

Ludwig van
BEETHOVEN

Missa solemnis
op. 123

Soli (SATB), Coro (SATB)
2 Flauti, 2 Oboi, 2 Fagotti, Contrafagotto
4 Corni, 2 Trombe, 3 Tromboni, Timpani
2 Violini, Viola, Violoncello, Contrabbasso, Organo

herausgegeben von / edited by
Ernst Herttrich

Beethoven vocal
Urtext

Klavierauszug · **XL** · Vocal score
Paul Horn



Carus 40.689/04

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Vorwort

In einem Brief vom 6. Juli 1822 an seinen ehemaligen Schüler Ferdinand Ries erklärte Beethoven: „Mein Größtes Werk ist eine große Meße, welche ich ohnlängst geschrieben habe.“¹ Mit dieser „großen Meße“ war die *Missa solemnis* gemeint, die allerdings zu diesem Zeitpunkt noch gar nicht fertig vorlag. Ihre Einschätzung als sein „größtes Werk“ behielt Beethoven bei; sie taucht immer wieder auf, wenn er, etwa in Briefen an Verleger oder Freunde, auf sie zu sprechen kommt. Ganz eindeutig lag ihm die Messe von Anfang an besonders am Herzen. Mit kaum einem anderen Werk hat er sich so lange und so intensiv beschäftigt, und in nur wenigen anderen ließ er sich so in sein Innerstes schauen wie in dieser Messe.

Der äußere Anlass für Beethoven, sich nach seiner ersten Messkomposition, der Messe in C-Dur op. 86, erneut mit der Vertonung des lateinischen Ordinariums zu befassen, war die Wahl von Erzherzog Rudolph – gleichzeitig Beethovens Schüler und Förderer – zum Erzbischof von Olmütz. Die neue Messe sollte zur Inthronisation am 9. März 1820 erklingen. Die Komposition nahm jedoch weit mehr Zeit in Anspruch als angenommen: Erst mit dreijähriger Verspätung, im Frühjahr 1823, konnte Beethoven die Messe, die in der Zwischenzeit immer größere Ausmaße angenommen hatte, zum Abschluss bringen. Die Uraufführung fand am 18. April 1824 in St. Petersburg in einem weltlichen Rahmen statt, die Wiener Premiere unter Beethovens Gesamtleitung (mit den Sätzen Kyrie, Credo und Agnus Dei) am 7. Mai 1824. Im Druck erschien das Werk erst kurz nach Beethovens Tod, Ende März/Anfang April 1827, bei Schott in Mainz.

Schon einige Zeit vor Erzherzogs Rudolphs Wahl und unabhängig davon hatte sich Beethoven Gedanken über das Komponieren „wahrer Kirchenmusik“ gemacht. Wie er in seinem Tagebuch festhielt, wollte er sich dazu intensiv sowohl mit älterer Kirchenmusik, einschließlich der „Kirchenchoräle der Mönche“², als auch mit den einschlägigen Werken seiner direkten Vorgänger beschäftigen. Dementsprechend zeigt sich die *Missa solemnis*, obwohl von größter stilistischer Einheit, als ein Kompendium der gesamten bis dahin komponierten liturgischen, geistlichen, religiösen Musik.

Gleich zu Beginn des Kyrie sind Anklänge an die Ouvertüre der *Zauberflöte*, die Beethoven besonders schätzte, unüberhörbar. Das Musikpublikum der Zeit wurde damit von Anfang an in eine feierliche Sarastro-Stimmung versetzt. Bei einer der zentralen Textstellen des Credo, beim „Et incarnatus“, das alle Komponisten vor ihm in besonderer Weise ausgestaltet hatten, griff Beethoven dann auf gregorianische und kirchentonale Vorbilder zurück. Dabei hatte er offenbar noch den im Tagebuch erwähnten Mönchsgesang im Kopf und ließ diese Stelle nicht, wie bis heute oft ausgeführt, vom Tenorsolisten vortragen, sondern vom Chor-tenor – eine der vielen ergreifenden Stellen des Werkes. Dass die Sätze Gloria und Credo mit Fugen oder fugierten Abschnitten enden, war alte kirchenmusikalische Tradition. Aber in der *Missa solemnis* bleibt die musikalische Form kein bloßer Rückgriff auf die Tradition, sondern sie wird ausgebaut, erweitert und mit neuem Inhalt erfüllt, mit nicht enden wollendem Jubel im Gloria und mit dem Blick in die Ewigkeit im Credo. Außergewöhnlich und ganz aus dem Text geboren auch der Einsatz der Solovioline im Benedictus. Schon ein zeitgenössischer Rezensent fühlte sich an den „Gang des Himmelsboten“ erinnert, „von dem auch Händel in seinem Messias ein so schönes Bild gegeben“³. Gemeint ist die *Pifa* im ersten Teil mit ihrem 12/8-Takt. Diese „Hirtenmusik“ in der *Missa solemnis* nimmt Bezug auf das „Benedictus qui venit in nomine Domini“, das ja auf das Kommen des Gottessohnes, des guten Hirten anspielt, wobei eine solche Art von Musik in der damaligen Zeit auch ein geläufiger Topos für Weihnachtsmusik war. Beim Agnus Dei schrieb Beethoven neben die Überschrift „Dona nobis pacem“ noch die Erläuterung „Bitte um innern u äußern Frieden“. Diese Bitte hatte für ihn existenzielle Bedeutung. Als 1809 die napoleonischen Truppen Wien belagerten und beschossen, muss das Beethoven dermaßen erschüttert haben, dass er, wie Ries berichtet, „die meiste Zeit in einem Keller bei seinem Bruder Caspar“ zubrachte, „wo er noch den Kopf mit Kissen bedeckte, um ja nicht die Kanonen zu hören“⁴. So kommt es nicht von ungefähr, dass Beethoven im *Dona nobis* zweimal eine Kriegsmusik erklingen lässt, im wahrsten Sinne mit Pauken und Trompeten. Dass der irdische Frieden immer trügerisch ist, macht Beethoven kurz vor Schluss deutlich, wenn er mitten in der Friedesseligkeit noch einmal die Pauke erklingen lässt, die im *pianissimo*, wie aus der Ferne, an die Schrecken des Krieges erinnert.

Die *Missa solemnis* war ursprünglich als Werk für eine festliche Liturgie gedacht. Im Laufe ihrer langen Entstehungszeit wurde daraus ein monumentales Werk, das im Grunde jeglichen liturgischen Rahmen sprengt. Nicht umsonst fand die Uraufführung in einem Konzertsaal statt, und auch heute ist das Werk als Ganzes fast nur noch in Konzerten zu hören. In einem Brief an seinen Freund, den Klavierbauer J. A. Streicher, schrieb Beethoven, es sei für ihn bei der Komposition dieser Messe die Hauptsache gewesen, „sowohl bei den Singenden als Zuhörenden religiöse Gefühle zu erwecken und dauernd zu machen“⁵. Beethoven wollte also ganz bewusst mit seiner Vertonung der Messe das Publikum in einen Zustand versetzen, der dem im Gottesdienst weitgehend entsprechen sollte – und so gesehen ist auch die *Missa solemnis* durchaus ein liturgisches Werk.

Berlin, im April 2011

Ernst Herttrich

Foreword

In a letter dated 6 July 1822 to his former pupil Ferdinand Ries, Beethoven declared: "My greatest work is a grand mass, which I have recently written."¹ With this "grand mass" naturally he was referring to the *Missa solemnis* which, however, was still not complete at this date. Beethoven retained his assessment of it as his "greatest work"; it appears repeatedly, for example, when he refers to the work in letters to publishers or friends. Quite clearly, from the outset the mass was dear to his heart. He worked on scarcely any other work so long and intensively, and in few other works did he allow his innermost feelings to show as in this mass.

The appointment of Archduke Rudolph, who was both Beethoven's pupil and patron, as Archbishop of Olmütz (now Olomouc) in Moravia was the ostensible reason for Beethoven to immerse himself again in setting the Latin ordinary following his first mass composition, the Mass in C op. 86. The new mass was to be performed at the enthronement on 9 March 1820. However, the composition took more time than expected: It was only with a three-year delay, in the spring of 1823, that Beethoven could complete the work, which in the meantime had taken on much larger proportions. The premiere took place on 18 April 1824 in St. Petersburg in a secular setting. The Viennese premiere (with only the Kyrie, Credo and Agnus Dei movements), took place on 7 May 1824, with Beethoven as the principle conductor. The edition finally appeared shortly after Beethoven's death, published by Schott in Mainz at the end of March / beginning of April 1827.

Even before Archduke Rudolph's election and independent of it, Beethoven had already begun to think about composing "true church music." As he recorded in his diary, he wanted to concentrate on the older church music, including the "church chorales of the monks,"² as well as on the relevant works by his direct predecessors. Accordingly, although the *Missa solemnis* is characterized by the greatest stylistic unity, the work presents a compendium of the whole of liturgical, sacred, and religious music composed to that date.

Right at the beginning of the Kyrie, the echoes of the overture of *Die Zauberflöte*, which Beethoven particularly admired, are unmistakable. The audience of the time was thus transported into a solemn Sarastro-like atmosphere from the beginning. In one of the central passages in the text of the Credo, the "Et incarnatus," which all composers before him had set in a special manner, Beethoven reverted to Gregorian and church mode models. Here, evidently he still had in mind the monks' singing mentioned in his diary, and did not assign this section to the tenor soloist, as frequently performed to this day, but to the chorus of tenors – one of the many moving passages in the work. The conclusions of the Gloria and Credo movements with fugues or fugal sections were in the old church music tradition. But in the *Missa solemnis* the musical form is no mere recourse to tradition, but it is built upon, expanded and filled with new content, with unending jubilation in the Gloria and a glance towards eternity in the Credo. The

use of solo violin in the Benedictus is unusual and born entirely from the text. Even in an early review of the Mass, the writer, music teacher and composer Georg Christoph Grossheim was reminded of the "course of the heavenly messenger, of which Handel had also given such a beautiful portrayal in his Messiah."³ He is referring to the *Pifa* in Part 1 with its 12/8 meter. This "shepherds' music" in the *Missa solemnis* refers to the "Benedictus qui venit in nomine Domini," which alludes to the coming of the son of God, the good shepherd – whereby such a musical type was also a familiar convention for Christmas music at that time. Beethoven added the explanation "a plea for inner and outward peace" next to the title "Dona nobis pacem" in the Agnus Dei. For him, this plea had an existential significance. When the Napoleonic troops besieged and bombarded Vienna in 1809, it must have shaken Beethoven so much, as Ries reported, that he spent "most of the time in a cellar at his brother Caspar's where he even covered his head with pillows in order to avoid hearing the canons."⁴ Thus it is no accident that in the *Dona nobis pacem* Beethoven includes two passages of war-like music, in the true sense with trumpets and timpani. Beethoven makes clear, 29 measures before the end, that earthly peace is always deceptive, when the timpani are heard once more in the midst of the oasis of peace, playing *pianissimo*, as from afar, recalling the horrors of war.

The *Missa solemnis* was originally intended as a work for a festive liturgy. However, during the course of its long gestation, a monumental work emerged which fundamentally breaks all liturgical bounds. Not for nothing did the first performance take place in a concert hall and even today, the work as a whole is almost only performed in concerts. In a letter dated 16 September 1824 to his friend the piano maker J. A. Streicher, Beethoven wrote that for him, the most important thing "in working on this grand mass was to awaken religious feelings and to make them lasting, both for the singers as well as the listeners."⁵ With his setting of the mass, Beethoven therefore quite consciously wanted to transport the audience into a state which would largely correspond with that of a church service – and viewed thus, the *Missa solemnis* is a thoroughly liturgical work.

Berlin, April 2011

Ernst Herttrich

Translation: Elizabeth Robinson

¹ L. v. Beethoven. *Briefwechsel Gesamtausgabe*, hg. v. Sieghard Brandenburg (BGA), Bd. 1–7, München 1996–1998; hier Bd. 4, Nr. 1479.

² Maynard Solomon, *Beethovens Tagebuch 1812–1818*, Bonn 2005, S. 104.

³ Rezension von Georg Christoph Grossheim in *Cäcilia*, Heft IX, 1828, S. 22ff.

⁴ Franz Gerhard Wegeler, Ferdinand Ries, *Biographische Notizen über Ludwig van Beethoven*, Koblenz 1838, S. 121.

⁵ BGA 5, Nr. 1876.

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Missa solemnis

op. 123

Kyrie

Ludwig van Beethoven

1770–1827

Klavierauszug: Paul Horn (1922–2016)

Assai sostenuto Mit Andacht

Legni
Ottoni
Timpani
Archi
Bassi
Organo

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Urtext

Alto solo

B

e! Ky - ri - e e - lei - son.

Ky - ri - e!

Ky - ri - e!

Ky - ri - e!

Ky - ri - e!

lei - son,

cresc.

f

Ky

Tr

- ri

son,

Ky - ri - e

lei - son,

p

e - lei - son,

son, e - lei - son,

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48

p lei - son, Ky - ri-e e - lei - son, e - *cresc.*

p lei - son, Ky - ri-e e - lei - son, e - *cresc.*

p lei - son, Ky - ri-e e - lei - son, e - *cresc.*

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

54

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

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

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

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

60

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

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

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

f son, e - lei - son, Ky -

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

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

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

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

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

p *cresc.* *f*

74 *pp*

Ky - ri - e e - lei - son,

Ky - ri - e e - lei - son,

lei - son, e - lei -

lei - son, e - lei -

pp *e* *pp* *e*

80 *pp*

lei

son.

son.

cresc.

Solis

92

98

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

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

son, Chri-ste, Chri-ste

son, Chri-ste, Chri-ste

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

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

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

e-lei-sor Chri-e-

p *cresc.* *f*

Chri-ste e-lei-

ste, Chri-ste

e-lei-son, e-lei-

Chri-ste, Chri-ste e-lei-

lei-son

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

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

sf *p* *sf* *p* *sf* *p*

cresc. *decresc. cresc.*

cresc. *decresc. cresc.*

e - lei

cresc. *decresc. cresc.*

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

cresc. *decresc. cresc.*

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

son,

son,

cresc.

cresc.

son, e - lei son.

son, son.

lei son e son.

son, e e - lei son.

ppp Chri - ste, Chri - ste e - lei

ppp Chri - ste, Chri - ste, Chri - ste e - lei

ppp Chri - ste, Chri - ste, Chri - ste

Chri - ste,

pp *sempre pp*

128 **Tempo I**

Coro

son.

son.

son.

son.

f *p* *dolce* *p*

137

Soli

[H]

- - - ri - e,

- ri - e, Ky -

Ky - ri - e, Ky -

Ky - ri - e, Ky -

Ky - ri - e, Ky -

Ky - ri - e, Ky -

cresc. *f* *p*

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

p *ff* *p* *ff* *p* *ff* *p* *pp*

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

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

160

p *f* *p* *p*

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

Coro

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

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

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

p *f* *p* *dolce*

167

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

Ky - ri-e

Ky - ri - e

e - lei - -

174

f *f*

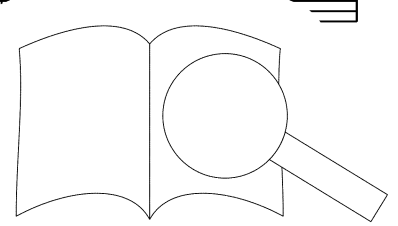
son, Ky - - - ri - e e - lei - -

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

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

son, Ky - - - ri - e e -

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202

lei - son, e - lei - son, e - le - i - son, *cresc.* *p*

e - lei - son, e - lei - son, e - le - i - son, *cresc.* *p*

lei - son, e - lei - son, e - le - i - son, *cresc.* *p*

lei - son, e - lei - son, e - le - i - son, *cresc.* *p*

cresc. *p*

209 **M** *più piano*

Ky - ri - e *pp* e - n,

più piano *pp* sc

Ky - ri - e *pp* e -

più piano *pp* e -

Ky - e

pp *dim.* *più pp*

216

pp

cresc. f

dim. p

pp

Ky - ri - e e - lei - son.

f

dim. p

pp

Ky - ri - e e - lei - son.

cresc. f

dim. p

pp

Ky - ri - e e - lei - son.

cresc. f

dim. p

pp

e - lei - son, Ky - ri - e

pp

cresc. f

Gloria

Allegro vivace

Alto (Coro)

ff

Glo - ri - a in ex - cel - sis

Tutti

8 va

De - - - - o,

Glo - ri - a in ex - cel - sis De - - - -

ri - a in ex - cel - sis

Glo - ri - a

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

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

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

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

19 **A**

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

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

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

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

25

- ri-a, glo

- ri-a

- ri-a

- a, glo-ri-a

31

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

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

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

63 C

- nae vo - lun - ta - tis. Lau - da - mus *ff*

bo - nae vo - lun - ta - tis. Lau - da - mus *ff*

- nae vo - lun - ta - tis. Lau - da - mus *ff*

- nae vo - lun - ta - tis. Lau - da - mus *ff*

Cor, Tr Tutti

cresc. *f*

Timp

70

te. Lau - da - mus

te, lau - da - mus

te, lau - da - mus te. Be - ne - di - ci - mus

te, lau - da - mus te. Be - ne - di - ci - mus

te, lau - da - mus te. Be - ne - di - ci - mus

te, lau - da - mus

76 D

te. Lau - da - mus te. Be - ne - di - ci - mus te. Ad - o - ra - mus te. *pp*

te, be - ne - di - ci - mus te. Ad - o - ra - mus te. *pp*

mus te. Be - ne - di - ci - mus te. Ad - o - ra - mus te. *pp*

- di - ci - mus te, be - ne - di - ci - mus te. *pp*

84

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

90

ca - - - - - mus te. Lau -

96

Be - ne - di - ci - mus te. Ad - o - ra - mus

103 [E]

te. *ff* Glo - ri - fi - ca - -

te. *ff* Glo - ri - fi -

te. *ff* Glo - ri - fi - ca - - mus te, glo-ri-fi - ca - mus

te. *ff* Glo - ri - fi - ca - - - - - mus te, glo -

ff

sf

110

- - - - - mus te, glo

sf ca - - - mus, glo - ri - fi - ca

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

- ri-fi - ca

sf

116

- - - mus

- - - ri - fi - ca - mus te.

- - - ri - fi - ca - mus te.

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

te, glo - - - ri - fi - ca

ff

123

Clf

p dolce

Fg + Bassi

Meno Allegro
cantabile

131

Va, Vc

138

pizz.

145

Alto solo

Tenore solo

Gra - ti - as a - - - - - gi - mus

Archi (pizz.)

153

Gra - ti - as a - - - - - gi - mus ti - bi pro - pter ma - gnam

Soli

ti - as a - - - - - gi - mus ti - bi.

Gra

Fl

Cor

f Do - mi-ne De - us,
f Do - mi-ne De - us,
f Do - mi-ne De - us,
f Do - mi-ne De - us,

180
f Rex coe - le - stis, D
f Rex coe - le - stis, De - us
f Rex coe - le - stis, - ter o -
f Rex coe - le - stis, Pa - ter o -
fff Tutti

186
- mni - pot - ens.
- mni - pot - ens.
- mni - pot - ens.
- mni - pot - ens

Soli

Legni, Archi

dim.

p

Fg

Do - mi-ne Fi - li

Do - - - mi-ne Fi - li u -

Do - mi-ne Fi - li

u - ni - ge - ni - te, Do - mi-ne Fi -

u - ni - ge - ni - te, Do - mi-ne ni - ge - ni - te,

Va, Vc

Coro *p cresc.*

ste, Je - su - Chri - ste.

Coro *p cresc.*

a - Chri - ste, Je - su - Chri - ste.

Coro *p cresc.*

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

Coro *p cresc.*

ste, Je - su - Chri - ste, Je -

cresc.

210 1

ff Do - mi-ne De - us, *sf.* A - gnus De - i,

ff Do - mi-ne De - us, *sf.* A - gnus

ff Do - mi-ne De - us,

Legni, Cor, Archi

ff

216

Fi - li-us Pa -

Fi - li-us Pa -

De - i, Fi - li-us Pa -

Fi - li-us Pa -

+ Tr

sf

222

dim. *p*

dim. *p* tris.

dim. *p* tris.

dim. *p* tris.

dim. *p* tris.

sf *dim.*

Larghetto

230

Clf, Fg, Cor

cresc.

p

+ Fl

cresc.

235

Soli

Qui tol - lis,

Qui tol - lis, qui

Qui tol - lis, qui

+ Ob

sf

p

pp

+ Archi

240

ca - ta, p,

tol - l -

se-re-re no-bis,

un-di, mi - se-re-re

ta mun-di, mi - se-re-re no - bis,

ta, pec-ca - ta mun-di,

cresc.

p

qui tol - lis, qui tol - lis pec -
no - bis, qui tol - lis, qui tol - lis
qui tol - lis, qui tol - lis,
qui tol - lis, qui tol - lis,
p cresc. mi - se - re - re no - bis.
p cresc. mi - se - re - re no - bis.
p cresc. mi - se - re - re no - bis.
p cresc. mi - se - re - re no - bis.
cresc. *cresc.* *p* *cresc.*

Coro

250

cresc. ca - ta mun - di, pec - ca -
cresc. pec - ca - ta mun - di, pec - ca -
cresc. qui tol -
nun - di,
ta mun - di,
Qui tol - lis,
cresc. Qui tol - lis,
Qui
ui

p *cresc.* *p cresc.*

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

sus - ci -
 sus - ci - pe de - pre -

ff *p*

pe de - pre - ca - ti - o - nem no - str
 ca - ti - o - nem no - str
 sus - ci - pe de - pre - ca - ti - o - nem no - stram,
 - ci - pe de - pre - ca - ti - o - nem no - stram,
 sus - ci - pe de - pre - ca - ti - o - nem no - stram,
 sus - ci - pe de - pre - ca - ti - o - nem no - stram,
 sus - ci - pe de - pre - ca - ti - o

espressivo
pp *cresc.*

pe — de - pre - ca - ti - o - nem no - stram, sus - ci - pe de - pre - ca - ti - o - nem
cresc.
espressivo
 sus - ci - pe, sus - ci - pe de - pre - ca - ti - o - nem
espressivo
 sus - ci - pe, sus - ci - pe de - pre - ca - ti - o - nem
cresc.
espressivo
 sus - ci - pe de pre - ca - ti - o - nem
cresc.

no - stram.
 no - stram.
 no - stram.
 no - stram.

Ob Fl

no - stram.
 no - stram.
 no - stram.
 no - stram.

se - des ad dex - te - ram Pa - tris,
 Qui se - des ad dex - te - ram Pa - tris,
 Qui se - des ad dex - te - ram Pa - tris,
 Qui se - des ad dex - te - ram Pa - tris,
 Tr Tutti

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

mi - se -

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

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

pp mi - se - re - re no - bis, r

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

Ob

dim. *p pp* Archi

mi -

mi - se - re -

re -

no - bis,

no

cresc. mi - se - re -

cresc. mi - se - re - re

cresc. mi - se - re - re

cresc. mi - se - re

cresc. mi -

cresc.

280

N

p

mi-se-re-re,

p

no-

p

qui

f

bis, qui

bis, qui

bis, qui

bis, qui

bis, qui

bis, qui

bis, qui

bis, qui

bis, qui

bis, qui

bis, qui

bis, qui

bis, qui

bis, qui

bis, qui

bis, qui

285

mi-se-re

no-

bis,

re no-

bis,

re no-

bis,

re no-

bis,

re no-

bis,

re no-

bis,

re no-

se-des ad dex

mi-se-re

qui se-

des ad dex

te-ram Pa-

tris,

no-

bis,

mi-

qui se-des ad dex-te-ram Pa - tris,

pp

Tr

cresc.

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

Tutti

ah! mi - se - re - re
 ah! mi - se - re - re
 ah! mi - se - re - re
 ah! mi - se - re - re no - bis,
 ah! mi - se - re

p dim. *p* *cresc.* *poco* *a*

[illegible]

Quoniam

310  **Allegro maestoso**

310  Allegro maestoso

pp

31' *p*

tu so - lus San - ctus.

p *ff*

323 Soprano (Coro) *f*

Quo - ni-am tu so - lus Do - - mi-nus.

329

Coro

sf Quo tu

sf Quo - ni-ar - lus,

335 *sf*

Quo - ni-am tu - - - - -

tu, - - - - -

so - - - - -

ius, so - lus Al - tis - - - - -

- lus, so - lus Al - tis - - - - -

342

si-mus, Je - su Chri-ste. Cum San - cto Spi - ri-tu,

si-mus, Je - su Chri-ste. Cum San - cto Spi - ri-tu,

si-mus, Je - su Chri-ste. Cum San - cto Spi - ri-tu,

si-mus, Je - su Chri-ste. Cum San - cto Spi - ri-tu,

sf *ff* *sf* *ff* *sf* *ff*

348

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

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

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

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

sf *ff* *sf* *ff* *p* *p*

354

In glo - - - tris, a - - -

In Pa - - - tris, a - - -

- i Pa - - - tris, a - - -

ri-a De - i Pa - - - tris,

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

[P] Allegro, ma non troppo e ben marcato

360

ff

men,

ff

men,

ff

men,

ff

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

ff

sf sf sf sf sf sf

366

in

sf

ri - a De - i Pa - tris, a -

men,

men, a -

men, a -

sf sf sf sf sf sf

372

De

ri - a De - i Pa - tris, a -

men, a - men, a -

men, a - men, a -

men, a - men, a -

men,

ff

sf sf sf sf sf sf

[illegible][illegible]

390

Ausgabequalität gegenüber Original evtl. gemindert

a - men, a - -

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

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

a - men, a - men, a

ten,

395

men, a - - - men, in - - - men, a - - - men, a - - - men, a - - - men, in glo - ri-a De - i a - men, a - men, a - men, a - men, in glo - ri-a

[illegible]

406

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

411

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

in glo - - - - ri-a De-i Pa - tris,

- - - - men, in glo - - - - ri-a De-i

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

f

417

- men, in glo - a De-i

a - men, a - men, a - men, a - r in glo-ri-a

Pa - tris, a - - - - men, a - m glo - ri-a De-i

glo - - - - ri-a De-i

422

Pa - tris, a men, a - - - - men, *p*

De- a - men, a - - - - men, *p*

men, a - men, a - - - - men, *p*

- men, a - men, a - men, a - - - - men, *p*

428 S

Soli

in glo - - - ri-a De-i Pa-tris, a - - -

in glo - - - ri-a De-i Pa-tris, a - - -

in glo - - - ri-a De-i Pa-tris, a - - -

in glo - - - ri-a De-i Pa-tris,

Coro

Cum San - - - cto Spi

p

p

434

men, a - - - men,

men, a - - - men,

men, a - - - men,

men, a - - - men,

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

Cum San - - - cto Spi - ri - tu,

p

f

441 T

Coro

f in glo - - - - -

f in glo - - - - - ri -

f in glo - - - - - ri-a, in

sf in

f *sf*

[illegible]

453

The musical score consists of five staves. The top three staves are for vocal parts (Soprano, Alto, Tenor/Bass) and the bottom two are for piano accompaniment. The key signature has one sharp (F#). The lyrics are: "glo - ri - a De - i Pa - tris, a - men, a - men, a - men, a - ri - a De - i Pa - tris, a -". A large watermark "PROB" is overlaid diagonally across the page.

glo - ri - a De - i Pa - tris, a -
men, a - men, a - men, a -
ri - a De - i Pa - tris, a -

459 U Poco più Allegro

Soli

a - men,

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

a - men, a - men,

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

Coro

ff men.

ff men.

ff men.

ff men.

p Quo - ni-am tu,

p *pp*

467

in glo-ri - a De-i Pa - - - n, a - men, a -

- men, a - men, a - men,

a - men, a -

- men,

in glo-ri - a De-i Pa - tris, Pa-tris,

p Quo -

p Quo - ni-am tu, co-lus,

lus San - - ctus.

men, in glo-ri-a Pa - - - - -

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

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

a - men, a - men, a - men, in glo-ri-a De-i Pa - - -

Quo - - ni-am tu so - lus Al -

ni-am tu so - lus Do - mi - nus.

tu so - - lus San - - - ctus.

10. us Al -

a - men, a - men,

in glo-ri-a - - - tris, a - men,

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

tris, a - - - men,

tis - si-mus.

Cum San-cto Spi - ri-tu, in glo-ri-a De-i Pa-tris, *cresc.*

ari - ste. Cum San-cto Spi - ri-tu, in glo-ri-a De-i Pa-tris, *cresc.*

su Chri - ste. Cum San-cto Spi - ri-tu, Pa-tris,

tis as, Je - su Chri - ste. Cum San-cto Spi - ri-tu - tris,

488 V

Coro

f *ff* a - men, in glo - - - - - ri - a

f *ff* a - men, in glo - - - - -

f *ff* a - men, in glo - - - - -

f *ff* a - men, in glo - - - - -

ff ³

492

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

- - - ri - a De - i Pa - tris, a - - - - -

- - - ri - a De - i Pa - tris, a - - - - - me, - - - men, a -

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

497

- men,

- me

- men, a - - - - - men,

- men, a - - - - - men,

- men, a - - - - - men,

- men, a - - - - -

[illegible]

508

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality

PROBEPAK

a - men, a - men,
a - men, a
a - men,
a - me
men,
men,
men,
men, a - men, a -
a - men, a -
sempre più f



525 Presto

Coro

men. Glo - ri - a in ex - cel - sis, in ex -

men. Glo - ri - a in ex - cel - sis De - - - - o,

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

men. Glo - ri - a, glo - ri - a

533

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

in ex - cel - sis,

in ex - cel - sis De - o,

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

ex - cel -

540

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

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

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

sis De - o, glo - ri - a, glo - ri - a

glo -

[illegible][illegible]

562

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

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

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

glo - ri-a, glo-

Ausgabequalität gegenüber Original evtl. gemindert

19

sf *ff*

mni-pot-en-tem, fa-

mni-pot-en-tem,

mni-pot-en-tem, fa-

mni-pot-en-tem, fa-

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

sf *sf-sf* *ff* Tutti *sf* *sf* *sf*

[illegible]

30

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

sf *p* *ff* *sf*

Archii

Tutti

Ausgabequalität gegenüber Original evtl. gemindert

37 **A**

Cre - do, cre - do in u - num

Cre - do in u - num

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

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

[illegible]

50

De - i u - r.

De -

ni - tum.

- ni - ge - ni - tum.

Et, et ex Pa - tre na - - - tum

Et, et ex Pa - tre na - - - tum

Et, et ex Pa - tre na - - - tum

Et, et ex Pa -

m

56 B

pp an - te o - mni-a, o - mni-a sae - - cu-la.

pp an - te o - mni-a sae - cu-la. *ff* De - um de

pp an - te, an - te o - mni-a sae - cu-la. *ff* De - um de De - o,

pp Archi *cresc.* *ff* Tutti

Bassi

62 *ff* De - um de De - o, *sf* lu - me - re,

sf De - o, *sf* lu - men de lu - mi - ne, de ' De - um,

ff De - um de De - o, *sf* lu - mi - um ve - rum, De -

lu - men de lu - mi - ne, De - um ve - rum, De -

66 C

- um ve - i e - ni - tum, non fa - ctum,

De - um - ro. Ge - ni - tum, non fa - ctum, *ff* con - sub - stan - ti -

e - o ve - ro. Ge - ni - tum, non fa - ctum,

am de De - o ve - ro. Ge - ni - tum, non fa - ctum,

71

ff con-sub-stan-ti - a - - lem Pa-tri: per quem

sf a - - lem Pa-tri: per quem o-mni-a fa-cta sunt, per quem, — per quem o -

sf

76

ff con-sub-stan-ti - a -

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

ff - mni-a fa - - - cta sunt,

sf con-sub-stan-ti - a - lem, con-sub-stan-ti -

per quem o-mni-a fa-cta,

81

f o - mni-a

sf - - - mni-a fa-cta sunt, o -

sf o - mni-a, o - mni-a fa-cta sunt, o - mni-a,

sf o - mni-a fa-cta sunt, o - - - mni-a fa-cta,

sf - - - mni-a fa-cta sunt, o

sf a

85

- mni-a fa-cta sunt. Qui

o-mni-a fa-cta sunt. Qui

o-mni-a fa-cta sunt. Qui

sunt, fa-cta sunt. Qui

D

p

Fl

Cl

p

p

Fg, Bassi

Arc

91

pro-pter nos ho-mi-nes, et pro-pter no-

pro-pter nos ho-mi-nes, et pro-pter no-

pro-pter nos ho-mi-nes, et pro-

pro-pter nos ho-mi-nes, et pro-

sa-lu-tem

stram sa-lu-tem

cresc.

cresc.

cresc.

p

97

-scen-dit de coe-lis, qui

qui pro-pter nos ho-mi-nes,

dit de coe-lis, qui pro-pter nos ho-mi-nes,

-scen-dit de coe-lis, qui pro-

cresc.

sf

p

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

cresc.

lu - tem de - scen - dit, de - scen - dit, de
 tem de - scen - dit, de - scen - dit, de
 tem de - scen - dit, de - scen - dit, de
 tem de - scen - dit, de - scen - dit, de

ff sf sf sf

Tutti

lis.

ff sf

Et incarnatus

E Adagio

124 Tenore (Coro)

p Et, et in-car-na-tus est de Spi-ri-tu San-cto ex Ma-ri-a

p dim. *pp* Va

131 Solo mezza voce Et in-car-na-

Solo mezza voce Et in-car-na-tus est

Vir-gi-ne,

in-car-

Legni

pp VI

pp Vc

135 de cto ex Ma-ri-a,

San ex Ma-ri-a Vir-gi-ne,

Solo mezza voce Et car-na-tus est de Spi-ri-tu

est de Spi-ri-tu San Ma-

sempre

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

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

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

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

gi - ne: gi - ne: gi - ne: Et,

et in-car-n - -cto ex Ma-ri-a Vir-gi-ne: -ri-tu San-cto ex Ma-ri-a Vir-gi-ne: de Spi-ri-tu San-cto ex Ma-ri-a Vir-gi-ne: -tus est de Spi-ri-tu San-cto ex Ma-ri-a Vir-gi-ne:

Coro

et in-car-n - -cto ex Ma-ri-a Vir-gi-ne: -ri-tu San-cto ex Ma-ri-a Vir-gi-ne: de Spi-ri-tu San-cto ex Ma-ri-a Vir-gi-ne: -tus est de Spi-ri-tu San-cto ex Ma-ri-a Vir-gi-ne:

et ho - mo fa - - ctus est, ho - mo

ho - mo fa - - ctus est, ho - mo fa - - ctus est, ho - mo fa - - ctus

ho-mo, ho - mo fa -

Tutti

ff *f* *f*

Carus-Verlag

fa - ctus

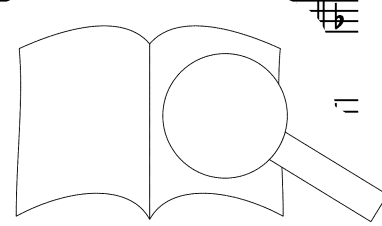
ho - mo, fa - ctus est.

ho - mo fa - ctus est.

ho - mo fa - ctus est.

ho - mo fa -

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



Soli

est. Cru - ci - fi - xus, Cru - ci - fi - - - xus et - i - am pro

f f f sf fp sfp fp f p sfp

159

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

fp sfp fp f sfp

161

no - xus et - i - am pro
cru - ci - fi - xus et - i - am pro
cru - ci - fi - xus et - i - am pro
ru - ci - fi - - - xus i pro

cresc. cresc. cresc. cresc. sfp fp f p

163 [H]

*dim.**pp*

no - bis,

pro

no - bis:

pas -

*dim.**pp*

no - bis,

pro

no - bis:

*dim.**pp*

no - bis,

pro

no - bis:

*dim.**pp*

no - bis,

pro

no - bis:

Coro

sub Pon - ti - o

Pi - la - to

pas -

*p**pp**f**p*

pro no - bis,

pro no - bis:

sub Pon - ti - o

Pi - la - to

*p**pp**f*

pro no - bis,

pro no - bis:

sub Pon - ti - o

Pi - la - to

*p**pp**f*

pro no - bis,

pro no - bis:

sub Pon - ti - o

Pi - la - to

*p**pp**f**dim.**pp**f**sf*167 *cresc.*

- - sus,

cresc.

pas

pas -

sus, pas

pas -

pas

cresc.

as - - sus,

pas

sus,

sus

[illegible]

183 Tenore solo

pas - sus.

Basso solo

la - to pas - sus.

est.
p dim.

et se-pul - tus est.
p dim.

et se-pul - tus est.
dim.

et se-pul - tus est.
pp

p

pp più

Et resurrexit

188 **K** Allegro

Coro

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

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

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

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

f

194 **L** Allegro molto

f Et a - dit in

f Et a - scen - dit in

f Et a - scen - lum, in

f Et a - scen - dit lum, a - scen -

f sempre più forte

Legni, Archi

200

M

coe - lum: se - det ad

coe - lum: se - det ad dex -

coe - lum:

ff

Tutti

206

se - det ad dex - te-ram, dex - - - te-ram Pa-tris.
 dex - te-ram Pa - tris, ad dex - - - te-ram Pa-tris.
 - te-ram Pa-tris, ad dex - - - te-ram Pa-tris.
 se - det ad dex - te-ram Pa - tris, ad - - dex - te-ram Pa-tris.

212

Et i - - - rus, ven -
 Et, et i - te-rum, e - te-rum ven -
 Et i - te - rum ven -

217

tu - rus est cū
 tu - rus cum glo - ri - a,
 - ri-a, cum glo - ri - a,
 glo - ri - a, cum glo - ri - a,

223 [N]

ju - di - ca - re, ju - di - ca - - -

ju - di - ca - - - re, ju - di - ca - - -

ju - di - ca - re, ju - di - ca - - -

ju - di - ca - re, ju - di - ca - - -

Trb I, Cor Tutti

230

- - - re vi - vos, vi - vos, vi - vr et

- - - re vi - vos, vi - vos, et mor -

- - - re vi - vos, vi - vr mor -

- - - re vi - vos us et mor -

VII

Va

Bassi

238

mor-tu-

cu - - - jus,

jus

Tutti

cresc.

244

f cu - jus re - gni non

cu - jus re - gni,

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

re - gni,

249

sf e - rit fi - nis, cu - jus re - gr

cu - jus

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

f cu - jus re - gni non e - rit,

fi - nis,

254

fi - nis,

re -

f

on, cu - jus re - gni non

fi - nis, cu - jus re - gni non

cu - jus re - gni, cu - jus

re - gni non e - rit, non e -

259

sf e - rit, non e - rit *sf* fi - nis, *ff sf* non, *sf* non,

e - rit, non e - rit fi - nis, *ff sf* non, *sf* non,

re - gni non e - rit fi - nis, *ff sf* non, *sf* non,

e - rit, non e - rit fi - nis, *ff sf* non, *sf* non,

sf *sf* *sf* *sf*

264 **Allegro ma non troppo un poco maestoso**

non. Cre-do, - tum San-ctum:

non. - do, cre - do,

non. - do, cre - do,

non. - do, cre - do,

ff *sf* *sf* *sf*

270

- mi-num, et v: Qui cum Pa-tre et Fi-li-o si-mul ad-o-ra-tur, et

re Fi-li-o-que pro-ce-dit. Qui lo-

re - do, cre-do, cre - do, cre - do, cre -

cre - do, cre - lo,

sf *sf* *sf* *sf*

275 P

con-glo-ri-fi-ca-tur: qui lo-cu-tus est per Pro-phe-tas.

cu-tus est, lo-cu-tus est per Pro-phe-tas, per Pro-phe-tas.

- - - do, cre-do, cre-do, cre-do, *sf*.

cre - - do, cre-do, cre-do, cre-do,

280

sf Cre - - do, *sf* cre-do, *sf* cre-do.

Cre - - do, *sf* cre - do,

sf cre-do, cre-do in u-nam san-ctam ca-tho-li-cam et

cre-do. Con-fi-te-or

285

- - - do

in re-mis-si-o-nem pec-ca-to-rum.

cre-do in re-mis-si-o-nem pec-ca-to-rum.

e-mis-si-o-nem pec-ca-to-rum, pec-ca-to-rum.

in re-mis-si-o-nem pec-ca-to-rum, pec-

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290 **Q**

sf Et ex - spe - cto, ex - spe - cto re - sur-re-cti - o - - - nem mor-tu -
sf Et ex - spe - cto, ex - spe - cto re - sur-re-cti - o - - - nem mor-tu -
sf Et ex - spe - cto, ex - spe - cto re - sur-re-cti - o - - - nem mor-tu -
sf Et ex - spe - cto, ex - spe - cto re - sur-re-cti - o - - - nem mor-tu -

sempre più f ff

sf *sempre più f ff*

296

o - rum. Et, et vi - tam ven - tu - ri, ven - tu -
 o - rum. Et, et vi - tam ven - tu - ri, ve
 o - rum. Et, et vi - tam ven - tu -
 o - rum. Et, et vi - tam ven - t

f *f* *f* *f*

sempre più f ff

sa - cu-li. A -
 cu-li. A -
 sae - cu-li. A -

f *sf* *sf*

301 *ff*

men.
 - men.
 - men.
 - men.

ff

ff

306 Allegretto ma non troppo

p Et vi - tam ven - tu - ri sae -

p A - - -

fp *p* *cresc.* *p dolce*

312

- - cu-li, a - - men, a - men, a-men, a -

p Et vi - tam ven - tu - ae cu-li,

- men, a - - - - -

- men, a -

317

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

cresc. -

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

cresc. -

- am ven - tu - ri sae - - - cu-li, a - - men, -

cresc. -

- - - - - men, -

cresc. -

[illegible]

327

men, et vi - tam ven - tu - ri li,

et vi - tam ven - tu - ri sae

men, a -

men, a -

men, a -

cresc. sforzando

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[illegible]

337

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

342

men, men, a vi - tam ven - tu - ri sae - cu - li, a - men, a - men

347

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

men, a - *crēsc.* men, et vi - tam, et vi - tam, et vi - tam, et

et vi - tam ven - tu - ri, ven - tu - ri, ven - tu - ri, ven - tu - ri

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

cu - li,

[S]

vi - tam ven - tu - ri sae - - - cu - li, a - men, a - men,

sae - cu - li, a - - - men, a - men, a -

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

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

a - - - men, et vi - tam ven -

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

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

et vi - te

[illegible]

372 **Allegro con moto**

pp

377

et vi-tam ven-tu-ri sae-cu-li, a-mi-ni

The image shows a musical score for 'The Song of the Lark' by Franz Schubert. It features a piano accompaniment and a vocal line. The piano part includes dynamic markings such as *f*, *ff*, and *sf*, and articulation like *non legato*. The vocal part is shown with a large magnifying glass over the first few notes, indicating a focus on the vocal entry.

381

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

385

The musical score consists of five systems. The first system has two staves: a vocal staff in G major with lyrics "men, a-men," and a piano accompaniment staff. The second system continues the vocal melody with lyrics "a - men, a - men," and the piano accompaniment. The third system features a more complex piano accompaniment with sixteenth notes and the vocal part singing "men". The fourth system shows the vocal part singing "a - en, et" over a piano accompaniment. The fifth system concludes with the vocal part singing "vi-tam ven-tu-ri sae-cu-li," and the piano accompaniment. Dynamics include *f* (forte) and *p* (piano). A large diagonal watermark reading "PARTIAL Evaluation Copy - Quality may be reduced" is overlaid across the page.

men, a-men,

a - men, a - men,

a - men,

- tar cu - ri

a -

men

a - en, et

vi-tam ven-tu-ri sae-cu-li,

en, a - men, a

389

Ausgabequalität gegenüber Original evtl. gemindert

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

sf sf sf

392

men, a - men, et vi - tam ven-tu - ri,

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

men,

sae - - cu-li, a - men, a - - - men, a - - - -

sf sf

395

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

a - men, a-men,

a - - - - men.

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

sf sf sf sf sf

399

men, a - - - - men, et vi - tam, et

men, - - - - ven-tu - ri, ven-tu - ri sae - - - -

i - tam, et vi - tam, et vi - tam ven-tu - ri

sf

403

vi - tam ven - tu - ri, ven - tu - ri, ven - tu - ri sae -

sae -

ven - tu - ri sae -

407

- - - cu - li, a - men, a - - - me a -

- - - cu - li, a - men, a - - - n, a -

- - - cu - li, a - men, a - - - men, a -

- - - cu - li, a - men, a - - - men, a -

ben marcato

411

men, a - - - U - - - et vi - tam ven - tu - ri,

men, a - - - men, et vi - tam, et

a - men, a - - -

- men, a - men, et vi - tam, -

415

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

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

- - - men, et vi - tam, et vi - tam ven - tu - ri, ven -

et vi - tam ven - tu - ri, ven -

419

tu - ri, ven - tu - ri sae - - - cu - ven,

tu - ri, ven - tu - ri sae - - - l, a -

tu - ri, ven - tu - ri sae - - - men, a -

tu - ri, ven - tu - ri sae - - - li, a - men, a -

423

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

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

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

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

447

cresc. - - - - - **W**

men, a - men, a - - - -

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

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

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

a - men, a - men, *pp* et vi - tam, et

a - men, a - men, *pp* et vi -

a - men, a - men, *pp* et

a - men, a - men, et

et

452

- men, a - men, a - men,

a - - - - - me:

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

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

a - - - - - men, a -

vi - tam am ven - tu - ri sae - cu - li, a - men, a - men, a -

vi - tam ven - tu - ri sae - cu - li, a - men, a - men, a -

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

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

8: 8:

456

The musical score consists of nine staves. The first eight staves are vocal parts, each with lyrics underneath. The lyrics are: "men, a - men," followed by "men, a - men," and then "men," repeated four times. The ninth staff is a piano accompaniment. It features a bass line starting with a whole note chord, followed by a series of eighth notes, and ending with a sixteenth-note figure labeled "Va". A large watermark "HUR" is visible across the bottom right of the page.

men, a - men,

men, a - men,

men,

men,

men,

men,

men,

men,

Bassi Va

HUR

be reduced • Carus-Verla

[illegible]

465

Clf

Fl

cresc. - - - - -

pp

469 *pp*

a - - - - - men. _____

pp

a - - - - - men. _____

pp

a - - - - -

pp

- - - - - men. _____

pp

a - - - - - men. _____

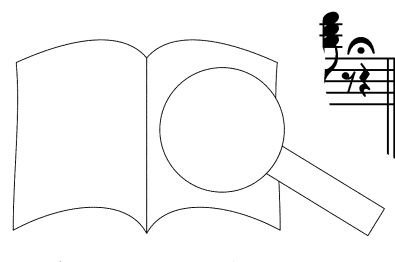
pp

a - - - - - men. _____

pp

a - - - - - men. _____

sempre pp



Sanctus

Adagio

Mit Andacht

Clt, Va

+ Cor

9

Soli

9

p *cresc.* -
San - - ct

p
San - ctus,

p
San -

cresc. -
- ctus

cresc. -
- ctus

+ Tr, Trb, Timp

cresc. -

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16

21

p *cresc.* *sforzato* *p*
 San - - - ctus Do - - - mi - nus, Do - mi-nus De - us Sa - - - ba -
cresc. *sforzato* *p*
 ctus Do - - - mi - nus, Do - mi-nus De - us Sa - - -
p *cresc.* *sforzato* *p*
 8 San - - - ctus Do - - - mi - nus, Do - mi-nus De - us Sa - - - ba -
p *cresc.* *sforzato* *p*
 San - - - ctus Do - - - mi - nus, Do - mi-nus De - us Sa - - - ba -
cresc. *sforzato* *p*
 San - - - ctus Do - - - mi - nus, Do - mi-nus De - us Sa - - - ba -

26

pp *mezza voce*
 oth, Sa - ba - oth, San-ctus
pp *mezz* *s* *più piano*
 ba - oth, San-ctus
 oth, Sa - ba - oth, *vo* *San-* *San-ctus*
San- *San-ctus*
 oth, Sa - ba - oth, ctus, *San-ctus*
tenuto *sempre più piano*
 3 3 3 3

31

pp *pp* *pp* *pp*
 Do-mi-nus De - us Sa - ba-oth.
 Do- De - us Sa - ba-oth.
 De - us, De - us Sa -
più dim. *pp*
 3 3

Pleni sunt coeli

34 [A] Allegro pesante

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

Ple - ni sunt coe - li et

Tutti

f

sf

sf

37

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

Ple - ni sunt coe - li et - ri-a

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

40

cel-sis, o - - - sis. Ple - ni sunt coe - li et

tu - a. na, o-san-na in ex - cel-sis. Ple-ni sunt coe - li et

et ter-ra glo - - - ri-a tu-a, glo - - - ri-a

coe - li et ter-ra glo - - - ri-a tu-a,

43

B

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

46

ter - ra glo - ri - a tu - a, glo - ri - a
 - na, o - san - na in ex - cel - sis, o - san - na in
 ter - ra glo - ri - a tu - a, glo - ri - a
 - na, o - san - na in ex - cel - sis. Ple - ni coe - li et
 ra glo - ri - a

49

tu - a, glo - ri - a tu - a.
 ter - ri - a tu - a, glo - ri - a tu - a.
 ri - a tu - a, glo - ri - a tu - a.
 - ri - a tu - a, glo - ri - a tu - a.

Osanna

 Presto 53

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

O - san - na, o - san - na in ex -

ff sf sf sf sf sf sf sf

59

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

cel - sis, o - san - na, o - san - na, o - sar

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

O - san - na, o -

sf ff sf sf sf sf

66

san - na

o - san - na, o - san - na, o -

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

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

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

sf sf sf ff sf

78 **Sostenuto ma non troppo**

[illegible]

A musical score for the song 'Der Hase' by Franz Schubert. The score is written on five staves, with the first two staves for the vocal line and the remaining three for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. A large, semi-transparent 'PROB' watermark is overlaid diagonally across the score. A magnifying glass icon is positioned over the lower right portion of the score. The text 'Ausgabequalität gegenüber Original evtl. 8' is visible on the left side, partially obscured by the watermark. The number '87' is in the top left corner.

103

VI solo

tr *p* *p*

Benedictus

111 **Andante molto cantabile e non troppo mosso**

Basso (Coro)

p

Be - ne -

cresc. *dim.*

115

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

tr

119

dolce e cantabile

pp Clt, Fg, C

cantabile

123

espressivo *cresc.*

tr

131

F

Soli

Be - ne - di - ctus qui -

Be - ne -

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

135

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

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

139

Do

Be - ne - di - ctus qui -

Be - ne -

mi - ni, *cantabile*

cresc.

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

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

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

qui ve - - nit, qui ve - nit,

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

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

ve - nit, qui, qui - nit,

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

cresc. *mf* *mf*

Do - mi - ni, no - - - mi - ne, no - - - mi - ne

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

in no - - - mi - ne, no - - - mi - ne

- mi - ni, qui ve - - ni -

sc.

161

p

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

p

qui ve - nit, qui ve - nit, qui ve - -

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

Piano accompaniment for measures 161-163.

164

cresc.

ve - - nit, qui ve - - nit

cresc.

ve - - nit, in no - mi -

p cresc.

in no-mi-ne D

8va

Piano accompaniment for measures 164-166.

167

Do-mi-ni, be-ne-di - ctus, be-ne-di - ctus qui, qui,

- mi-ni, be-ne-di - ctus, be-ne-di - ctus qui, qui,

be-ne-di - ctus, be-ne-di - ctus qui, qui,

- ctus, be-ne-di - ctus, be-ne-di -

Piano accompaniment for measures 167-170.

171

sf

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

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

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

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

tr *8va*

sf *sf* *sf* *sf*

175 [H]

ni,

ni,

ni,

ni,

Solo be -

Solo be - ne - di - ctus

Solo ctus, be - ne -

qui, _____

(8va)

p *sf*

178

Soli

Solo be -

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

qui ve - nit, qui ve - nit, qui, qui

qui ve - - - nit, be - ne -

181

colla voce

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

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

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

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

cresc.

colla voce

184

a tempo *colla voce* *a tempo*

Do - mi - ni,

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

qui - nit,

qui - ve - nit in

a tempo *colla voce*

f *p* *cresc.*

188

qui ve - nit, qui ve - nit,

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

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

- mi - ne Do - mi - ni, e

p *cresc.* *mf*

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

p *cresc.*

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

tr *rf*

Coro

197

f

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

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

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

in no-mi-ne Do - mi-ni, *dolce*

ff *sf* *f* *sf* *dim.* *p*

Coro

200

qui ve - nit, ve - ne -

qui ve - nit, qui

qui ve - -

in

Soli

203

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

qui ve - - - nit, qui

nit, qui ve - - nit, qui ve - nit in

- mi - ne Do - - n

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207

cresc.

no - - - - - mi-ne Do - - - - - mi-ni,

cresc.

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

cresc.

no - - - - - mi-ne Do - - - - - mi-ni,

cresc.

no - - - - - mi-ne, no - - - - - mi-ne Do - - - - - mi-ni,

cresc.

211

cresc.

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

cresc.

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

cresc.

in no - mi - ne Do - mi-

cresc.

in no - mi - ne mi

ex - cel-sis.

na in ex - cel-sis.

O-san - na in ex - cel-sis.

O-san - na in ex - cel-sis.

Coro

na, o -

*cresc.**ben marcato*

215

f *sf* *ben marcato*

O - san - - - na, o -

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

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

218

sf *f*

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

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

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

san - na, o - san - - - na,

san - na, o -

221

f *sf* *p*

o - - - sis.

san - - - sis.

ex - cel - - - sis.

an - na in ex - cel - - - sis.

VI solo

224

p Be - ne - di - ctus qui ve - nit in
p Be - ne - di - ctus qui ve - nit in
 di - ctus qui ve - nit in

227

dim. no - mi - ne Do - mi - ni. *cresc.* O - san - na, o -
dim. no - mi - ne Do - mi - ni. *cresc.* O - san - na, o -
dim. no - mi - ne Do - mi - ni. *cresc.* O - san - na, o -
dim. no - mi - ne Do - mi - ni. *cresc.* O - san - na, o -

231

cel - sis, o - s² an - na in ex - cel - sis.
cresc. na in ex - cel - sis.
 san - na, o - san - na in ex - cel - sis.
 na in ex - cel - sis, in ex - cel - sis.
 is.

Agnus Dei

Adagio

Basso solo

Fg, Cor, Archi

A - - - gnus, A - gnus

8

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

pec - ca - ta, pec - ca - ta

14 [A]

di: mi - se -

re - re,

Tenore

pec - ca - ta mun - di

re,

mi-se -

Basso I

pec - ca - ta mun -

mi-se - re - re,

mi-se -

Basso II

20

mi

bis.

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

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

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

p mi-se-re-re

27

Alto solo

Tenore solo

A - - - - gnus, A - gnus

A - -

p

34

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

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

40

B

- - di:

mun - di:

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

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

Coro

- - di:

mun - di:

ta mun - di: mi-se - re - re, mi-se - re-re.

a mun - di:

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

ca - ta mun - di:

mi-se - re

A - - - - gnus, A - gnus

*p**p*

79

Coro

no - - - bis, D cresc. - - -

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

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

re - - re no - bis,

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

cresc.

84

re - - - re no - bis,

cresc. - - - re no - bis, *cresc.*

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

mi - se

dim.

89

re *cresc.* bis. *pp* A-gnus De-i: Do -

mi - - bis. *pp* A-gnus De-i:

- - bis. *pp* A-gnus De-i:

no - - bis. *pp* A-gnus De-i:

re no - - bis.

dim. *pp*

Dona nobis pacem

[E] Bitte um innern und äußern Frieden:

Allegretto vivace

96

na

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

p Do - na pa - - cem,

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

p pizz.

103

p pa - -

pp

108

cresc. poco a poco

p cresc. poco a poco

p cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

112

F *cresc.*

cem, pa

cem, pa

cem, pa

cem, pa

116

cresc.

cem, pa

cem, pa

cem, pa

rinf.

120

p

cem, do - na

p

cem, do - na

p

cem, do - na

pa a

[illegible]

131

p

p

pa - - - -

pp

pa - - - -

Der Hirt und das Schaf

137

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do - na, do - na, do - na,

do - na, do - na,

do - na,

143

Soli

Do - - - - - na pa - - - - - cem,

pa - - - - -

pa - - - - -

pa - - - - -

Coro

p do - - - - - na pa - - - - - cem,

p do - - - - - na pa - - - - - cem,

p do - - - - - na pa - - - - - cem

p

147

cem,

cem,

cem,

f pa - - - - - cem,

f pa - - - - - cem,

f pa - - - - - cem,

f pa - - - - - cem,

f

159

sf *sf* *f* *p*

pa - - - - - cem, pa - - - - - cem. _

pa - - - - - cem, pa - - - - - cem. _

pa - - - - - cem, pa - - - - - cem. _

pa - - - - - cem, pa - - - - - cem. _

sf *sf* *f* *p* *p più dim.*

164 **K** Allegro assai

pp

Timp

Va

169

Tr

173

Alto solo

Recital.

la vo

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

a tempo

Tr

cresc.

179

in tempo

gnus De - i: mi-se-re-re,

più cresc.

Recitativo

184 **L** *ff* *a tempo* Soprano solo *ff* *colla voce*

re - - - re no-bis. A - - - gnus De-i: Do -

mi-se-re-re no-bis.

mi-se-re-re no-bis.

mi-se-re-re no-bis.

mi-se-re-re no-bis.

mi-se-re-re no-bis.

ff *a tempo* *Tr* *ff* *colla voce*

190 **M** **Tempo primo**

na, do - - na,

Do - - na,

Do - - na,

do - -

Legni, Archi

p

na no - bis pa -

pizz.

197

do

na no - bis pa -

cem,

cem, do - - na,

Do - -

+ Cor

stacc.

pp

cem, pa - - - - -

pa - - - - - cem,

do - - - - - na, do - - - - - na,

do - - - - - na, do - - - - - na,

cem, pa - - - - -

pa - - - - -

do - - - - - na, do - - - - - na,

do - - - - - na, do - - - - - na,

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

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

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

do - na, do - - - - - na n,

216 [N]

Coro

do - - - na no - - bis

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

+ Trb

222

do - - - na no - - bis

na

pa - - - cem,

cem, do - - - na

cem,

228

no

cem, do - - - na

na, do - - - na pa - - -

do - na, do - - -

[illegible][illegible]

246

Ausgabequalität gegenüber Original evtl. gemindert

na, do - na, do - na, do - na, do

ff

sf

ff

sf

[illegible]

257

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

PROBEPAK

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Ausgabequalität gegenüber Original evtl. gemindert

Die Glocken, Op. 489, No. 1, Franz Schubert

[illegible][illegible]

271

tr

Fl

278

tr

sf

Legni

Archi

285

tr

292

tr

Legni

299

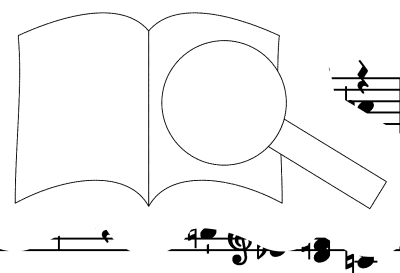
ff

Archi

+ Legni

305

tr



317

323

329

Coro

335

Do - - na pa - cem, pa - cem,

do - - na pa - cem, pa - cem,

do - - na pa - cem, pa - cem,

do - - na pa - cem, pa - cem,

do - - na pa - cem, pa - cem,

Tutti

f

350

do - - - - - na,

do - - - - -

ff

355

do - - - - - na,

na, do -

do - - - - - na,

do - - - - - na,

359

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

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

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

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

[illegible]

369

cem, do - na, do - na, do -

cem, do - na, do - na, do -

[illegible]

378 U

The musical score for measures 378-381 is written for a vocal ensemble and piano. The key signature is one sharp (F#). The tempo is marked 'Allegretto'. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts have lyrics: 'cem, pa - - - - -'. The piano accompaniment features a prominent melody in the right hand and a supporting bass line in the left hand. The score is marked with dynamic indications such as *f*, *sf*, *p*, and *cresc.*. A large 'BIBLIOTHECA' watermark is visible across the score. The copyright notice 'Carus-Verlag' is also present.

382

PROBEPART

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality

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

386

Coro

sf. pa - cem, pa - - - cem, pa - cem,

sf. pa - cem, pa - - - cem, pa - cem,

sf. pa - cem, pa - - - cem, pa - cem,

sf. pa - cem, pa - - - cem, pa - cem,

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

sf. *sf.* *sf.* *sf.* *sf.*

390

pa - cem, pa - cem.

pa - cem, *pp* .

pa - cem, .

pa - cem, .

sf. *sf.* *sf.* *sf.* *sf.* *dim.*

394

pp do -

pp do -

p

400

cresc. *p*

na no - bis pa - cem,

do - na no - bis pa - cem,

cresc. *p*

na no - bis pa - cem,

pp *cresc.* *p*

do - na no - bis pa - cem,

cresc. *p* *p*

Timp

406

410 **W**

p

pa - cem, pa - cem.

p

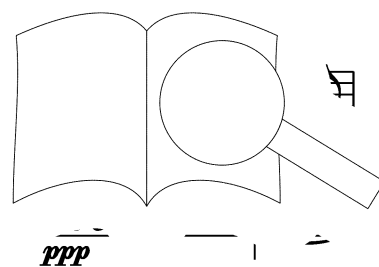
pa - cem, i.

p

pa

cem,

Timp



416

pp pa - cem, pa - cem,

pp pa - cem, pa - cem,

pp pa - cem, pa - cem,

pp pa - cem, pa - cem,

pp

422

f X

cem, pa - cem.

na pa - cem, pa - cem.

na pa - cem, pa - cem.

do - - na pa - cem, pa - cem.

f ben marcato

cresc. *ff* *sf*

