system of musical notation, primarily piano accompaniment. Dynamic markings *f* and *arco* are present.

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Musical score for the first system, including vocal line and piano accompaniment. Dynamics include *p* and *pp*.

Musical score for the second system, including vocal line and piano accompaniment. Dynamics include *pp*.

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. Dynamics include *p*.

Con - fi - te - or i in re - mis - si - o - nem pec - ca - to - rum,
 Con - fi - ma in re - mis - si - o - nem pec - ca - to - rum,
 Con - ptis - ma in re - mis - si - o - nem pec - ca - to - rum,
 u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - rum,

Musical score for the fifth system, including vocal line and piano accompaniment. Dynamics include *p* and *pizz.*

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First system of musical notation, measures 304-308. It consists of three staves: a vocal line (treble clef), a piano line (treble clef), and a bass line (bass clef). The music is in a minor key and features a melodic line in the voice and piano, with a rhythmic accompaniment in the bass.

Second system of musical notation, measures 309-313. It consists of three staves: a vocal line (treble clef), a piano line (treble clef), and a bass line (bass clef). The piano part has a melodic line, and the bass line provides a steady accompaniment.

Third system of musical notation, measures 314-318. It consists of three staves: a vocal line (treble clef), a piano line (treble clef), and a bass line (bass clef). The piano part has a melodic line, and the bass line provides a steady accompaniment. The dynamic marking *pp* is present.

Fourth system of musical notation, measures 319-323. It consists of three staves: a vocal line (treble clef), a piano line (treble clef), and a bass line (bass clef). The piano part has a melodic line, and the bass line provides a steady accompaniment. The dynamic marking *arco* is present.

Fifth system of musical notation, measures 324-328. It consists of three staves: a vocal line (treble clef), a piano line (treble clef), and a bass line (bass clef). The vocal line has the lyrics "mor - tu - o".

Sixth system of musical notation, measures 329-333. It consists of three staves: a vocal line (treble clef), a piano line (treble clef), and a bass line (bass clef). The vocal line has the lyrics "mor - tu - o".

Seventh system of musical notation, measures 334-338. It consists of three staves: a vocal line (treble clef), a piano line (treble clef), and a bass line (bass clef). The vocal line has the lyrics "mor - tu".

Eighth system of musical notation, measures 339-343. It consists of three staves: a vocal line (treble clef), a piano line (treble clef), and a bass line (bass clef). The vocal line has the lyrics "rum." and "rum.".

Ninth system of musical notation, measures 344-348. It consists of three staves: a vocal line (treble clef), a piano line (treble clef), and a bass line (bass clef). The piano part has a melodic line, and the bass line provides a steady accompaniment. The dynamic marking *arco* is present.

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First system of musical notation. It consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part begins with a forte (f) dynamic marking.

Second system of musical notation. It continues the vocal and piano parts from the first system.

Third system of musical notation. It continues the vocal and piano parts.

Fourth system of musical notation. It continues the vocal and piano parts.

Fifth system of musical notation. The vocal line includes the lyrics: "Et vi - tam ven - tu - ri sac - cu -". The piano accompaniment continues.

Sixth system of musical notation. The vocal line includes the lyrics: "ri sac - cu - li, ven - tu - ri sac - cu - li. A - - - - men, ven -". The piano accompaniment continues.

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First system of musical notation. It consists of three staves: a vocal line (top), a piano line (middle), and a bass line (bottom). The key signature has two flats (B-flat and E-flat). The vocal line begins with a rest, followed by a note marked 'a 2' and 'f'. The piano and bass lines provide accompaniment with rhythmic patterns.

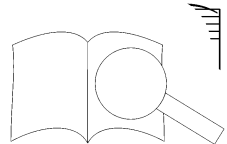
Second system of musical notation. Similar to the first system, it features vocal, piano, and bass staves. The piano part has a 'f' dynamic marking. The bass line continues with a steady accompaniment.

Third system of musical notation. The vocal line has a 'f' dynamic marking. The piano and bass lines continue their accompaniment.

Fourth system of musical notation, featuring lyrics. The vocal line has a 'f' dynamic marking. The lyrics are: "li, ven - tu - ri sac - cu - li, ven - tu - ri sac - cu - li. men, a - - men, a - -".

Fifth system of musical notation. The piano and bass lines continue. The system ends with a double bar line and repeat dots.

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vi - tam ven - tu - ri en - i - sae - cu - li. A - men, a - - men, a -

A - sae - cu - li. A - - men, a - - men, a -

men, (- sae - cu - li. A - - - - - men, a - men,

et vi - tam ven - tu - ri sae - cu -

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men, a men, et vi-tam ven-tu-ri
 men, a men, a men, a men, et
 a-men, a men, et
 a-cu-li. A men,

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First system of musical notation, featuring a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature is B-flat major and the time signature is 4/4.

Second system of musical notation, primarily consisting of piano accompaniment in the lower staves. The vocal line is mostly silent in this system.

Third system of musical notation, featuring a vocal line in the upper staff and piano accompaniment in the lower staves.

Fourth system of musical notation with lyrics: sae - cu - li, ven - cu - men, a - men, a - men, et vi - tar i A - men, et vi - tam ven - tu - ri

Fifth system of musical notation, primarily consisting of piano accompaniment in the lower staves.

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First system of musical notation, featuring a vocal line and piano accompaniment in a key with two flats.

Second system of musical notation, including piano accompaniment and a vocal line with lyrics.

Third system of musical notation, including piano accompaniment and a vocal line with lyrics.

Fourth system of musical notation, including piano accompaniment and a vocal line with lyrics.

Fifth system of musical notation, including piano accompaniment and a vocal line with lyrics.

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

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

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

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

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

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

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

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

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First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The piano part features a complex rhythmic pattern with many sixteenth notes. Dynamics include *p* (piano) and *f* (forte).

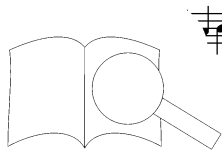
Second system of musical notation. It includes a vocal line and piano accompaniment. The piano part continues with similar rhythmic patterns. Dynamics include *f*.

Third system of musical notation. It includes a vocal line and piano accompaniment. Dynamics include *f*.

Fourth system of musical notation. It includes a vocal line with lyrics and piano accompaniment. Dynamics include *p* and *f*. The lyrics are:
 - ri sac - cu - li, ven - tu - ri - sac - cu - li. A - - - men, a - - -
 men, a - - - men, a - - -
 men,
 - - - men, a - - -

Fifth system of musical notation. It includes a vocal line and piano accompaniment. Dynamics include *p* and *f*.

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First system of musical notation. It consists of a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Second system of musical notation. Similar to the first system, it shows the vocal line and piano accompaniment. The piano part continues with its characteristic accompaniment pattern.

Third system of musical notation, consisting of empty staves for the vocal line and piano accompaniment.

Fourth system of musical notation. It includes the vocal line and piano accompaniment. The piano part features a dynamic marking of *f* (forte).

Fifth system of musical notation. This system includes the vocal line with lyrics and the piano accompaniment. The lyrics are: "men, a - - - men, a - - - men, a - - - men, a - - - men, a - - - men, a - - -". The piano part continues with its accompaniment.

Sixth system of musical notation. It shows the vocal line and piano accompaniment. The piano part includes a dynamic marking of *f* (forte).

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Musical score system 1, measures 1-4. Treble clef, Alto clef, and Bass clef. Dynamics include piano (p).

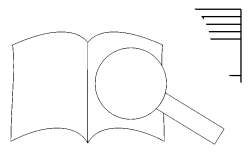
Musical score system 2, measures 5-8. Treble clef and Bass clef. Dynamics include piano (p).

Musical score system 3, measures 9-12. Treble clef and Bass clef.

Musical score system 4, measures 13-16. Includes vocal line with lyrics and piano (p) dynamics.

Musical score system 5, measures 17-20. Treble clef and Bass clef.

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First system of musical notation, including vocal line with dynamic markings *f* and *a 2*, and piano accompaniment.

Second system of musical notation, including piano accompaniment with dynamic markings *f*.

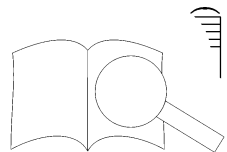
Third system of musical notation, including piano accompaniment.

Fourth system of musical notation, including piano accompaniment with dynamic markings *f*.

Vocal line with lyrics: men, et vi - tam ven - tu - ri sae - cu - li. men, a - - men, a - - men, a - - men, a - - men, a - - men, a - - men, a - -

Fifth system of musical notation, including piano accompaniment with dynamic marking *f*.

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First system of musical notation, featuring a vocal line in the upper staff and piano accompaniment in the lower staves.

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

Empty musical staves for the third system.

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

Fifth system of musical notation with lyrics: *li, ven-tu-ri-s... men, a-men, a-men, et*

Sixth system of musical notation with lyrics: *men, a-men, a-men, et*

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vi - tam ven - tu si - li, et vi - tam ven - tu - ri sae - cu - li, et
 sae - cu - li, A - men, et vi - tam ven - tu - ri sae - cu -
 tam ven e - - cu - li, et vi - tam ven -
 - - ri sae - - cu - li, et vi - tam ven - tu -

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Musical score system 1, featuring a treble clef staff with a melodic line and a bass clef staff with piano accompaniment. The key signature has two flats, and the time signature is 4/4.

Musical score system 2, continuing the piano accompaniment with treble and bass staves.

Musical score system 3, consisting of a single bass staff with piano accompaniment.

Musical score system 4, featuring a treble clef staff with a melodic line and a bass clef staff with piano accompaniment.

Musical score system 5, featuring a treble clef staff with a melodic line and a bass clef staff with piano accompaniment.

Musical score system 6, featuring a treble clef staff with a melodic line and a bass clef staff with piano accompaniment.

Musical score system 7, featuring a treble clef staff with a melodic line and a bass clef staff with piano accompaniment.

Musical score system 8, featuring a treble clef staff with a melodic line and a bass clef staff with piano accompaniment.

Musical score system 9, featuring a treble clef staff with a melodic line and a bass clef staff with piano accompaniment.

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sac - cu - li. A - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men, et vi - tam ven - tu - ri sac - cu - li. A - - - - -



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

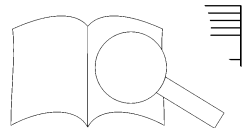
Second system of musical notation, including vocal line and piano accompaniment.

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

Fourth system of musical notation with lyrics: men, et vi - tam ven - tu - ri sac - cu - li. A - - men, et et vi - tam ven - tu - ri sac - cu - li, ven - tu - ri sac - cu - li.

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

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

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

Third system of musical notation, featuring piano accompaniment.

Fourth system of musical notation, featuring piano accompaniment.

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

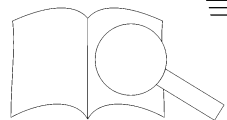
tu - ri sac - cu - li, ae - - - men, a - - - men,
 tu - ri sac - cu - cu - li. A - - - men, a - - - - men,
 vi - tam ven - i. - - - men, a - - - men, a - - - men,
 am ven - tu - ri sac - - - cu - li. A - - - men, a - - - men,

Sixth system of musical notation, featuring piano accompaniment.

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First system of musical notation, featuring vocal staves and piano accompaniment. Dynamics include *f* and *a 2*.

Second system of musical notation, including vocal staves and piano accompaniment. Dynamics include *f*.

Third system of musical notation, including vocal staves and piano accompaniment. Dynamics include *f*.

Fourth system of musical notation, including vocal staves and piano accompaniment. Dynamics include *p*, *cresc.*, and *f*.

Fifth system of musical notation, including vocal staves and piano accompaniment. Dynamics include *p*, *cresc.*, and *f*.

Sixth system of musical notation, including vocal staves and piano accompaniment. Dynamics include *cresc.* and *f*.

Seventh system of musical notation, including vocal staves and piano accompaniment. Dynamics include *cresc.* and *f*.

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tu - ri - sac - cu - li, et cu - li, ven - tu - ri - sac - cu - li. A - men, et
 tu - ri - sac - cu - li, ven - tu - ri - sac - cu - li. A - men, et
 li. A vi - tam ven - tu - ri - sac - cu - li. A - men,
 et vi - tam ven - tu - ri - sac - cu - li, ven - tu - ri - sac - cu - li. A - men, a -



Musical score system 1, measures 1-4. Treble clef contains a melodic line with eighth and quarter notes. Bass clef contains a bass line with quarter and eighth notes.

Musical score system 2, measures 5-8. Treble clef contains a melodic line with quarter notes and rests. Bass clef contains a bass line with quarter notes.

Musical score system 3, measures 9-12. Bass clef contains a bass line with quarter notes and rests.

Musical score system 4, measures 13-16. Treble clef contains a melodic line with quarter notes. Bass clef contains a bass line with quarter notes.

Musical score system 5, measures 17-20. Treble clef contains a melodic line with quarter notes. Bass clef contains a bass line with quarter notes.

Musical score system 6, measures 21-24. Treble clef contains a melodic line with quarter notes. Bass clef contains a bass line with quarter notes.

Musical score system 7, measures 25-28. Treble clef contains a melodic line with quarter notes. Bass clef contains a bass line with quarter notes.

Musical score system 8, measures 29-32. Treble clef contains a melodic line with quarter notes. Bass clef contains a bass line with quarter notes.

Musical score system 9, measures 33-36. Treble clef contains a melodic line with quarter notes. Bass clef contains a bass line with quarter notes.

Musical score system 10, measures 37-40. Treble clef contains a melodic line with quarter notes. Bass clef contains a bass line with quarter notes.

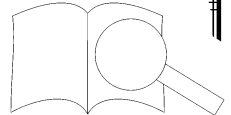
vi - tam ven - tu - ri sc
 vi - tam ven - tu
 et
 ven - tu - ri sac - - cu - li. A - -
 vi - tam ven - tu - ri sac - - cu - li. A - -
 sac - cu - li, et vi - tam ven - tu - ri sac - - cu - li. A -

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The musical score consists of five systems. The first system has three staves (treble, alto, bass). The second system has four staves (treble, alto, two bass). The third system has three staves (treble, alto, bass). The fourth system has four staves (treble, alto, two bass) with lyrics: "men, a" and "men, a - - - men." The fifth system has four staves (treble, alto, two bass) with lyrics: "men, a" and "men, a - - - men." The piano accompaniment is in the left hand of the piano part.

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Sanctus

Adagio

The score is for the 'Sanctus' movement, marked 'Adagio'. It features a full orchestral ensemble and vocal soloists. The woodwinds include Oboe I, II; Clarinet I, II in Si^b/B; Bassoon I, II; Horn I, II in Mi^b/Es; Clarinet I, II in Mi^b/Es; Trombone I, II; and Trombone III. The strings consist of Violin I, Violin II, Viola, and Bass. The vocal soloists are Soprano, Alto, Tenore, and Basso. The score is divided into two systems. The first system shows the beginning of the piece with various dynamics like *p* and *ff*. The second system shows the vocal soloists singing 'Sanctus' and the strings providing accompaniment with triplets and crescendos. A large watermark 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag' is overlaid on the score.

Oboe I, II

Clarinetto I, II
in Si^b/B

Fagotto I, II

Corno I, II
in Mi^b/Es

Clarino I, II
in Mi^b/Es

Trombone I, II

Trombone III

Timpani
in Mi^b- Si^b/es-B

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Bas.

San - - - ctus,

San - - - ctus,

San - - - ctus,

San - - - ctus,

San - - - ctus,

San - - - ctus,

San - - - ctus,

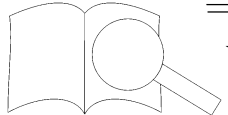
San - - - ctus,

9

Musical score for a vocal and piano piece. The score includes a vocal line with lyrics and piano accompaniment. Dynamics such as *fz* and *ff* are indicated throughout. The lyrics are:

...a tu - a, coe - li et ter - ra glo - ri - a tu - a.
 - a tu - a, coe - li et ter - ra glo - ri - a tu - a.
 n ii glo - ri - a tu - a, coe - li et ter - ra glo - ri - a tu - a.
 - ra, ple - ni sunt coe - li, coe - li et ter - ra glo - ri - a tu - a.

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12

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

San ctus, San ctus, San ctus, San ctus,

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15

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

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21 Allegro, ma non troppo

ter glo-ri-a tu - - a.
 ter - ra glo-ri-a tu - - a.
 ant coe-li et ter - ra glo-ri-a tu - - a. O - san -
 ple-ni sunt coe-li et ter - ra glo-ri-a tu - - a.

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26

na in ex -

san - na in ex - cel - sis - De -

O - san - na in ex -

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

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

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36

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

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46

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

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



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65

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

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75

cel - sis De - - - - - na.
 cel - sis o - san - - - - - na.
 cel - o, o - san - - - - - na.
 o, o - san - - - - - na.

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Benedictus

Andante

Oboe I, II

Clarinetto I, II
in Si^b/B

Fagotto I, II

Corno I, II
in Mi^b/Es

Clarino I, II
in Mi^b/Es

Trombone I, II

Trombone III

Timpani
Mi^b - Si^b/es-B

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Basso

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

Solo

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

Solo

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

Solo

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

Cor I, II

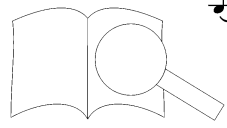
Do - mi - ni, be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni, qui

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

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

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

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5

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

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

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

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

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22

Dynamic markings: *fz*, *f*

Dynamic markings: *fz*, *f*

Dynamic marking: *fz*

Dynamic marking: *fz*

Tutti *fz*
Be - ne - di - ctus qui

Tutti *f*
Be - ne - di - ctus qui ve - nit in no - mi - ne

Dynamic markings: *f*, *fz*

Dynamic markings: *fz*, *f*

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First system of musical notation, including piano (p), forte (fz), and decrescendo (decresc.) markings.

Second system of musical notation, including piano (p), forte (fz), and decrescendo (decresc.) markings.

Third system of musical notation, including piano (p), forte (fz), and decrescendo (decresc.) markings.

Fourth system of musical notation, including piano (p), forte (fz), decrescendo (decresc.), and Solo markings.

Fifth system of musical notation, including piano (p), forte (fz), decrescendo (decresc.), and Solo markings.

Sixth system of musical notation, including piano (p), forte (fz), decrescendo (decresc.), and Solo markings.

Seventh system of musical notation, including piano (p), forte (fz), decrescendo (decresc.), and Solo markings.

Eighth system of musical notation, including piano (p), forte (fz), decrescendo (decresc.), and Solo markings.

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Musical score for the first system, featuring piano accompaniment with treble and bass staves. The music is in a minor key and includes various rhythmic patterns and melodic lines.

Musical score for the second system, featuring piano accompaniment with treble and bass staves. The music continues with similar rhythmic and melodic motifs.

Musical score for the third system, featuring piano accompaniment with treble and bass staves. The music continues with similar rhythmic and melodic motifs.

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

Musical score for the fourth system, featuring vocal line and piano accompaniment. The lyrics are: di - ctus qui ve-nit, be-ne - ct

ve - nit in no - mi-ne Do - mi -

Musical score for the fifth system, featuring vocal line and piano accompaniment. The lyrics are: ve - nit in no - mi-ne Do - mi -

di - mi-ne Do-mi - ni, in no - mi-ne Do - mi - ni.

Musical score for the sixth system, featuring vocal line and piano accompaniment. The lyrics are: di - mi-ne Do-mi - ni, in no - mi-ne Do - mi - ni.

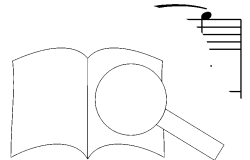
Solo

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

Musical score for the seventh system, featuring vocal line and piano accompaniment. The lyrics are: qui ve - nit in no - mi-ne Do - mi - ni, in no-mi-ne Do - mi -

Musical score for the eighth system, featuring piano accompaniment with treble and bass staves. The music concludes with a final cadence.

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44

Tutti
p

ni. Be - ne - di - ctus ve -

ni - ne Do - mi - ni, qui ve - nit in

Tutti
p

ni. Be - ne -

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

Tutti
p

Be - ne -

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

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

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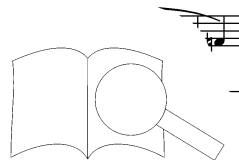
52

no - mi-ne Do - mi - ni.

no - mi-ne Do - mi .

no - mi.

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Musical score for the first system, featuring piano and bass staves. The piano staff has a *cresc.* marking over the first measure and a *decresc.* marking over the second measure. The bass staff also has a *cresc.* marking over the first measure and a *decresc.* marking over the second measure.

Musical score for the second system, featuring piano and bass staves. The piano staff has a *decresc.* marking over the first measure.

Musical score for the third system, featuring piano and bass staves. Both staves have *decresc.* markings over the first measure and *pp* markings over the second measure.

Vocal staves with lyrics:
 ji - ctus qui ve - nit in no - mi - ne Do - mi - ni,
 ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni, be -
 Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni, be -
 Solo
 Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni,

Musical score for the fourth system, featuring piano and bass staves. Both staves have *decresc.* markings over the first measure and *pp* markings over the second measure.

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66

be - ne - di - ctus qui ve - ni - no

ne - di - ctus qui

ne

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

Do - mi - ni, qui ve - nit in

ni - ne Do - mi - ni, qui ve - nit in

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73

no - mi - ne Do - mi - ni, qui - Do - mi - ni.
 no - mi - ne Do - mi - ni.
 ni - ni, in no - mi - ne Do - mi - ni.
 ne Do - mi - ni, in no - mi - ne Do - mi - ni.

80

Tutti
fz
Be - ne -

Tutti
fz
Be - ne - di - ctus qui ve - nit in -
Be - ne - di - ctus qui ve - nit in - no - mi - ne Do - mi -

fz
fz

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88

fz *decresc.* *p*

fz *decresc.* *p*

fz *decresc.* *p*

fz *decresc.* *p*

fz *decresc.* *p*

Tutti *fz* *decresc.* *p* *Solo* *p*

Be - - ne di - nit. Be - ne - di - ctus qui

esc. *Solo* *p*

di - ctus qui ve - nit, qui Do - mi - ni. Be - ne - di - ctus qui ve - nit, qui

decresc. *p* *Solo*

no - mi - ne Do - - mi - ni. Be - ne - di - ctus qui

decresc. *p* *Solo*

in no - mi - ne Do - - mi - ni. Be - - ne -

decresc. *p*

decresc. *p*

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

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

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

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

ve - nit in no ni, in no - mi - ne Do - mi - ni.

ve mi - ni, in no - mi - ne Do - mi - ni. Be - ne -

in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni.

Musical score for the eighth system, concluding the page.

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p

p

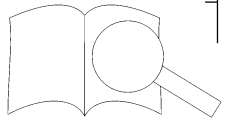
Tutti *p*
 Be - ne - di - ctus qui ve - nit Do - mi - ni, qui ve - nit in

Tutti *p*
 Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni, qui ve - nit in

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

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

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Allegro, ma non troppo

109

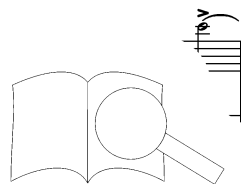
no-mi-ne Do - mi - ni.

no-mi-ne Do - mi - ni.

no-mi-n

O - san -

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117

Corni
Clarini

Timpani

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

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First system of musical notation, including treble and bass staves with notes and rests.

Second system of musical notation, including treble and bass staves with notes and rests. An 'a 2' marking is present above the second staff.

Third system of musical notation, including treble and bass staves with notes and rests.

Fourth system of musical notation, including treble and bass staves with notes and rests. Lyrics are written below the staves.

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

Fifth system of musical notation, including treble and bass staves with notes and rests.

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

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

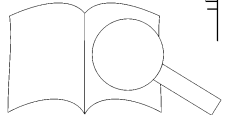
Musical notation for the third system, including vocal line and piano accompaniment.

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

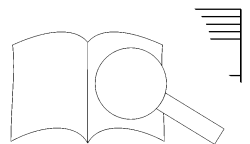
o - san - na, o - san - na, o - san - na in ex -
 na in ex - cel - - - na, o - san - - - na in ex - cel -
 cel - o, o - san - na, o - san - na in ex - cel -
 san - na, o - san - na, o - san - - - na in ex -

Musical notation for the fifth system, including piano accompaniment.

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



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

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

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

Fourth system of musical notation with lyrics:
 san - na in ex - o - san - - - na in ex -
 sis, in ex - cel o, o - san - - na in ex -
 na in - - - o, o - san - - - na in ex -
 De - - - o, o - san - na in ex -

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

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166

cel - sis De - na -

cel - sis o - san - na -

cel - o, o - san - na -

o, o - san - na -

7

a 2

fz fz fz fz fz

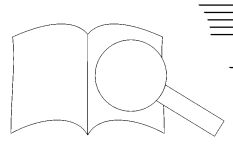
f

f

gr

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

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15

ffz fz fz fz

ffz fz fz fz

ffz fz fz fz

ffz fz fz fz

ca ta mun - - di: ca - ta mun - - di: De - - lis pec - ca - ta mun - - di: pec - ca - ta mun - - di:

ff fz fz fz

ff fz fz fz

Musical score system 1, measures 24-27. Treble and bass clefs. Dynamics include *p* and *f*. A second ending bracket labeled "a 2" is present in measure 27.

Musical score system 2, measures 28-31. Treble and bass clefs. Dynamics include *p* and *f*.

Musical score system 3, measures 32-35. Treble and bass clefs. Dynamics include *p* and *f*.

Musical score system 4, measures 36-39. Treble and bass clefs. Lyrics: "mi - se - re se re - no - - - bis. re no - - - bis. A - - re - re no - - - bis." Dynamics include *p* and *f*.

Musical score system 5, measures 40-43. Treble and bass clefs. Dynamics include *p*.

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34

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

gnus De - i, qui tol - lis pec - ca - ta mun - di,

A - -

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Musical score for the first system, including vocal line and piano accompaniment. The score is in G minor (three flats) and 4/4 time. It features a vocal line with various dynamics and piano accompaniment with a watermark.

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

Musical score for the third system, including vocal line and piano accompaniment with lyrics. The lyrics are:
 - lis_ pec - ca - ta, pec -
 mun - di, i, qui tol - lis_ pec - ca - ta, pec -
 A - - gnus De - - i, qui tol -
 i, qui tol - lis pec - ca - - ta, pec -

Musical score for the fourth system, including piano accompaniment. The score continues with the piano accompaniment.

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First system of musical notation with piano (p) and forte (f) dynamics. The score includes treble and bass staves with various musical notations such as notes, rests, and dynamic markings.

Second system of musical notation with piano (p) and forte (f) dynamics. The score includes treble and bass staves with various musical notations such as notes, rests, and dynamic markings.

Third system of musical notation with piano (p) and forte (f) dynamics. The score includes treble and bass staves with various musical notations such as notes, rests, and dynamic markings.

Fourth system of musical notation with piano (p) and forte (f) dynamics. The score includes treble and bass staves with lyrics: "ca - ta", "ca - ta", "lis", "mun - di: mi - se - re - re,". The score includes treble and bass staves with various musical notations such as notes, rests, and dynamic markings.

Fifth system of musical notation with piano (p) and forte (f) dynamics. The score includes treble and bass staves with various musical notations such as notes, rests, and dynamic markings.

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First system of musical notation. It includes a vocal line with lyrics and piano accompaniment. Dynamics include *p* (piano) and *fz* (forzando).

Second system of musical notation. It includes a vocal line with lyrics and piano accompaniment. Dynamics include *fz* (forzando).

Third system of musical notation. It includes a vocal line with lyrics and piano accompaniment. Dynamics include *f* (forte) and *A* (accanto).

Fourth system of musical notation. It includes a vocal line with lyrics and piano accompaniment. Dynamics include *f* (forte) and *fz* (forzando).

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68

gnus De A - - gnus De - i, i, A - - gnus De - -
lis pec - ca - - ta mun - - di, A - -

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76

First system of music, measures 76-80. It includes a piano part with a melodic line starting on G4 and moving up stepwise, and an organ part with chords and moving bass lines. Dynamics include *ff*.

Second system of music, measures 81-85. The piano part continues with a melodic line, and the organ part provides harmonic support. Dynamics include *ff*.

Third system of music, measures 86-90. The piano part continues with a melodic line, and the organ part provides harmonic support. Dynamics include *ff*.

A - gnus

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

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

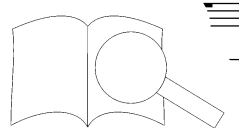
i, qui tol - lis pec - ca - ta mun - di,

i, qui tol - lis pec - ca - ta mun - di.

Fourth system of music, measures 91-95. It includes vocal lines with lyrics and organ accompaniment. Dynamics include *ff*.

Fifth system of music, measures 96-100. It features an organ part with chords and moving bass lines. Dynamics include *ff*.

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First system of musical notation. The vocal line (top staff) begins with a rest, followed by a melodic phrase starting on a half note G4. The piano accompaniment (middle and bottom staves) features a bass line with a half note G2 and a treble line with a half note G4. Dynamics include *p* (piano) and *pp* (pianissimo).

Second system of musical notation. The vocal line is silent. The piano accompaniment continues with a half note G2 in the bass and a half note G4 in the treble. Dynamics include *p* and *pp*.

Third system of musical notation. The vocal line is silent. The piano accompaniment continues with a half note G2 in the bass and a half note G4 in the treble. Dynamics include *p* and *pp*.

Fourth system of musical notation. The vocal line (top staff) has lyrics: "A - gnus De - i, qui tol - lis pec - ca - ta". The piano accompaniment (middle and bottom staves) continues with a half note G2 in the bass and a half note G4 in the treble. Dynamics include *p*.

Fifth system of musical notation. The vocal line is silent. The piano accompaniment continues with a half note G2 in the bass and a half note G4 in the treble. Dynamics include *p*.

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Dona nobis

Andantino

95

in Mi^b/Es

in Mi^b - Si^b/es-B

mun - - di: no - bis pa - - cem,
mun - - na no - bis pa - - cem,
do - na no - bis pa - - cem,
do - na no - bis pa - - cem

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

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

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

Fourth system of musical notation with lyrics: do - na, dc, pa - - cem, no - bis pa - - cem, - - cem, do - na, do - na, do - na.

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

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Musical score system 1, measures 1-4. Treble and bass staves with notes and rests.

Musical score system 2, measures 5-8. Treble and bass staves with notes and rests.

Musical score system 3, measures 9-12. Treble and bass staves with notes and rests.

Musical score system 4, measures 13-16. Treble and bass staves with lyrics: no - bis pa - do - na, do - na no - bis pa - -

Musical score system 5, measures 17-20. Treble and bass staves with lyrics: no - bis do - na, do - na no - bis pa - -

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

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

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

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

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

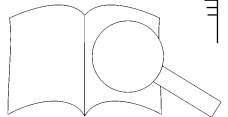
cem, do - na no - bis, no - bis pa -

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

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

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

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

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Musical score system 1, measures 1-6. Treble and bass staves with piano accompaniment. Dynamics include *f* and *pp*.

Musical score system 2, measures 7-12. Treble and bass staves with piano accompaniment. Dynamics include *f* and *pp*.

Musical score system 3, measures 13-18. Treble and bass staves with piano accompaniment. Dynamics include *f* and *pp*.

Musical score system 4, measures 19-24. Includes vocal line with lyrics and piano accompaniment. Dynamics include *f* and *pp*.

do - na, do - na no - cem, pa - cem.

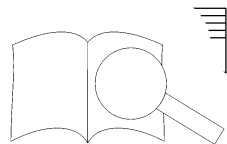
Musical score system 5, measures 25-30. Includes vocal line with lyrics and piano accompaniment. Dynamics include *f* and *pp*.

do - na, do - na no - cem, pa - cem, pa - cem.

do - na, do - na no - cem, pa - cem, pa - cem.

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

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Solo **P**

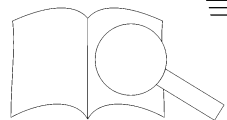
Solo **P**

Solo **P**

Solo **P**

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

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Musical score for the first system, featuring piano (*p*) dynamics in the right and left hands.

Musical score for the second system, showing piano accompaniment for a vocal line.

Musical score for the third system, showing piano accompaniment for a vocal line.

Musical score for the fourth system, featuring decrescendo (*decresc.*) markings and piano-piano (*pp*) dynamics.

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

Musical score for the fifth system, featuring piano-piano (*pp*) dynamics and a crescendo (*cres.*) marking.

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Musical score for the first system, featuring piano (*p*) dynamics and various musical notations including notes, rests, and slurs.

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

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

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

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

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First system of musical notation. It includes a vocal line and piano accompaniment. Dynamics include *f* and *decresc.* (decrescendo). The piano part features a prominent bass line with chords.

Second system of musical notation. It includes a vocal line and piano accompaniment. Dynamics include *f* and *decresc.* (decrescendo). The piano part continues with a steady bass line.

Third system of musical notation. It includes a vocal line and piano accompaniment. Dynamics include *p* (piano) and *f* (forte). The piano part has a more active bass line.

Fourth system of musical notation. It includes a vocal line and piano accompaniment. Dynamics include *Tutti f* and *Solo p*. The piano part has a more active bass line.

no - bis pa - - cem. pa - - cem. Do - na
 no - bis pa - - cem. Do - na
 no - bis a, do - na no - bis pa - - cem. Do - na
 na no - bis, do - na no - bis pa - - cem. Do - na

Fifth system of musical notation. It includes a vocal line and piano accompaniment. Dynamics include *f* (forte). The piano part has a more active bass line.

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Musical score for the first system, measures 182-186. It features a vocal line and piano accompaniment. Dynamics include piano (p) and forte (f).

Musical score for the second system, measures 187-191. It continues the vocal and piano parts from the previous system.

Musical score for the third system, measures 192-196. It continues the vocal and piano parts.

Solo: *p* do - na, do - na no - bis pa

Musical score for the fourth system, measures 197-201. It shows the vocal line with lyrics and piano accompaniment.

Tutti: *cem,*
Solo: *p* do - na no - bis no - b'

Musical score for the fifth system, measures 202-206. It shows the vocal line with lyrics and piano accompaniment.

Tutti: *cem,*
Solo: *p* do - na,

Musical score for the sixth system, measures 207-211. It shows the vocal line with lyrics and piano accompaniment.

Tutti: *cem,*
Solo: *p* do - na,

Musical score for the seventh system, measures 212-216. It shows the vocal line with lyrics and piano accompaniment.

Musical score for the eighth system, measures 217-221. It shows the vocal line with lyrics and piano accompaniment.

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First system of musical notation, including vocal line and piano accompaniment. It features a treble clef, a key signature of two flats, and a 4/4 time signature. The piano part includes a dynamic marking of *f* and an articulation of *a2*.

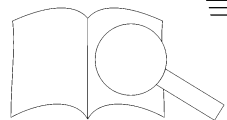
Second system of musical notation, including vocal line and piano accompaniment. It features a treble clef, a key signature of two flats, and a 4/4 time signature. The piano part includes dynamic markings of *fz* and *fs*.

Third system of musical notation, including vocal line and piano accompaniment. It features a treble clef, a key signature of two flats, and a 4/4 time signature. The piano part includes a dynamic marking of *f*.

Fourth system of musical notation, including vocal line and piano accompaniment. It features a treble clef, a key signature of two flats, and a 4/4 time signature. The piano part includes a dynamic marking of *fz*. The lyrics are:
 gnus De - i, qui
 gnus tol - lis pec - ca - ta mun -
 De - i, - ta mun - di, A -
 ta - mun - di, A - gnus De - - i,

Fifth system of musical notation, including piano accompaniment. It features a treble clef, a key signature of two flats, and a 4/4 time signature.

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214 Andantino

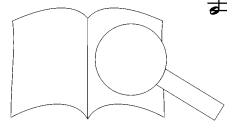
pp pp pp pp

pp pp

do - na no - bis p do - na no - bis pa - cem, do - na
 do - na no do - na no - bis pa - cem, do - na
 do - 'o - em, do - na no - bis pa - cem, do - na
 pa - cem, do - na no - bis pa - cem, do - na

p pp

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Musical score for the first system, featuring piano (*p*) and forte (*f*) dynamics. The score is written for three staves (treble, middle, and bass clefs).

Musical score for the second system, including a *cresc.* marking and dynamic markings *f* and *p*. The score is written for three staves.

Musical score for the third system, showing piano (*p*) dynamics. The score is written for three staves.

Musical score for the fourth system, including *cresc.* markings and dynamic markings *f* and *p*. The score is written for three staves.

Musical score for the fifth system with vocal lyrics. The lyrics are: "no - bis pa - cem, do bis - pa - cem, do - - na - no - bis pa - cer bis - pa - cem, do - - na - no - bis pa - cem, do - - na - no - - bis pa - cem, do - - na". The score includes *cresc.* markings and dynamic markings *f* and *p*.

Musical score for the sixth system, including a *decresc.* marking and dynamic markings *f* and *p*. The score is written for three staves.

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235

pp
pp
pp
p
cresc.
pp
pp
pp
p
p
pp
pp
pp
cresc.
cresc.
pp
cresc.
cresc.
cresc.
pp
cresc.

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

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

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

Musical score for piano and voice. The piano part consists of multiple staves with dynamic markings *f*, *ff*, *ffz*, and *p*. The voice part includes lyrics: *cem, pa - cem, do-na no-bis pa - cem.* The score is marked with a large watermark: "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag".



ausgeschrieben, d.h. auf das gewünschte Unisonospiel wird mit *col Basso unis.* bzw. *col Tenore unis.* oder *col Basso* hingewiesen. Auch die Systeme der ersten und zweiten Posaune bleiben mit dem Vermerk *col Alto unis.* bzw. *col Tenore unis.* oftmals leer, desgleichen das der Oboe dort, wo diese an die erste oder die zweite Violine gekoppelt ist. Mit der Devise *col^{mo} in 8^{va}* bzw. *in 8^{va} col^{mo}* wird im System der zweiten Violine auf gewünschtes Oktavspiel mit der ersten Violine hingewiesen. Mit den Anweisungen *Solo* bzw. *lmo* oder *llo* in den Bläserstimmen zeigt Schubert die gewünschte einfache Besetzung an, mit *due* oder *Tutti* – wie auch in den Vokalstimmen – die gewünschte Zweistimmigkeit. Wenn die Bläserpaare über mehrere Takte hinweg oder längere Partien hindurch unisono spielen, so wird dies in der Partitur zumeist dadurch angezeigt, daß die ersten Noten bzw. bei längeren Partien die ersten Takte des entsprechenden Abschnitts nach oben und nach unten gehalst sind. Die Teilung von Violoncello und Kontrabaß in den Abschnitten, in denen beide Stimmen in einem System notiert sind, wird in der Regel durch die Anweisung *Tutti* wieder aufgehoben. Hohe Lagen in der Stimme des Violoncello sind im C₂-Schlüssel notiert. Mehrtaktige Pausen von Sing- oder Instrumentalstimmen sind zumeist nicht notiert. Schubert verwendet die Schreibkürzel *cresc* und *decresc* uneinheitlich mit Punkt, ohne Punkt oder mit Doppelpunkt. Bisweilen fügt er Verlängerungsstriche an das Kürzel an, um die gewünschte Dauer anzuzeigen. Desgleichen setzt er nach dem Kürzel *pizz* sowie bei allen verwendeten Abkürzungen für die Instrumental- bzw. Vokalstimmen uneinheitlich einen Punkt, einen Doppelpunkt oder aber keinen Punkt.

II. Zur Edition

Die vorliegende Ausgabe folgt in Bezug auf die Partituranordnung und Schlüsselung der heutigen modernen Editionspraxis. Davon abweichend wurde der originale C₃-Schlüssel für Alt- und Tenorposaune beibehalten. Vereinheitlicht bzw. modernisiert wurde der Notentext im Hinblick auf Halsung, Balkensetzung, die Schreibweise von Tempoangaben und die Akzidenzensetzung, wobei solche Akzidenzen, die nach heutigen Prinzipienfügig, in der autographen Partitur jedoch vorhanden sind, in Einzelanmerkungen nachgewiesen wurden. Die Stimme wurde in der Ausgabe transponierend notiert. Die in den Stimmen auftretenden Bezeichnungen *lmo* und *llo* wurden Pausen in der zweiten Stimme bzw. doppelte *lo* Anstelle einer doppelten Behalsung von *P* in den vorliegenden Ausgabe jedoch auch die geschriebene Ganztaktpausen und Sextolen usw. wurden ohne Kerzen- oder Seitenwechseln in einer neuen Zeile oder Seite nicht verändert wird in der Ausgabe durch die Besetzung und normale Noten- oder Zeichen-Herausgebers sind Crescendo- bzw. Decrescendo-Striche gesetzlich, Akzidenzen in der Schreibweise und Bösen in der üblichen Abkürzung der Besetzung eines Notenhalbes wurden alle Abkürzungen durch Devise geforderten Stimmen in der Ausgabe geändert. Die originale Tremolo-Notierung geht in *tr* geändert.

III. Einzelanmerkungen

Abkürzungen: A = Alto, B = Basso, Cb = Contrabasso, Cit = Clarinetto, Cor = Corino, Ctr = Clarino, Fg = Fagotto, Ob = Oboe, S = Soprano, T = Tenore, Timp = Timpani, Trb = Trombone, Va = Viola, Vc = Violoncello, Vl = Violino
Zitierweise: zitiert wird in der Reihenfolge Takt, Stimme, Zeichen im Takt (Note oder Pause), Befund der Quelle und ggf. Verweis auf editorische Maßnahmen des Herausgebers. Wenn bei den Angaben zu paarig verwendeten Blasinstrumenten keine Differenzierung nach I oder II erfolgt, gilt die jeweilige Bemerkung für beide. Bei der Angabe der Länge von Bindebögen wird jeweils die Takthälfte angegeben und nach dem Komma das Zeichen im Takt (wiederum Note oder Pause), bei welchem der Bogen beginnt bzw. bis zu welchem der Bogen notiert ist.

Kyrie

33-34 A, B

43 Va 1
50 Vl I, Va

55-58 Vl I, II, Va

60-86 Vl I, II, Va

68 Cit I 1
74 Fg II 2
87 Cor I 1
93-94 Vl II
99-100 Cit II
116-117 Ob I
113-116

Legatobogen beginnt bei 33,1 im letzten Takt auf der Seite, wird zu Beginn der neuen Seite jedoch nicht wieder aufgefunden

b wie folgt notiert: einfach durchstricher mit Ziffer 6 überschrieben und ei

punktierte Viertel mit Ziffer 3 über wie folgt notiert: einfach durchstrich

und einfach durchstrichene wie folgt notiert: einfach und einfach durchstrich

vor 1. Note statt

Halbe Note statt

b vor *a* (Seite ein Legato)

Legato

Legat

Dir

Decrescendo-

schiedenen Stim-

Vc/Cb beginnt die

telapause, in der Stim-

men der Ob und Cit in

scendo-Gabel beginnt mit

ch dem *fp* in T. 115, nur sind hier

gleich lang gezogen: Vl II bis zur

T. 116, Ob bis nach der 2. Viertel in

b/I/II bis Taktbeginn in T. 116, Trb III und

etzten Zählzeit in T. 116.

ogen 136,1-136,2 und 136,2-137,1. Bogensett-

an Stimme der Viola angeleglichen

gen zwischen den Systemen, der nicht gedeutet wer-

en kann

Beginn des Decrescendo-Winkels nicht einheitlich: in Vl I

beginnt der Winkel erst in T. 144, in der Stimme der Ob I

ist der Beginn des Winkels nicht eindeutig zu identifizieren,

in den Stimmen der Trb III und Vc/Cb beginnt der

Winkel hingegen eindeutig zu Beginn von T. 143.

Takt komplett in allen Stimmen gestrichen (ursprünglich

als letzter Takt gedacht, danach Schluß um drei Takte ver-

längert)

Gloria

6 Cor 1
6 Vl I 2
28-29 S

41 Trb I-III 1
56

65

65 Vl I 1
65 Trb III 1

75 T, B
75 Vc, Cb

82 S
86 Va 2
87 Va 3

Akzentkeil statt *z*

Staccato-Strich

„+“ über 28, 3 und 29,1 (möglicherweise von fremder Hand)

Bei Seitenbeginn 9. System mit *Clarini*, 10. mit *Tymp.* und 11. mit *Trombone Basso* bezeichnet, da Anordnung der Stimmen in der Partitur bei der Niederschrift des Noten-textes auf neuer Seite vertauscht ist.

Bei Seitenbeginn wieder ursprüngliche Anordnung der Stimmen (vgl. Anmerkung T. 56). Entsprechend bezeichnete Schubert das 9. System mit *Trombone Di Basso*, das 10. System mit *Clarini* und das 11. System mit *Tymp.*

vor *c* (Seitenumbruch im Autograph)

Seitenumbruch zu Taktbeginn

zu Taktbeginn

notiert

zu Taktbeginn ursprünglich

als erster F.



89 T, B
96 Vc, Cb
111
115 Clt II 4
119–120 Ctr
119–120 Cor I

zu Taktbeginn Bezeichnung *due*
zu Taktbeginn für die Stimme des Violoncello *cresc.* und für die des Kontrabaß *pizz. notiert*
Bei Seitenbeginn 8. System mit *Clarin*, 9. und 10. System [durch Klammer verbunden] mit *Tromboni* und 11. System mit *Tymp.* bezeichnet, da Anordnung der Stimmen bei der Niederschrift des Notentextes auf neuer Seite vertauscht.
zwei Viertel statt Halbe notiert
Halbebögen am Ende von T. 119, jedoch ist T. 120 leer (Seitenumbruch im Autograph)
Halbebögen am Ende von T. 119 und zu Beginn von T. 120 (Seitenumbruch im Autograph). Hier wurde in T. 119 korrigiert, T. 120 hingegen nicht, daher wie folgt notiert:



120
128
138 B, T
151 Trb I/II
151 Fg I/II
168–169 Fg II
191 Ob 1
192–193 Ob, Trb, VI
211 Ctr 2
222 Cor II 1

Bei Seitenbeginn 8. System mit *Clarin*, 9. System mit *Tymp.* und 10. und 11. System [durch Klammer verbunden] mit *Tromboni* bezeichnet, da bei der Niederschrift die Stimmen in der Partituranordnung erneut vertauscht sind (vgl. T. 111).
bei Systembeginn 8. und 9. System [durch Klammer verbunden] mit *Tromboni* bezeichnet, 10. System mit *Clarin* und 11. System mit *Tymp.*, da hier ursprüngliche Partituranordnung wiederhergestellt. (vgl. T. 120)
Punktierte Halbe und Viertel
ffz
forte
Legatobogen 168,1–169,1
fz
Decrescendo-Gabel geht über beide Takte
fz



258/59 VI II
260 ff
300 Fg I, Trb II 1
307
323 T
326 T
328 Fg I 1
334
352–354 Cor

Legatobogen 258,1–259,1
über die gesamte Partitur 7 Takte „Cum-Sancto“-Anfang notiert und gestrichen
da ab T. 275 Vermerk *col Tenore unis:*
Bei Seitenbeginn 8. und 9. System [durch Klammer verbunden] mit *Tromboni* bezeichnet, 10. System mit *Clarin* und 11. System mit *Tymp.*, da hier wiederum bei der Niederschrift die Stimmen in ihrer Anordnung vertauscht sind (vgl. T. 120, 128).
Legatobogen 323,1–323,2
Legatobogen 326,4–327,1
notiert ist *c'*
Bei Seitenbeginn 8. und 9. System [durch Klammer verbunden] mit *Tromboni* bezeichnet, 10. System mit *Clarin* und 11. System mit *Tymp.*, da hier wiederum bei der Partituranordnung wieder vertauscht sind (vgl. T. 120, 128).
wie folgt notiert, offer



380 Clt I 1
388 Vc
390 Vc
394 T

Cred.

13,1–14,1
Legatobogen 65,1–67,1
eils ein Legatobogen 69,1–71,1
Legatobogen 73,1–75,1
jeweils ein Legatobogen 81,1–83,1
forte

111 B 1
119 Fg I
126 Clt I
129 Trb I
136–137 VI II

138 A
140–141 VI II
145–146 T
146
148–149
152 VI II
154–155
156–157
162 A

165 Trb II, Vc, Cb

165
166 S
166 S, T
169

169 Vc, Cb
170 Clt II 1
173 VIII 13
173 Clt I 3–5

176 T
178 A
181 V'

183

230 Ob/Clt II 2

231 A 1
241 Trb I
283 VIII 1
292–293 Trb III
361 S 1
362 VI II, A 2
362 Clt 3

436 Va 3,4

436 VI I

491 Clt I, II 1

532 B
537–538 Fg II/Cor II
537–538 Clt I/II

Sanctus

13 VI I 1
51 Trb I 1

Ganze Note
Legatobogen 119,1–120,3
Legatobogen 126,1–126,2
Bogen beginnt im Autograph erst T. 130,1
vgl. Analogiestellen in den Takten 140–144, 146–147, 148–149, 154–155 und 156–157. Während die Phrasierung in den Takten 146–147, 148–149 und 154–155 mit der der Takte 136–137 identisch ist, setzt Schubert in T. 141 zwei Bögen (141,1–141,3 u. 141,4–141,5) und in den Takten 156–157 jeweils einen Bogen 156,10–157,3 und 157,4–157,5.

Tenore I^{mo} Solo
vgl. Anmerkung T. 136–137
Solo Tenore II^{do}
vgl. Anmerkung T. 136–137
Legatobogen 152,8–152,12
vgl. Anmerkung T. 136–137
vgl. Anmerkung T. 136–137
162 A

Alto (bisher war hier *Tenore I solo* notiert)
sel (von hier ab C₂-Schlüssel)
im Autograph vor Note *Eis* auf-
sungszeichen
zu Beginn der neuen Seite
Clarin in *Es*
pp
am Taktbeginn jewer
Ab dem 11. Syst
Partitur jewer
Entsprecher
Vorsatz a¹
Basso
ster

über den Noten,
,gend as¹) ist.
[Schlüssel]
Bögen 181,8–181,9 und 181,10–
ert zu einem Bogen 181,8–181,12, in
alogie zu T. 145 und 152 in der ersten

beginn und C₂-Schlüssel notiert; zuvor war
ne des *Tenore I solo* in das System notiert
ngszeichen
gen am Systemende, die zu Beginn der neue Seite nicht
aufgegriffen werden
ffz
ffz
zu Taktbeginn *arco*
Legatobögen 195,1–195,2 und 195,2–196,1
Tutti

zusätzlich zum *cresc.* Crescendo-Gabel
ein Legatobogen 224,1–225,2
Ganze Note a¹, die offensichtlich aus einer früheren, korrigierten Fassung stehengeblieben ist
jeweils Ganze Note as¹, die offenbar aus einer früheren, korrigierten Fassung stehengeblieben ist
b (vor as¹)
Legatobogen 241,1–242,3

Legatobogen 292,1–293,1
fz
über der Note offenbar nach Korrektur Buchstabe *f* notiert
über der Note offenbar nach Korrektur Buchstabe *g* notiert

Viertel *es* und *f* aus früherer, korrigierter Fassung stehengeblieben
frühere Fassung gestrichen und über dem System die korrigierte Fassung notiert
Halbe Note, die nach Ausstreichung der zweiten Halben Note aus einer früheren Fassung nicht zu einer Ganzen Note korrigiert wurde.
zu Taktbeginn *due*
jeweils zwei
jeweils zw



Benedictus

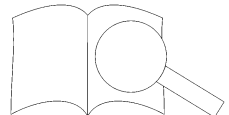
16–17 Trb II Legatobogen 16,2–17,4
23–25 Clt I Legatobogen 23,1–24,3 und 24,3–25,5
16–17 Trb I Legatobogen 16,1–17,2
34 Cor p
35–37 Clt II zwei Legatobögen 35,2–36,1 und 36,1–36,4; der zweite Bogen geht deutlich über die letzte Note von T. 36 hinaus (hier Seitenumbruch im Autograph), wird zu Beginn der neuen Seite jedoch nicht weitergeführt.
Legatobogen 36,1–36,4
35–36 Trb I Legatobogen 38,3–39,1 und 39,1–40,5
38–40 Trb I Legatobogen 38,1–39,4 und 40,1–40,4
44–45 Trb I Legatobogen 45,1–45,4
45–46 Ob I 45,2–46,1 und 46,1–46,4 Legatobögen
45–46 Ob II 45,1–46,1 und 46,1–46,4 Legatobögen
45–46 Clt I 45,2 Anfang eines Bogens, der aber in T. 46 nicht weitergeführt wird (Seitenumbruch im Autograph)
45–46 Clt II 45,1–45,4 und 46,1–46,4 Legatobögen
45–46 Trb I 45,1–45,4 und 46,1–46,4 Legatobögen
48–49 VI I zwei Legatobögen 48,1–48,4 und 49,1–49,4
48–49 Trb I Legatobogen 48,1–48,4 und 48,4–49,5
55 Cor I Ganze Note, die offenbar aus einer früheren, korrigierten Fassung stehengeblieben ist
Legatobogen 73,1–74,3
73–74 Trb I Legatobogen 73,1–74,3
91 A Legatobogen 91,1–91,4
93–94 Trb II Legatobogen 93,1–94,5
94–95 Clt I ein Legatobogen 94,1–95,4
95 VI II Legatobogen beginnt erst bei der Halben Note
98–101 Clt I ein Legatobogen 98,1–101,1
98–101 Fg II ein Legatobogen 98,1–101,1
98–101 Trb I/ II ein Legatobogen 98,1–101,1
102–103 Ob II Legatobogen 102,2–103,4, kein Legatobogen 102,2–103,1
zwei Legatobögen 102,1–102,4 und 103,1–103,4
Legatobogen 103,1–103,4
102–103 Clt I zwei Legatobögen 103,2–104,1 und 104,1–104,4
103–104 Fag II ein Legatobogen 106,1–109,3
106–109 Clt I ein Legatobogen 107,1–109,3
107–109 Vc I ein Legatobogen 107,1–109,3
107–109 Ob I ein Legatobogen 107,1–109,3

Agnus Dei

20–21 Clt II zwei Legatobögen 20,1–21,1 und 21,1–21,2
20–21 S zwei Legatobögen 20,1–21,1 und 21,1–22,2
28 VI II angehängter Bogen, der über den Takt geht
49 Vc/Cb 1 fz
52 Bei Seitenbeginn 8. System mit *Clarini* bezeichnet, 9. mit *Tymp.* und 10. und 11. [durch Klammer verbundene] *Tromboni*, da bei der Niederschrift die Anordnung der Stimmen vertauscht ist.
64 Bei Seitenbeginn ursprüngliche Anordnung in der Partitur wiederhergestellt. Entsprechend beginnt der 8. und 9. System durch Klammern und mit Bezeichnung 3 *Tromboni verso*.
74 Trb II b
76 VI II 2,3 Staccato-Striche
89 S Crescendo-Winkel beginnt
95–96 Clt II Legatobögen 95,1–96,1
102 Trb III 1 pp
110 VI II ein Legatobogen
114 VI II ein Legatobogen
117–118 VI I, Clt, Trb III, Cor VI I und Clt I
118. Wenn die Partitur für die jeweiligen Systeme von Sopran und Baß jeweils *Soli* notiert sind, so sind die Systeme von Sopran und Baß jeweils *Soli* notiert.
141 VI I
150 S
154–155
160
1F
1. Systemen von Sopran und Baß jeweils *Soli* notiert
175 Systemen von Sopran und Baß *Soli* notiert
174–1. Legatobogen 174,1–175,1
176 Clt I Legatobogen 176,1–176,2

177 S, B
180 S, B
180–181 Ob II
180–182 Fg II
182 S, B
185 Ob I/II
185 Trb
185 S, B
186–188 Trb I
206 B 1
226 S, B
227–228 Va
231–233 Clt II
233–234 Clt I
233–234 Fg I
236 A
245–246 S, T
245–246 VI I
248–249 Trb I, II
254–256 Vc/Cb
nur in den Systemen von Sopran und Baß *Soli* notiert
ein Legatobogen 180,2–181,3
Legatobogen 180,1–181,3
nur in den Systemen von Sopran und Baß *Soli* notiert
Crescendo-Winkel
185 Trb
Punktierte Halbe statt Halbe und Viertel
Legatobogen 226,1–226,3
ein Legatobogen 227,1–228,4
ein Legatobogen 231,1–233,1
Legatobogen 233,1–233,2 und 234,1–234,4
Legatobogen 233,2–234,4
Legatobogen 236,1–236,3
Legatobogen 245,1–246,1
Legatobogen 245,1–245,3 und 245,3 und 246,1
Decrescendo-Gabel
ohne Kennzeichnung der Stimmenverteile
weise aus Schuberts Sicht nicht erforderlich
Ton Es auf einem 4saitigen Cb nicht

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