

Johann Michael

HAYDN

Missa Sanctorum Cyrilli et Methodii

MH 13

Soli (SATB), Coro (SATB)
2 Clarini, 2 Trombe, 3 Tromboni, Timpani
2 Violini, Organo e Bassi

Erstausgabe / First edition
herausgegeben von / edited by
Armin Kircher

Au-

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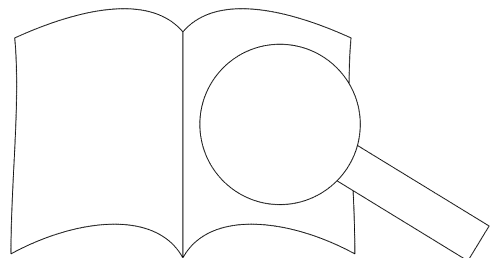
Urtext

erauszug / Vocal score

Paul Horn



Carus 54.013/



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Komponiert ist die *Missa Sanctorum Cyrilli et Methodii* als Kantatenmesse. Hier werden die Ordinariumsteile in Einzelsätzen gegliedert, die in unterschiedlichen auf Abwechslung und Kontrast zielenden Besetzungen und Satztechniken den Text ausdeuten. – Schon das Kyrie nimmt mit 228 Takten einen ungewöhnlich breiten Raum ein; mit 560 Takten präsentiert sich das Gloria sodann als umfangreichster Satz der Vertonung. Eine Besonderheit ist im Mittelteil des Abschnittes ab „*Gratias agimus*“ die Einfügung einer Solovioline, die korrespondierend mit Sopran- und Alt solo eingesetzt wird. Das folgende ausdrucksintensive „*Qui tollis*“ bekommt durch den solistischen Einsatz von Alt- und Tenorposaune eine eigene Klangcharakteristik. Die abwärtsgeführten Begleitfiguren der Streicher scheinen die drückende Schwere menschlicher Sündenlast ausdrücken zu wollen. Von italienischer Eleganz ist die Sopran-Arie beim „*Quoniam*“. Nach einer viertaktigen Überleitung bei „*Cum Sancto Spiritu*“ folgt die Schlussfuge – beginnend mit dem Wort „*Amen*“ und nicht, wie es der liturgische Text vorgeben würde, mit „*In gloria Dei Patris*“. Im Zentrum des Credo steht aufgrund seiner intensiven musikalischen Textausdeutung der Adagio-Teil zu „*Et incarnatus est*“ und „*Crucifixus*“. Auf dem Fundament einer konstanten Viertelbewegung des Continuos begleiten durchlaufende Sechzehntelbewegungen der unisono geführten Violinen das Sopransolo bei der Darstellung der Menschwerdung Christi. Die Schilderung der Kreuzigung ist dem Bass-Solisten anvertraut. Zu den begleitenden Violinen treten nun noch Alt- und Tenorposaune, wodurch eine düstere Klanglichkeit als kontrastierendes Element hinzukommt. Das Sanctus ist mit 37 Takten der kürzeste Satz der Messe. Haydn greift, gattungsgeschichtlich untypisch, am Beginn des Satzes auf die langsame Kyrie-Einleitung zurück. Das Benedictus ist ein konzertierender Satz im Wechsel von solistischen und chorischen Abschnitten, die imitatorisch gearbeitet sind. Das zweiteilige Agnus Dei wird mit einer chorischen Agnus-Anrufung eingeleitet, bevor, beginnend in Takt 6, eine instrumentale Überleitung mit stereotypen Begleitfiguren Continuo zu den Anrufungen der Vokalsolisten. Der zweite Teil des Satzes beschließt das Werk. Die Fuge auf die Worte „*Dona nobis*“, wofür Haydn die Schlussfuge des Gloria zurückgreift. Auch die Schlussfuge ist in Hinsicht als individuelle Lösung zu betrachten.

Die *Missa Sanctorum Cyrilli et Methodii* ist ein Wendepunkt in der Entwicklung hin zu einem nachhaltigeren, subjektiveren Musikverständnis. Haydn hat sich mit dieser *Missa* vor dem Dienstantritt 1777 beworben. Und tatsächlich ist er ein 17-jähriger Komponist, der in dem Satz den liturgischen Text musikalisch ausgedeutet hat, ein solistisches Können präsentieren möchte, das unter Beweis stellen möchte, dass er das Handwerk beherrscht und aus dem „*Meister Neues*“ entwickeln kann.

Salzburg, März 2015

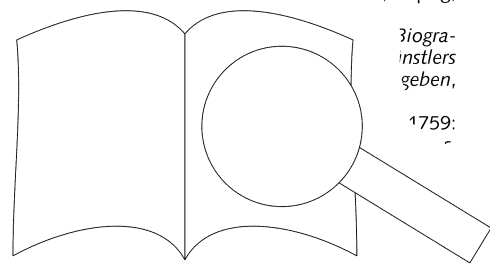
Armin Kircher

Foreword

Michael Haydn composed his *Missa Sanctorum Cyrilli et Methodii* in 1758 at the age of 21, at a time of musical upheaval. The late Baroque tradition and the modern “gallant” style, which pointed the way towards the early Classical period, stood opposite one another in a state of tension, and the “*Stylus mixtus*” method of composition formed the basis of church music works. In addition to the compositionally strict style whose basis Michael Haydn had acquired from the *Gradus ad Parnassum* by Johann Joseph Fux it was the “elegant, Italo-Venetian way of writing,”¹ which influenced the young composer. The adoption of traditional patterns on the one hand and the development of newer formal structures and concepts on the other one characterize Haydn’s first settings of the mass on his path to his own stylistic maturity.

Whereas the year of composition of the *Missa Sanctorum Cyrilli et Methodii* is known and substantiated by the dating of the autograph score, any specific place and occasion remains conjectured. In the *Biographische Skizze*,² published in 1952, it was assumed that Haydn was employed in Großwardein, which would suggest that he was employed there. In the meantime, however, it has been expressed with respect to the fact that the ledgers of the cathedral in north-western Rumania, which was in part of Hungary at the time, were destroyed. In 1758, the master was appointed Kapellmeister in 1759. If this musician was employed in the orchestra, since the orchestra was disbanded in the spring of 1758. In 1759, the orchestra was renewed and musicians were employed. It is known that, at the latest in the spring of 1758, Haydn was appointed Kapellmeister by the then Bishop of Großwardein, Baron Adam Saur. Consequently, Haydn would have been considered to seek alternative employment after the disbanding of the orchestra in 1758. There is indeed evidence that Haydn returned to Austria via Brno, stopping over in various places on the way. It is likewise not possible to answer the question for which occasion or what purpose the mass was composed. Haydn was possibly inspired by the high masses of the “Mährische Landesgenossenschaft” [Moravian National Association] in Vienna: Founded in March 1708, they celebrated an annual mass in honor of

¹ Hans Jancik, *Michael Haydn*, Leipzig, 1952, p. 10.
² Joseph Ott, *Biographische Skizze*, Salzburg, 1952, p. 1.
³ Charles H. Johnson, *Where was Haydn?*, ed. by Sterner, “Die Missen der Darstellungswissenschaft”, vol. 38, Tu



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their two national patron saints, the Slav apostles Cyril and Methodius, in St. Michael's Church in Vienna. Already as a chorister, Haydn may have been involved in the musical presentation of the celebrations; alternatively, he may have heard of them from his brother, who lived in the so-called "Michaelerhaus am Kohlmarkt" from 1750 to 1755. However, it is unlikely that the mass was performed in Vienna since the Landesgenossenschaft obeyed the court injunction of 1753 for Vienna and Lower Austria prohibiting the use of trumpets and timpani in the church service which had been promulgated by the encyclical *Annus qui* published by Pope Benedict XIV in February 1749. The assumption that this mass – with its scoring for four trumpets, two trombones, and timpani – was commissioned by the Landesgenossenschaft is therefore equally unlikely (at least in later years, the titles of Haydn's masses always referred to the occasion of their composition or to the person commissioning the composition.)

Even though there are possible motivations for the dedication of the mass to the Slav apostles Cyril and Methodius, the precise background remains in the realm of speculation. The two saints were brothers, born in the first decades of the 9th century in Thessaloniki in the Byzantine Empire. Together, they were sent by the Byzantine emperor and Patriarch Photius to missionize the Slav nations in Moravia and Hungary. Cyril translated biblical and liturgical texts into the Old Church Slavonic language, creating an alphabet for it as well. The use of the Slavonic language in the liturgy was met with embittered resistance on the part of the Western bishops; it was, however, approved by Pope Adrian II. Cyril died a monk in Rome on 14 February 869 and was buried in the Basilica San Clemente. In 870, the pope created the first Slavonic archbishopric and named Methodius Archbishop of Great Moravia. He died on 6 April 885. Since the Middle Ages, the Orthodox Church has venerated Cyril and Methodius as saints. In 1880 their Saints' Day, 14 February, was also included in the General Roman Calendar. In 1968 John Paul II named them patron saints of Europe with St. Benedict.

By virtue of its performance directed by trumpets and timpani and therefore ordered, Haydn's *Missa Sancti* is to be classified as a *Missa*. This mass was destined for the use in which ceremonial music is performed simultaneously with the singing of the altars.⁴ In Salzburg Cathedral the *Missa* is performed in the type were typical calendar of the archbishopric. The rank, celebrated with the assistance of assistants.

The *Missa Sancti Cyrilli et Methodii* is of the canonic type. The sections of the ordinary are divided into movements which interpret the text using various instrumentations and compositional techniques. The Kyrie of our

mass, with its 228 measures, is already unusually ample. The Gloria, with a length of 560 measures, is the largest movement in the setting. An unusual feature is the addition of a solo violin in dialog with the soprano and contralto solos in the middle section of the "Gratias agimus" segment. The use of solo alto and tenor trombones lends the ensuing expressively intense "Qui tollis" an individual sonority. The descending figures in the string accompaniment seem to want to express the oppressive weight of the burden of human sin. The "Quoniam" is set as a soprano aria of Italianate elegance. A four-measure transition on "Cum Sancto Spiritu" leads into the closing fugue, which begins with the word "Amen" and not, as the liturgical text would have it, with the words "In gloria Dei Patris." The centerpiece of the Credo – by virtue of its intense musical interpretation of the text – is the Adagio section on "Et incarnatus est" and "Crucifixus." Over the foundation of a constant quarter note movement in the contrabass, the sixteenth figurations in the unison violin and the solo soprano in the portrayal of Christ. The depiction of the crucifixion is entrusted to the solo soprano. Here, the accompanying violins and trombones, adding a somber character to the movement. The Sanctus is the shortest movement, with only 37 measures. In the genre, Haydn opens a new chapter. The beginning of the slow introduction of the *Missa* is a concertato movement in which the vocal and choral sections work together. The *Missa* is in two sections; it consists of a first section, followed, in measures 1-37, by a second section. The first section consists of stereotypical accented figures, leading to the second section. The second section of the *Missa* ends with a final fugue on the words "Et in gloria Dei Patris." In falls back on the closing fugue. From a formal point of view – must be seen as an individual solution.

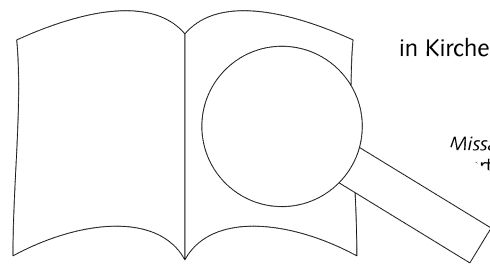
The *Missa Sancti Cyrilli et Methodii* marks the beginning of a turning point in Haydn's compositional development towards a personal style that was to fundamentally influence sacred music. Baroque formality was pruned open by means of subjective differentiation. It is possible that Haydn used this mass to apply for a position in the region of Brno during his peregrinations before accepting the position in Großwardein in 1760. Indeed, it seems as if the 21-year-old composer wished to present with this work – in which the liturgical text is musically portrayed with great meticulousness in every movement – a sample of his compositional skill, to prove how great his command of musical craftsmanship was and how he was able to develop something new from the "old" masters.

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Transla

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Missa Sanctorum Cyrilli et Methodii

Kyrie

MH 13

Johann Michael Haydn

1737–1806

Klavierauszug: Paul Horn (* 1922)

Kyrie I

Adagio

Soprano
Alto
Tenore
Basso

2 Clarini
2 Trombe
3 Tromboni
Timpani
2 Violini
Basso continuo

Tutti
Ky - ri - e, Ky - ri - e e - -
Ky - ri - e, Ky - ri - e e - -
Ky - ri - e, Ky - ri - e e - -
Ky - ri - e, Ky - ri - e e - -

Tutti
VI
VI
3
3
3
3
3
3

4

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

3
3
3
3
3
3

7 Allegro

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

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12

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

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

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

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

17

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

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

lei - son, e - lei - -

son, e - lei - -

21

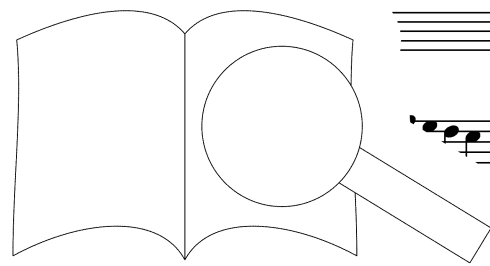
son, e - lei - so - son. son.

son, e - lei - son. son.

son, e - lei - son. son.

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

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26

30

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

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

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

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

35

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

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

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

Ky e - lei - son, e - lei -

Christe

67

son, e - lei - - son. *tr*

son, e - lei - - son.

son, e - lei - - son. *tr*

son, e - lei - - son.

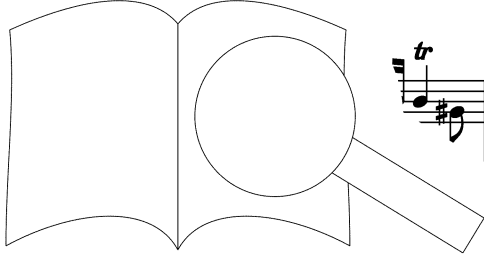
VII

72

78

83

f



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93

Solo

Tutti

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

Tutti

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

Bc VI

f p

99

lei - son, e - lei - son,

ari

Tutti

Chri - -

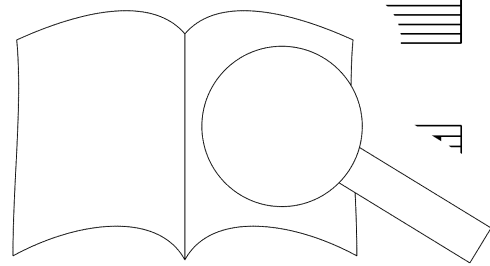
105

Solo

ste - - lei - son, e -

son, e - lei - son,

Bc VI



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111

Solo

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

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

Solo

Chri-ste e - lei - son,

Solo

Chri-ste e -

Bc

117

lei - - - son,

lei - - - son,

e - lei - son, e - lei -

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

tr

123

lei-son,

e

son,

e-lei - son,

e-lei - son,

- lei-son, e-lei - son,

VI

130

135

Tutti

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

Tutti

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

Solo

lei - e -

141

1.

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

Chri - ste e - lei -

147

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

Tutti
 Tutti
 Bc

f *tr*

153

e - - - lei - - -
 e - lei - -
 lei - son, e - lei-son, e - lei - son, vi - - lei - son,
 lei - son, e - lei-son, e - - - n, e - lei - son, e -

Solo *tr* *tr*
 Solo
 Solo
 Solo

f *p* *tr*

VI

159

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

tr *tr*
 Bc

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

e-lei - son.

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

son, e-lei - son.

VI Bc VI

f *p*

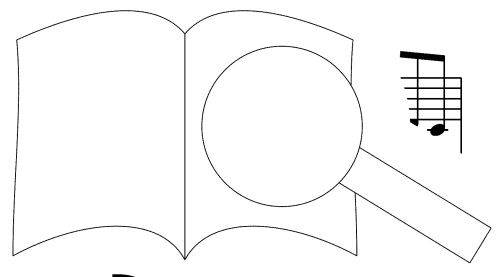
Kyrie II

Tutti

Ky - ri-e e - lei - -

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

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

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

simile

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

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

lei - - - son,

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

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

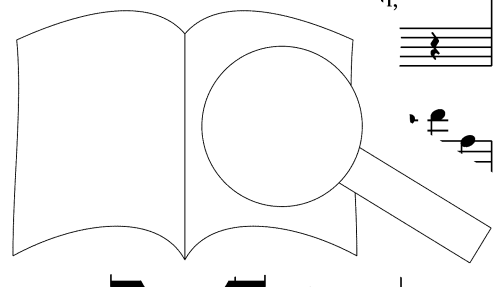
ei - son, e - - - lei - son, e - lei - son,

e - lei - son,

son,

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

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

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

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

Tutti

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

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

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

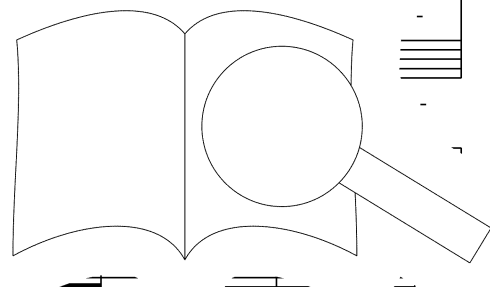
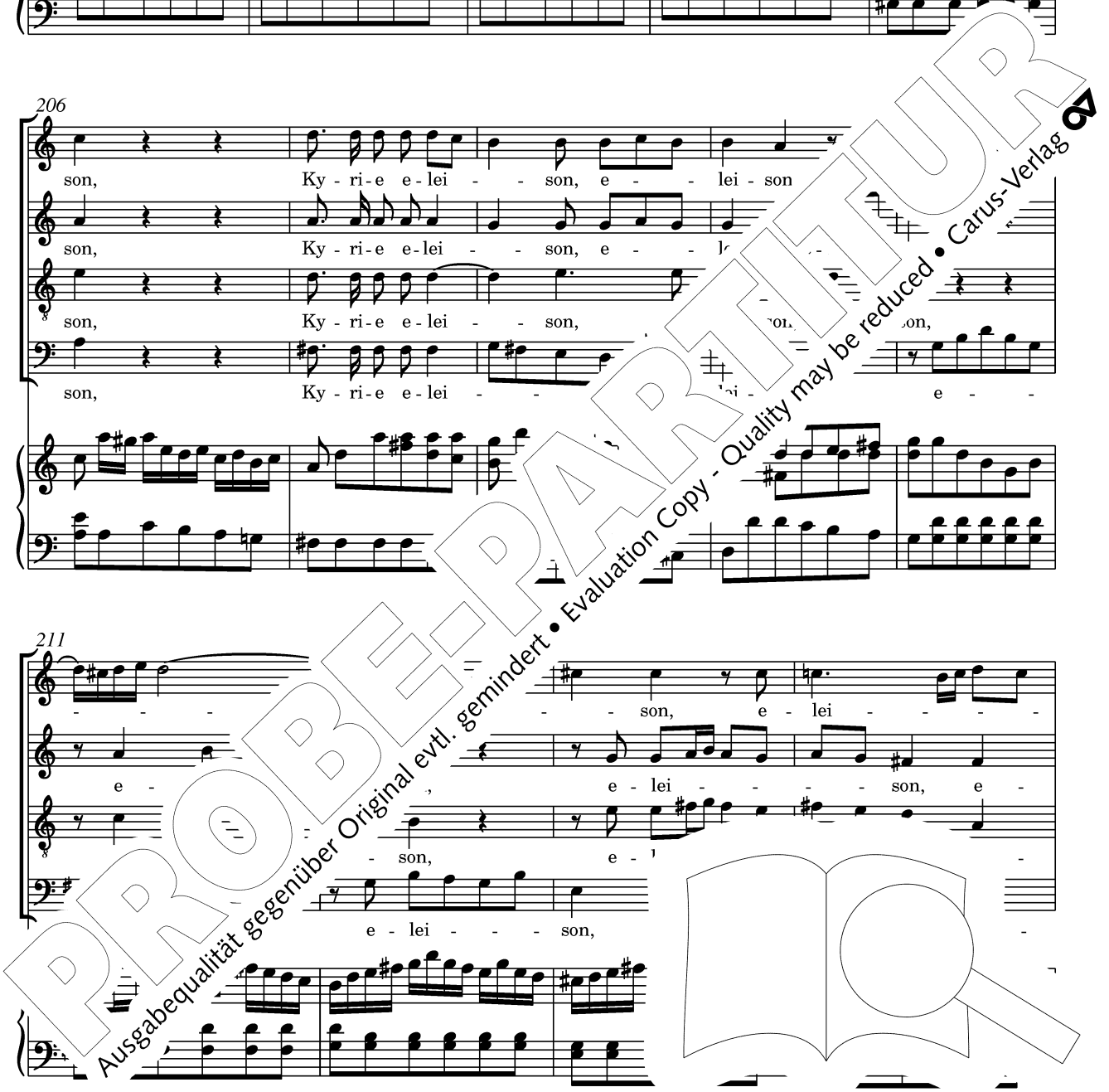
son, Ky - ri - e e - lei - - son, e - - lei - son

e - - son, e - lei - -

e - lei - - son, e -

e - lei - - son, e -

e - lei - - son, e -



Gloria

Allegro moderato

Tutti
Glo - ri-a, glo - - -
Tutti
Glo - ri-a,
Tutti
Glo - ri-a,
Tutti
Glo - ri-a,

Tutti

4
ri-a, glo
glo - ri-a, glo-ri-a in ex - cel-sis,
glo - ri-a, glo-ri-a in ex - cel-sis
glo - ri-a, glo-ri-a in ex - cel-s. a,
a,

7
cel - sis, glo Et in
glo - ri-a in cel - sis De - o. Et in
glo - ex - cel - sis De - o.
sis, in ex - cel - sis De - o.
tr

10

ter - ra pax, pax ho - mi - ni - bus bo - nae,
 ter - ra pax, pax ho - mi - ni - bus, pax ho - mi - ni - bus bo - nae,
 ter - ra pax, pax ho - mi - ni - bus, pax ho - mi - ni - bus bo - nae,
 ter - ra pax ho - mi - ni - bus, pax ho - mi - ni - bus bo - nae,

14

bo - nae vo - lun - ta - tis.
 bo - nae vo - lun - ta - tis.
 bo - nae vo - lun - ta - tis.
 bo - nae vo - lun - ta - tis.

Laudamus te (Basso sc

18 A

Violini
 Basso contini

24

tr

27 Basso solo

Lau - - da - - -

p

30

- mus te. Be - ne - di - ci - mus - nus

tr

33

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

VI

p

36

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

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39

42

Lau - - -

45

da - - - mus te. Be - ne -

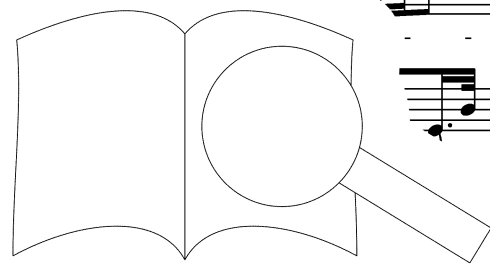
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48

di - ci - mus te. Ad - o - i. Glo - ri - fi - ca - - -

51

anus te, glo - - -



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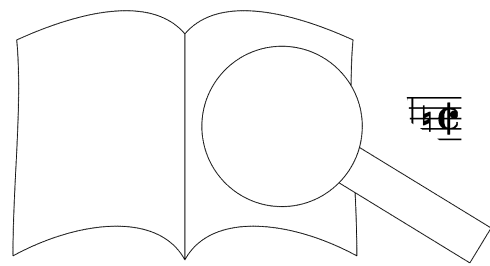
54

57

60

63

66



Gratias agimus tibi (Coro, Soli Soprano, Alto)

Allegro molto

69

Tutti

Soprano
Gra - ti - as

Alto
Gra - ti - as

Tenore
Tutti
Gra - ti - as a - gi - mus ti - bi pro - pter

Basso
Tutti
Gra - ti - as pro - pter ma-gnam, ma - gnam

Violini
Tromboni
Basso continuo

77

a - gi - mus ti - bi ma - gnam

ma - gnam glo - ri - am tu - am, pro - pter ma - gnam glo - ri - am tu - ar

84

gi - mus ti - bi pro - pter ma - gnam

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

ri - am tu - - - am,

91

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

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

- - - ri - am tu - - - - am, glo -

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

98

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

- - - ri - am tu - am, pro - pter ma -

- - - ri - am tu - am, pro - pter

glo - ri - am tu - - - am, pro - pter ma - - - ri - am tu -

105

am,

am,

am,

gra -

113

ti - as a - gi - mus ti - bi,
 gra - ti - as a - gi - mus ti - bi, gra - - -
 ti - as a - gi - mus ti - bi,
 gra - ti - as a - gi - mus ti - bi, gra - - -

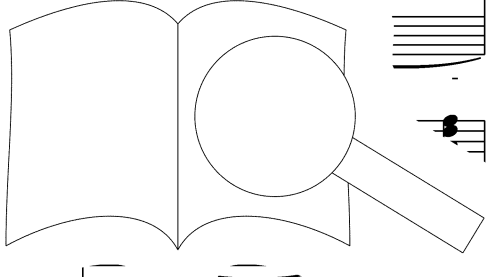
120

gra - ti - as a - gi - mus ti - bi
 - - ti - as a - gi - mus ti - bi - gnam
 gra - ti - as a - gi - mus ti - bi
 - - ti - as a - gi - mus ti - bi - gnam, ma - gnam

127

glo - ri - am tu ma - gnam glo - ri - am tu - am, pro - pter
 glo - gnam glo - - - ri - am tu - am, pro - pter
 m tu - am, ma - gnam pro - pter
 o - pter ma - gnam, ma - gn

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134

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

141

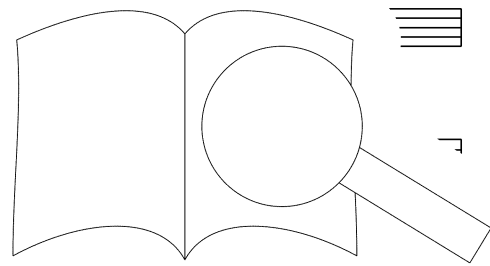
glo - ri - am tu - am.
 glo - ri - am tu - am.
 glo - ri - am tu - am.
 glo - ri - am tu - am.

149 Soprano solo

Do -

156

- ne De - us, Rex



163

168

174

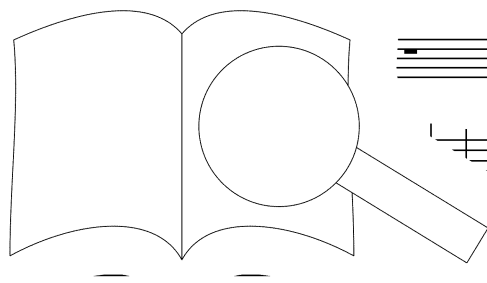
180

Do - - - - -

187

- mi - ne De - us, Rex so - - - - - stis, De - us

193



200

De - - us Pa - - - - ter o - mni - -

Bc

207

pot - ens.

VI solo

213

220 Alto solo

L.

226

ae Fi - li,

VI solo

232

mi-ne Fi-li u-ni-ge

239

ni-te, Je-su,

246

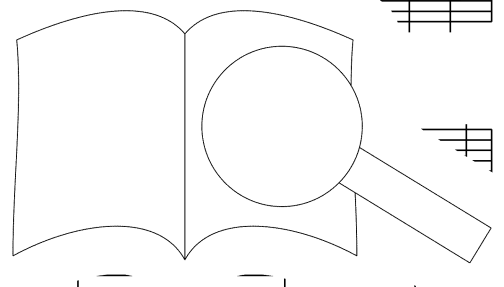
Je-su Chri

Bc

VI solo

253

258



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292

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

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

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

299

- - - tris Fi - li - us Pa - tris.

Pa - tris, Fi - li - us Pa - tris.

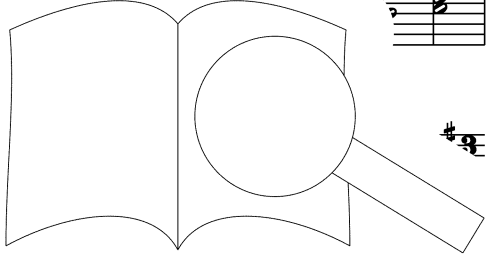
Pa - tris, Fi - li - us, Fi - li - us Pa - tris.

Pa - tris, Fi - li - us, Fi - li - us Pa - tris.

Otoni $\frac{1}{sc}$

306

312



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Qui tollis (Coro, Tenore solo)

Adagio

327 VI

2 Tromboni
2 Violini
Basso continuo

tr Trb

332

338

Tutti

Qui tol - Tutti - lis,

qui
qui
qui

VI

tr

f

344

lis pec-ca -

tol - lis pe

to - di,

mun - di.

Solo

Trb

350

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

356

re - - - re no - - - bis.

Trb

362

Tutti

Qui tol -

qui

qui

qui

tol - lis, qui

utti

VI

f

368

lis pec-ca

tol - li

di.

Solo

ci - pe,

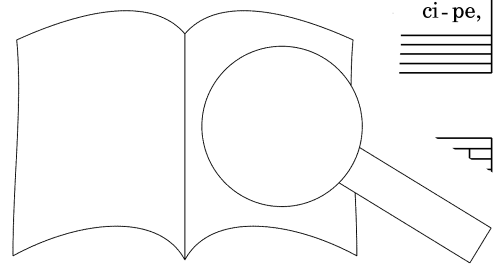
an - di,

mun - di.

Trb

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374

sus-ci-pe de-pre-ca-ti-o-nem, de-pre-ca-ti-

380

o-nem no-stram.

Trb

386

Tutti

Qui

Qui se-des,

Qui se-des,

Qui se-des,

Tutti

392

se-

Pa-tris,

ad dex-te-ram Pa-tris,

ad de

ad de

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399

Tenore solo

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

405

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

411

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

Tutti
mi - se - re - re - re no -

bis, mi - se - se - re -

Tutti
mi - se - re -

417

re_ no

Trb

Quoniam (Soprano solo)

Allegro assai

423

2 Violini
Basso continuo

VI
tr

426

429

432

Soprano solo

Quo - ni - am tu so - lus San - ctus. Tu so - lus Al - tis - si - mus,

436

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

Bc

440

so - lus Al - tis -

443

su - Chri - - ste.

tr

Bc

VI

f

446

449

Quo - ni-am tu so-lus San - ctus. Tu so-lus tu

p

tr

452

so - lus Al - tis - si-mus, Al - - - tis - si - mus,

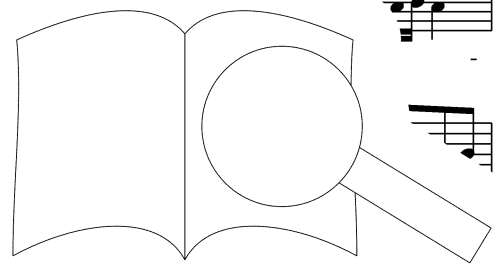
Bc

VI

p

455

Je - - -



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459

su Chri - ste.

Bc VI

f

463

Tu so-lus Do-mi-nus. Tu so-lus Al-tis-si-mus. Tu so-lus Do-mi-nus. Tu

p

467

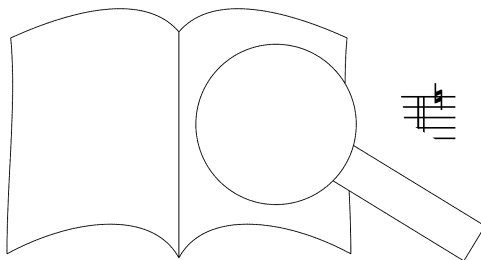
tis-si-mus, Je - - su, Je - - -

Bc

471

tr

474



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Cum Sancto Spiritu (Coro)

478 **Adagio**

Tutti

Soprano
Alto
Tenore
Basso

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

2 Clarini
2 Trombe
3 Tromboni
Timpani
2 Violini
Basso continuo

482 **Allegro**

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

486

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

Credo

Allegro moderato

Soprano
Alto
Tenore
Basso

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

2 Clarini
2 Trombe
2 Tromboni
Timpani
2 Violini
Basso continuo

Tr

5

- trem o-mni-pot-en-tem, fa - cto - rem coe - li et ter-rae, vi - si -
trem o - mni-pot-en-tem, fa - cto - rem coe - li et ter-rae, v: . . . in -
trem o - mni-pot-en-tem, fa - cto - rem coe - li et t bi . . . mni - um, et in -
trem o - mni-pot-en-tem, fa - cto - rem coe li-um o - mni - um, et in -

8

vi-si-bi - li-um.
vi-si-bi - li
vi-si

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11 Soprano solo

Et in u - num Do-mi-num Je-sum Chri-stum,

Alto solo

Et in u - num Do - mi-num Je-sum Chri-stum,

Bc VI

15

Fi - li-um De-i u-ni-ge-ni-tum, Fi - li-um De-i u-ni - ge - ni-tum

Fi - li-um De - i, De-i u-ni-ge-ni-tum, Fi - li-um De-i u-ni - ge

Bc

19

Tenore solo

ex Pa-tre, ex Pa - tre na-tum

Basso solo

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

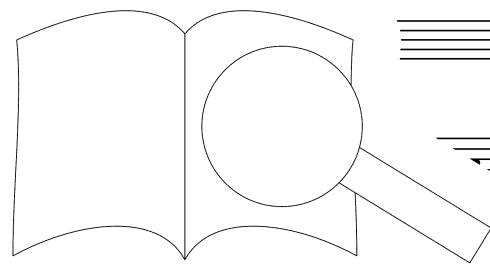
Bc

23

mni-a sae - c

Bc

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26

- mni-a sae - cu - la. De - um de De - o, lu - men de lu - mi - ne,
 De - um de De - o, lu - men de

29

De - um ve - - - - rum de De - o ve - - - ro.
 lu - mi - ne, De - um ve - rum de De - o ve - - - ro.

Bc

32

- ni - tum, non fa - ctum, non fa - ctum, con - sub -
 tutti
 Ge - ni - tum, non fa - ctum, non fa - ctum, con - sub -
 Tutti
 Ge - ni - tum, non fa - ctum, non fa - ctum, con - sub -
 Tutti
 Ge - ni - - sub -
 Tutti

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Et incarnatus est (Soli Soprano, Basso)

55 Adagio

Soprano solo

2 Tromboni
Violini
Basso continuo

Musical score for measures 55-56. The Soprano part is a whole rest. The instrumental parts (2 Tromboni, Violini, Basso continuo) feature a rhythmic pattern of eighth notes with a dynamic marking of *f*.

57

Et in-car-na-tus est de Spi-ri-tu

Musical score for measures 57-59. The Soprano part begins with the lyrics "Et in-car-na-tus est de Spi-ri-tu". The instrumental parts continue with a rhythmic pattern, with a dynamic marking of *pp* in measure 58.

60

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

Musical score for measures 60-62. The Soprano part continues with the lyrics "San-cto ex Ma-ri-a, Ma-ri-". The instrumental parts continue with a rhythmic pattern.

63

ho-mo, et

ho-mo fa-ctus

Musical score for measures 63-65. The Soprano part continues with the lyrics "ho-mo, et ho-mo fa-ctus". The instrumental parts continue with a rhythmic pattern.

66

Basso solo

Cru-c

Musical score for measures 66-67. The Basso solo part begins with the lyrics "Cru-c". The instrumental parts continue with a rhythmic pattern, with a dynamic marking of *pp* in measure 66. A large watermark "PROBE PARTITUR" is overlaid on the score.

+ Trb

bis: sub Pon - ti - o Pi - la - - to pas - - -

- - sus, et se - pul - tus est, sub Pon - ti - o Pi - la - - to

pas - - sus, pas - - sus, et

pul - - - tus est.

Et resurrexit (Coro)

Allegro

Tutti

Soprano

Alto

Tenore

Bass

Tin.

2 Vio.

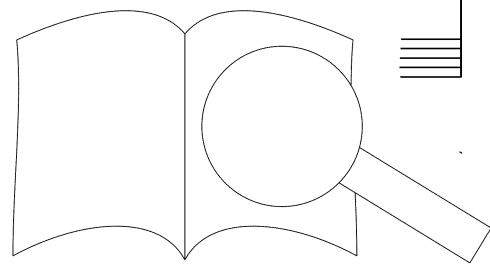
Basso c. no

Et - - - - - xit

xit

- re - - - - -

re - sur - re - xit



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

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

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

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

Et a - scen - dit,

Et a - scen - dit:

Et a - scen - dit:

Et a - scen - dit:

scen - dit

se - - det, se - det, se - - det,

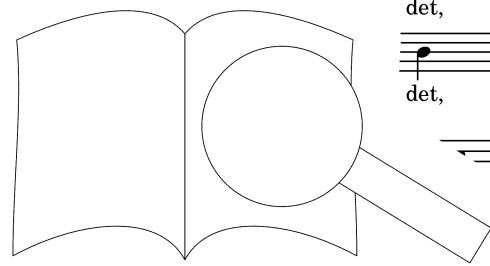
se - - det, se - det, se - det,

se - - det

se - - de

det,

det,



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102

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

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

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

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

VI

Trb|

108

Et

114

i - - te - ru - - us est, - ven - tu - rus est - cum

i - - - - - rus est, ven - tu - rus est - cum

i - - - - - tu - rus est, - - - - - cum

ven - tu - rus est, cum

120

glo - - ri - a, ju - - di - ca - re, ju - - di -
 glo - - ri - a, ju - - di - ca - re, ju - - di -
 glo - - ri - a, ju - - di - ca - re, ju - - di -
 glo - - ri - a, ju - - di - ca - re, ju - - di -

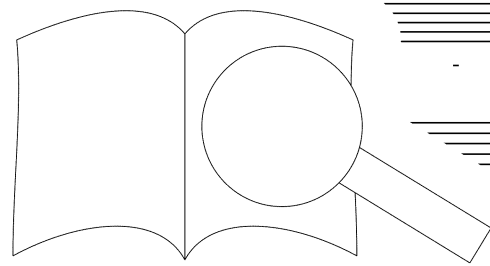
125

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

Tutti

131

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



tu-os: cu-jus, cu-jus

tu-os: cu-jus, cu-jus

tu-os: cu-jus, cu-jus

tu-os: cu-jus, cu-jus

Tutti

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

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

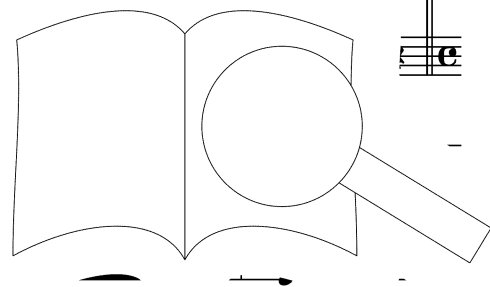
re-gni, cu-jus re-gni non e-

re-gni, cu-jus re-gni

Trb

non, non e-rit fi-nis.

non, non e-rit fi-nis.



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Et in Spiritum Sanctum (Soli Alto, Tenore, Soprano, Coro)

Allegro

157 Alto solo

Musical score for measures 157-159. The system includes a vocal line (Alto solo) and a piano accompaniment. The piano part features a VI (Vibraphone) and a forte (f) dynamic marking. The key signature has one sharp (F#) and the time signature is common time (C).

160

Musical score for measures 160-162. The system includes a vocal line and a piano accompaniment. The piano part features a VI (Vibraphone). The key signature has one sharp (F#) and the time signature is common time (C).

163

Musical score for measures 163-165. The system includes a vocal line with lyrics and a piano accompaniment. The piano part features a VI (Vibraphone). The key signature has one sharp (F#) and the time signature is common time (C).
Lyrics: Spi - ri - tum San - ctum, P - fi - can - tem: qui

166

Musical score for measures 166-168. The system includes a vocal line with lyrics and a piano accompaniment. The piano part features a VI (Vibraphone). The key signature has one sharp (F#) and the time signature is common time (C).
Lyrics: ri - li - o - que dit,

169

qui ex Pa-tre Fi-li-o - que pro-ce - - - dit, pro-ce - - - dit.

172 Tenore solo

175

Qui cum Pa-tre, cum li-o si-mul ad-o-

178

- fi-ca-tur: lo-

181

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

184

phe - tas.

187

190 Soprano solo

Et u - nam san - ctam et a - po - sto - li - cam Ec - cle - si - am.

Tutti et a - po - sto - li - cam Ec - cle - si - am.

Tutti et a - po - sto - li - cam Ec - cle - si - am.

Tutti et VI

194 Solo Tutti *tr*

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

Bc VI

p *f*

198

rum.
 rum.
 rum.
 rum.

201

spe - cto ex - spe -
 Et ex - spe - cto re - sur - re - cti - o - nem, et ex -
 ex -

204

cto re - sur -

spe - cto re - sur -

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

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

Tutti

207

re - cti - o - nem mor - tu - o -

re - cti - o - nem

re - cti - o - nem

re - cti - o - nem

VI

210

rum.

mor - tu - o

mo

rum.

rum.

rum.

rum.

ri, ven -

223

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

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

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

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

226

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

- - - - men, ven - tu - ri

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

men, a - - - -

228

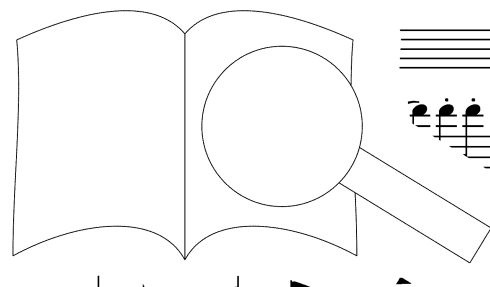
men, et vi - tam - - - - ri sae - cu - li. A - men,

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

ven - tu - ri sae - cu - li.

ven - tu - ri sae - cu - li

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239

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

242

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

245

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

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248

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

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

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

Tutti

251

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

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

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

A - men, a - - - - - men, ven -

254

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

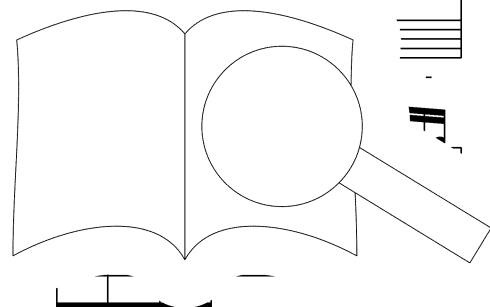
- - - - - men, a - - - - -

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

men, a - - - - - men,

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Sanctus (Coro, Soprano solo)

Adagio

Tutti

Soprano
San - ctus, San - - ctus, San - ctus,

Alto
San - ctus, San - - ctus, San - ctus,

Tenore
San - ctus, San - - ctus, San - ctus,

Basso
San - ctus, San - - ctus, San - ctus,

2 Clarini
2 Trombe
3 Tromboni
Timpani
2 Violini
Basso continuo

4

San - - - ctus Do - mi - nus De

San - - - ctus Do - mi - nu ba-oth.

San - - - ctus Do - L. Sa - ba - oth.

San - - - ctus Do us Sa - ba - oth.

Allegro

7

Ple - ni, coe-li et ter - ra glo - -

Ple - ni, coe - li, coe-li et ter - ra glo - -

Ple - ni sunt coe - li,

ple-ni sunt coe - li,

11

ri-a tu - a,

ri-a tu - a,

ri-a tu - a,

ri-a tu - a,

15

ple-ni,

ple-ni,

ple-ni,

ple-ni

je - li, ple-ni,

ni sunt coe - li, ple-ni,

19

p

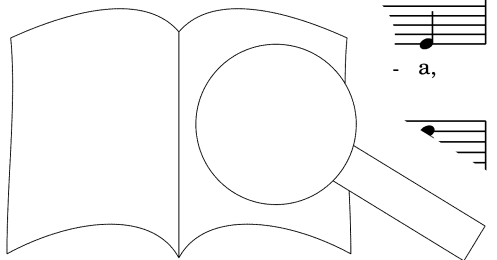
coe-li et ter - ra glo - ri - a tu - a,

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

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

ni sunt coe - li,

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



23

glo - ri - a

glo - ri - a

glo - ri - a, glo - ri - a

glo - ri - a, glo - ri - a

26

tu - a.

tu - a.

tu - a.

tu - a.

29

Solo

O - san -

Solo

cel - sis, o - san -

Tutti

na in ex -

in ex - cel - sis,

Tutti

in ex - cel - sis,

Tutti

in ex - cel - sis,

Tutti

in ex -

utti

f

p

V1

33

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

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

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

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

Benedictus (Basso solo, Coro)

Allegro moderato

VI

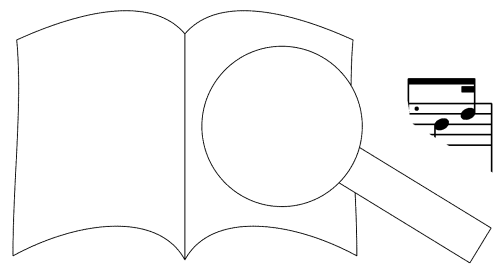
p

f

Tutti

tr

5



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12

Tutti

qui ve - - nit,

Tutti

qui ve - - nit,

Tutti

qui ve - - nit,

Solo

Tutti

Solo

tr

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

VI

16

f

qui ve - - nit,

qui ve - - nit,

qui ve - - nit,

f

Tutti

Solo

nit, qui ve - - nit, qui ve - nit, qui ve - ne - - ni, qui ve -

VI

20

23

in no -

mi -

27 Tutti

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

Tutti

be - ne - di - ctus in no-mi - ne Do - - mi - ni, in no-mi - ne, no - - mi - ne

Tutti

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

Tutti

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

VI

31

Do - mi - ni,

Do - mi - ni,

Do - mi - ni,

Do - mi - ni,

Do - mi - ni,

35

qui ve - - nit, qui

qui ve - nit, qui

nit, qui

qui

Solo

be - ne

39

ve - nit,

ve - nit,

ve - nit,

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

Solo

tr

tr

VI

p

44

qui ve -

qui ve

mi - ni,

qui ve

be - ne -

Tutti

Tutti

Tutti

ru.

Tutti

48

di - ctus qui ve - nit

di - ctus qui

nit,

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

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

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

i ve - nit, qui ve - nit in no - mi -

Tutti

52

f qui ve - - nit,

f qui ve - - nit,

f qui ve - - nit,

f Tutti Solo

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

f Tutti *p* Bc VI

56

qui ve -

60

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

f *p* b

64

Tutti

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

be - ne - di - ct

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

Tutti

be - ne

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

f *p* *tr*

Tutti

qui ve - - - nit

ni.

68

qui ve - - - nit

ni.

Agnus Dei (Coro, Soli Alto, Tenore)

Un poco Andante

Tutti

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

Tutti

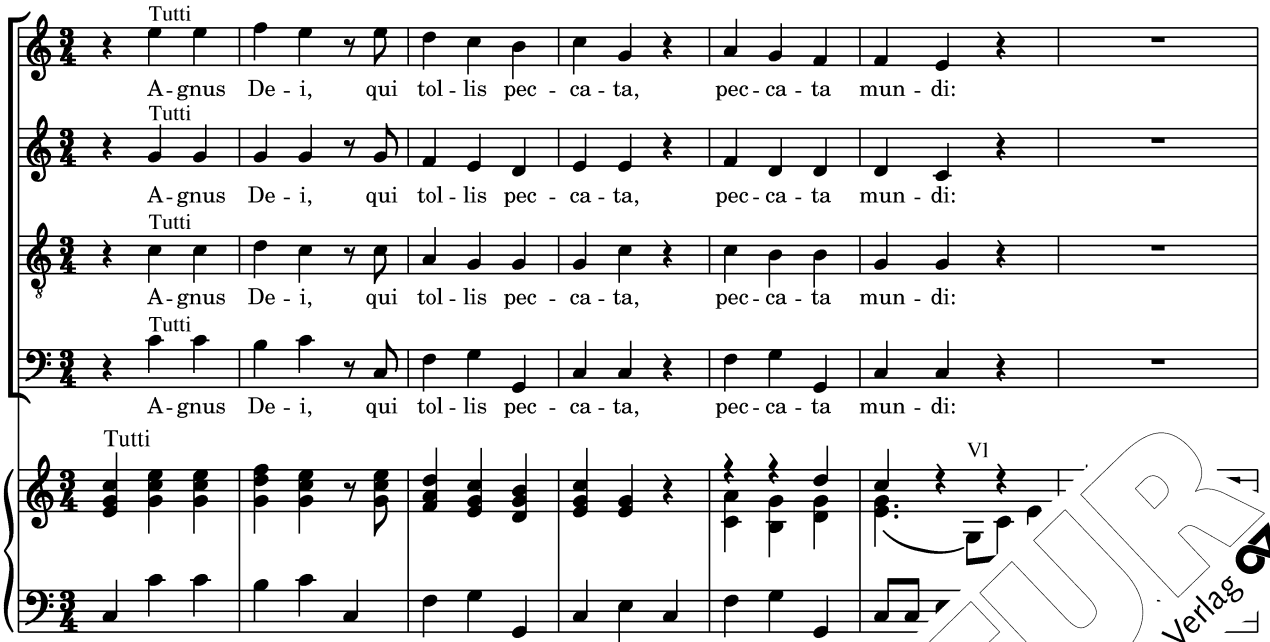
A-gnus De - i, qui tol - lis pec - ca - ta, pec - ca - ta mun - di:

Tutti

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

Tutti

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



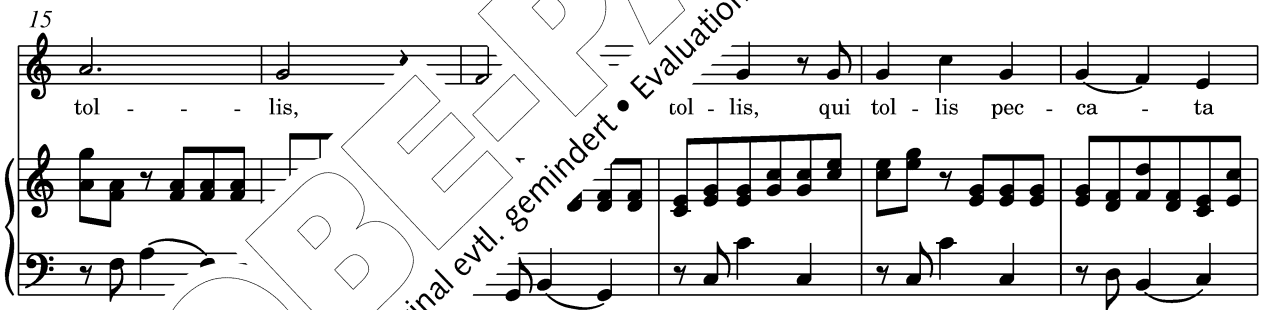
8 Alto solo

A-gnus De - i, qui



15

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



21

- se - re - re, mi



27

re - no - - - bis.

33

39 Tenore Solo

A - gnus De - i, qui tol - - - r

qui

45

tol - lis pec - ca - ta - mun

se - re - re, mi - se -

51

- re no - - - bis.

57

63 Tutti

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

Tutti

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

Tutti

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

Tutti

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

70

pec - - ca - ta mun - - di:

p

pec - - ca - ta mun -

p

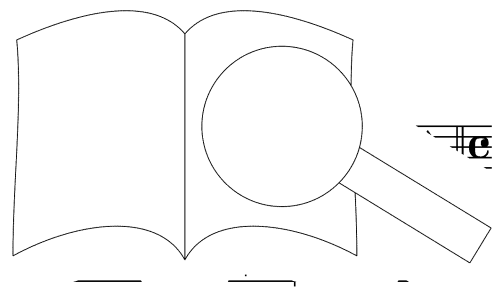
pec - - ca - ta mun -

p

pec - - ca -

VI

p



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Dona nobis pacem

84 Allegro

Musical score for measures 84-87. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "Do - na, do - na no-bis pa - cem, no - bis - pa - cem, pa - cem, pa -". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

Musical score for measures 88-91. The vocal line continues with "Do - na, do - na no-bis pa - cem, no - bis - pa - cem, pa -". The piano accompaniment continues with the same rhythmic patterns as in the previous system.

Musical score for measures 92-95. The vocal line concludes with "na, do - na r pa - cem, pa - cem, pa -". The piano accompaniment ends with a final chord. The word "Tutti" is written below the piano part. A large watermark "PROBEPARTITUR" is overlaid diagonally across the page.

96

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

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

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

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

100

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

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

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

na no - bis pa - - -

104

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

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

do -

cem,

no - bis

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108

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

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

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

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

112

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

cem, no - bi - - - - - na - - - - -

pa - - - - -

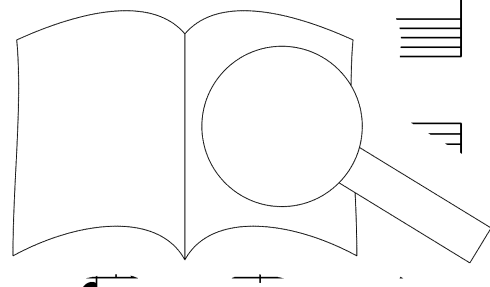
116

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

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

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

cem, pa - - - - -



131

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

pa - - - cem, pa - - -

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

134

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

- - - cem, pa -

cem, do - - na, do - na no -

pa - - - cem, pa -

137

cem, pa - cem, pr

cem, pa

cem,

cem,

p

153

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

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

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

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

156

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

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

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

pa - cem, pa - - - - - cem, pr - - - - - cem, tr

159

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

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

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

do - na no -

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