

Anton
BRUCKNER

Messe d-Moll

WAB 26

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

herausgegeben von / edited by
Knud Breyer

Bruckner vocal
Urtext

Klavierauszug / Vocal score
Ferdinand Löwe, Revision: Claudia Seidl



Carus 27.092/03

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:

Partitur (Carus 27.092),
Klavierauszug (Carus 27.092/03),
Chorpartitur (Carus 27.092/05),
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Vorwort

Die 1864 komponierte *Messe d-Moll* (WAB 26) gehört zu den ersten Werken Anton Bruckners, die nach seiner Lehrzeit bei Otto Kitzler (1834–1915) und während der Bekanntheit mit dem Kapellmeister und Komponisten Ignaz Dorn (1839–1872) entstanden, also von Parteigängern der sogenannten „Neudeutschen Schule“ beeinflusst waren. Während die 1854 komponierte *Missa solennis* noch bis hin zu Themenzitaten ganz der Messtradition Ludwig van Beethovens, Wolfgang Amadeus Mozarts und Joseph Haydns verhaftet war, schlägt die d-Moll-Messe einen neuen Ton an, der bereits den späteren Sinfoniker erkennen lässt. Ein Initialerlebnis für Bruckners Neuorientierung war 1863 der Besuch der Linzer Erstaufführung des *Tannhäuser* von Richard Wagner unter der Leitung von Kitzler.

Entstehung und Aufführungen

Die Anfänge der Arbeit an der *Messe d-Moll* können auf Mai 1864 datiert werden. Vermutlich plante Bruckner ursprünglich, die Messe zum Geburtstag von Kaiser Franz Joseph I. am 18. August präsentieren zu können. Das Vorhaben, die Komposition in nur drei Monaten zu vollenden, erwies sich aber als zu ambitioniert. Nachdem Anfang Juli nur das *Gloria*, mit dem Bruckner seine Arbeit begonnen hatte, und das *Kyrie* vorlagen, konnte Bruckner die übrigen Sätze erst im Laufe des Septembers abschließen, dafür aber in rascher Folge. Folglich war das Werk in der immer noch sehr kurzen Zeitspanne von nur vier Monaten vollendet. Die Stimmenauschrift sowie auch eine Partiturabschrift besorgte anschließend Bruckners Linzer Kopist Franz Schimatschek (1812–1877) mit Unterstützung von Gehilfen.

Die Uraufführung der Messe fand am 20. November 1864 unter der Leitung des Komponisten anlässlich des Cäcilienfestes im Alten Linzer Dom (heute Ignatiuskirche) statt. Das Konzert wurde ein großer Erfolg. Noch im Dom wurde Bruckner mit einem Lorbeerkranz geehrt, dessen Atlasschleife in goldenen Lettern eine Sentenz von Moritz von Mayfeld (1817–1904) zierte: „Von der Gottheit einstens ausgegangen – Muß die Kunst zur Gottheit wieder führen.“¹ Die Messe wurde bereits am vierten Adventssonntag desselben Jahres, dem 18. Dezember 1864, als *concert spirituel* im Linzer Redoutensaal wiederholt. Erzherzog Joseph wohnte dieser Aufführung bei. In der Presse annoncierte man wegen der enormen Nachfrage sogar eigens den Verkauf der Sperrsitze. Bruckner selbst war von der enthusiastischen Aufnahme seiner Messe auch bei der zweiten Aufführung eher überrascht. An seinen Freund, den späteren Direktor der Wiener Singakademie, Rudolf Weinwurm (1835–1911) schrieb er am 26. Dezember 1864: „Daß letzteres [das *concert spirituel*] so außerordentlich besucht, ja überfüllt war, sei Dir als Beweis, wie es in der Kirche angesprochen hat, was mich umsomehr wundert, da die Composition sehr ernst und sehr frei gehalten ist.“²

Der Musikkritiker Franz Gamon betonte die wegweisende Bedeutung der Messe: „Herr Bruckner hat nicht nur mit großer Meisterschaft die höchsten Aufgaben der Tonkunst gelöst, sondern auch, und zwar namentlich seine Begabung für den höheren Styl, die Symphonie bewiesen.“³ Und tatsächlich begann Bruckner nach dem Erfolg der Messe an einer ersten Sinfonie zu arbeiten.

Am 10. Februar 1867 wurde die Messe unter der Leitung von Johann Herbeck (1831–1877) in der Wiener Hofburgkapelle im Rahmen des Hochamtes, also als Gottesdienstmusik, aufgeführt. Es war die erste Aufführung eines Werkes von Bruckner in Wien. Bruckner selbst spielte zu diesem Anlass den Orgelpart. Nach der sehr erfolgreichen Aufführung lud das Obersthofmeisteramt Bruckner ein, eine weitere Messe für die Hofburgkapelle zu schreiben. Noch im selben Jahr begann Bruckner mit der Umsetzung und im Folgejahr lag die *Messe f-Moll* (WAB 28) in einer ersten Fassung vor.

Die nächste nachweisbare Aufführung der Messe fand am 11. November 1870 im Salzburger Dom statt. Nach Meinung eines Rezensenten verfolgt die Komposition im Traditionsgewand der Messe eine fortschrittliche Ausdrucksästhetik ohne dabei die herkömmliche formale Balance zu verlieren. Bruckner hatte gezeigt, dass Messkompositionen möglich waren, die sowohl Modernität und Dramatik zur Geltung bringen als auch die Erwartungen eines konservativen Kirchenpublikums befriedigen konnten. Die erste Aufführung außerhalb Österreichs fand am Karfreitag (31. März) 1893 im Stadttheater Hamburg unter der Leitung von Gustav Mahler statt. Gemeinsam mit der *Messe d-Moll* stand Bruckners *Te Deum* auf dem Programm.

Überarbeitung und Drucklegung

In den Jahren zwischen der Komposition 1864 und der Drucklegung 1892 hat Bruckner die Messe mehrfach im Detail überarbeitet. Ziel der Überarbeitung war vor allem eine rhythmisch-metrische Neuordnung, die aber überschaubar blieb. Die Periodenstruktur annähernd der gesamten Messe hat sich Bruckner mittels einer Nummerierung der Takte unterhalb der Systeme vergegenwärtigt.

Durch eine finanzielle Zuwendung des Textilindustriellen und Mäzens Theodor Hämmerle (1859–1930), der die Herstellungskosten übernahm, konnte die *Messe d-Moll* 1892 bei Gross in Innsbruck gedruckt werden. Bruckner war sich der Bedeutung der *Messe d-Moll* für seinen weiteren künstlerischen Werdegang offenbar sehr bewusst. In seiner letzten, unvollendet gebliebenen IX. Sinfonie zitiert er im *Adagio* das „Miserere“ aus dem *Gloria* der Messe und schließt damit einen Kreis.

Berlin, im Juli 2021

Knud Breyer

¹ Zitiert nach August Göllerich/Max Auer, *Anton Bruckner. Ein Lebens- und Schaffensbild* (= Deutsche Musikbücherei 36–39), Regensburg 1922–1937, unveränderter Nachdruck 1974, Bd. 3/1, S. 296.

² Andrea Harrandt, Otto Schneider (Hrsg.), *Briefe von und an Bruckner*, Wien 2009, Bd. 1 (1852–1886), Nr. 641226.

³ N. N. [Franz Gamon], „Messe in D, komponirt von Anton Bruckner“, in: *Linzer Zeitung* vom 29. Dezember 1864, S. 1235.

Foreword

The *Mass in D minor* (WAB 26), composed in 1864, is one of Anton Bruckner's first works to be written after his apprenticeship with Otto Kitzler (1834–1915) and during his acquaintance with the Kapellmeister and composer Ignaz Dorn (1839–1872), and thus influenced by partisans of the so-called "New German School." While the *Missa solemnis*, composed in 1854, was still entirely rooted in the mass tradition of Ludwig van Beethoven, Wolfgang Amadeus Mozart and Joseph Haydn, right down to thematic quotations, the D minor Mass strikes a new note that already reveals the later symphonic composer. An initial experience for Bruckner's reorientation was his visit to the Linz premiere of Richard Wagner's *Tannhäuser* in 1863, conducted by Kitzler.

Origins and Performances

The beginnings of the work on the *Mass in D minor* can be dated to May 1864. Presumably, Bruckner originally planned to be able to present the mass on the birthday of Emperor Franz Joseph I on 18 August. However, the plan to complete the composition in only three months proved to be too ambitious. Only the *Gloria* – with which Bruckner had begun his work – and the *Kyrie* were available at the beginning of July, and Bruckner was only able to complete the remaining movements in the course of September, but then in rapid succession. Consequently, the work was completed in the still very short span of merely four months. Franz Schimatschek (1812–1877), Bruckner's copyist in Linz, supported by assistants, subsequently took care of the transcription of the parts as well as making a copy of the score.

The first performance of the mass took place on 20 November 1864 under the direction of the composer on the occasion of the Cecilia Festival in the Old Linz Cathedral (today St. Ignatius Church). The concert was a resounding success. While still in the cathedral, Bruckner was honored with a laurel wreath, the satin ribbon of which was adorned in gold letters with a sentiment by Moritz von Mayfeld (1817–1904): "From the Godhead once proceeded – Art must return once more to the Godhead."¹ The Mass was repeated as a *concert spirituel* in the Redoutensaal in Linz on the fourth Advent Sunday of the same year, 18 December 1864. Archduke Joseph attended this performance. Because of the enormous demand, the press even advertised the sale of the seats in the stalls. Bruckner himself was rather surprised by the enthusiastic reception of his mass even at the second performance. To his friend Rudolf Weinwurm (1835–1911), the later director of the Vienna Singakademie, he wrote on 26 December 1864: "That the latter [the *concert spirituel*] was so extraordinarily attended, even overcrowded, is proof to you of how it appealed in the church, which surprises me all the more since the composition is very serious and very free."² The

music critic Franz Gamon pointed out: "Mr. Bruckner has not only solved the highest tasks of musical art with great mastery, but has also demonstrated particularly his talent for the higher style, the symphony."³ And indeed, after the success of the Mass, Bruckner began working on his first symphony.

On 10 February 1867, the mass was performed under the direction of Johann Herbeck (1831–1877) at the Imperial Court Chapel in Vienna as part of the High Mass, i.e. as liturgical music for a church service. It was the first performance of a work by Bruckner in Vienna. Bruckner himself played the organ part on this occasion. After the very successful performance, the Office of the Court Chamberlain invited Bruckner to write another mass for the Imperial Court Chapel. Bruckner began working on it that same year, and the first version of the *Mass in F minor* (WAB 28) was completed the following year.

The next verifiable performance of the mass took place on 11 November 1870 in Salzburg Cathedral. In a reviewer's opinion, the composition pursued a progressive expressive aesthetic in the traditional garb of the mass without losing the conventional formal balance. Bruckner had demonstrated that mass compositions were possible that could both showcase modernity and drama and satisfy the expectations of a conservative church audience. The first performance outside of Austria took place on Good Friday (31 March) 1893 at the Stadttheater Hamburg under the direction of Gustav Mahler. Together with the *Mass in D minor*, Bruckner's *Te Deum* was on the program.

Revision and Printing

In the years between its composition in 1864 and its printing in 1892, Bruckner undertook several revisions of details in the Mass. The objective of the revision was above all a rhythmic-metrical reorganization which, however, remained limited. Bruckner visualized the period structure of approximately the entire mass by numbering the measures below the systems.

Thanks to a financial contribution by the textile industrialist and patron Theodor Hämmerle (1859–1930), who covered the production costs, the *Mass in D minor* was printed by Gross in Innsbruck in 1892. Bruckner was obviously very aware of the importance of the *Mass in D minor* for his further artistic development. In his last, unfinished Ninth Symphony, he quoted the "Miserere" from the *Gloria* of the Mass in the *Adagio*, thus completing a circle.

Berlin, July 2021

Knud Breyer

Translation: Gudrun and David Kosviner

¹ Quoted after August Göllerich/Max Auer, *Anton Bruckner. Ein Lebens- und Schaffensbild* (= Deutsche Musikbücherei 36–39), Regensburg, 1922–1937, unaltered reprint 1974, vol. 3/1, p. 296.

² Andrea Harandt, Otto Schneider (eds.), *Briefe von und an Bruckner*, Vienna, 2009, vol. 1 (1852–1886), no. 641226.

³ N. N. [Franz Gamon], "Messe in D, komponirt von Anton Bruckner," in: *Linzer Zeitung*, 29 December 1864, p. 1235.

Messe d-Moll

WAB 26

Anton Bruckner (1824–1896)

Klavierauszug: Ferdinand Löwe (1863–1925)

Revision: Claudia Seidl (*1990)

Kyrie

Alla breve (mehr langsam) *

2 Fl, 2 Ob
2 Clt, 2 Fg
2 Cor, 2 Tr
3 Trb
Timp
Archi

Musical score for measures 1-6. The score is in G minor, 2/4 time. It features a piano (p) accompaniment with a Vc (violin) part in the upper register and a Va (viola) part in the lower register. The Vc part has a *cresc.* marking. The Va part has a *cresc.* marking. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line. Measure numbers 1, 2, 3, 4, 5, and 6 are indicated above the staff.

Musical score for measures 7-12. The score continues from the previous system. It features a piano (p) accompaniment with a Vc (violin) part in the upper register and a Va (viola) part in the lower register. The Vc part has a *mf* marking. The Va part has a *mf* marking. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line. Measure numbers 7, 8, 9, 10, 11, and 12 are indicated above the staff.

Musical score for measures 13-18. The score continues from the previous system. It features a piano (p) accompaniment with a Vc (violin) part in the upper register and a Va (viola) part in the lower register. The Vc part has a *p* marking. The Va part has a *p* marking. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line. Measure numbers 13, 14, 15, 16, 17, and 18 are indicated above the staff.

Musical score for measures 19-24. The score continues from the previous system. It features a piano (p) accompaniment with a Vc (violin) part in the upper register and a Va (viola) part in the lower register. The Vc part has a *p* marking. The Va part has a *p* marking. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line. Measure numbers 19, 20, 21, 22, 23, and 24 are indicated above the staff. The lyrics "Ky - ri - e - e - lei - son, -" are written below the staff.

Musical score for measures 25-30. The score continues from the previous system. It features a piano (p) accompaniment with a Vc (violin) part in the upper register and a Va (viola) part in the lower register. The Vc part has a *pp* marking. The Va part has a *p* marking. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line. Measure numbers 25, 26, 27, 28, 29, and 30 are indicated above the staff. The lyrics "Ky - ri - e - e - lei - son, -" are written below the staff.

* *more/rather slowly*

Aufführungsdauer / Duration: ca. 45 min.

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Urtext
edited by Knud Breyer

25

f *f*

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

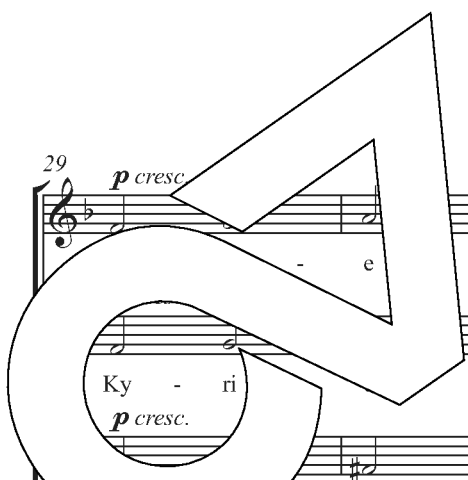
Ky - ri - - e, Ky - ri - - e,

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

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

ff *p* *ff*

f *f*



29

p cresc. *f*

- e e - - le - i - - son.

f

Ky - ri e - - le - i - - son.

f

- e e - - le - i - - son.

f

p cresc. *f*

Ky - ri - e e - - le - i - - son.

f

Legni

Trb *cresc.*

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

Musical accompaniment for measures 33-36, featuring piano and bass staves with various articulations and dynamics.

Ky - e e - - le - i - *f*
 e, - e e - - le - i - *f*
 Ky - ri - e e e - - le - i - *f*
 e, - Ky - ri - e e e - - le - i - *f*

Musical accompaniment for measures 37-40, including piano and bass staves with a trumpet part labeled 'Trb'.

41

B Solo *p*

son. Chri - ste, Chri -

Solo *p*

son. Chri - ste,

son.

son.

f

p Legni

Vc

46

p

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

Solo *p*

Coro *p*

Chri - ste,

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

p

Chri - ste, Chri -

Va

VI

pp

p

+Cb

lei - son, *dim.* e - lei - son, *pp* Chri - ste
 Chri - ste *dim.* e - lei - son, *pp* Chri - ste
 lei - son, Chri - ste *dim.* e - lei - son, *pp* Chri -
 - - ste, Chri - - - - ste,

lei - son, *cresc.* Chri - ste, Chri - ste, *mf* Chri - ste,
 lei - son, *cresc.* Chri - ste, Chri - ste, *mf* Chri - ste,
 - son, *cresc.* Chri - ste e - lei - son. *f*
 Chri - ste e -

61 C

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

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

lei - son.

Legni

p

VI *dolce*

66

70

- ri - e e - lei - son,

Ky - ri - e e - lei - son,

p

Ky - ri - e e - lei - son,

p

Ky - ri - e e - lei - son,

poco *a* *poco* *cresc.*

Ped. * Ped. * Trb

75

cresc. *f*
 Ky - - ri - e e - le - i - son.
cresc. *f*
 Ky - - ri - e e - le - i - son.
cresc. *f*
 Ky - - ri - e e - le - i - son.
cresc. *f*
 Ky - - ri - e e - le - i - son.

f *dim.* *p*
 Trb
pp
 Vc. Cb

82

D

mf
 Ky - ri - e e -
cresc.
 y - ri e - lei - son, e - lei - son, e - le -
mf
 Ky - ri -
p
 Ky - ri - e e - lei - son,

Archi
p *cresc. poco a poco*

E

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

F

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

pp poco a poco cresc.

f
 e e - le - i - son.
f
 e e - le - i - son.
f
 e e - le - i - son.
f
 e e - le - i - son.

Cor *f* 3 3 3 3 3 3
dim. *p*
 Fl. *f*
 Ped.

p molto
 e - le - i - son.
f
 Ky - e - le - i - son.
f
 e - e - le - i - son.
f
 Ky - ri - e e - le - i - son.

p molto cresc. 3 3 3 3
 Trb *f* Trb

ff Ky - ri - e e - le - i - son, *p* Ky - ri - e e -
ff Ky - ri - e e - le - i - son, *p* Ky - ri - e e -
ff Ky - ri - e, Ky - ri - e, Ky - ri - e, *p* Ky - ri - e e -
ff Ky - ri - e, Ky - ri - e, Ky - ri - e, *p* Ky - ri - e e -

Legni *p* Cor

le - i - son, e le - i - son, *dim.*
 le - i - son, *dim.*
 son, e e - i - son, *dim.*
 le - i - son, *dim.*

VI *p* *poco* Vc *a*
 Timp

poco *dim.* *pp*

Gloria

[Intonation: Gloria in excelsis Deo]

Allegro *p* *pp*

Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

p *pp*

Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

p *pp*

Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

p *pp*

Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

Cor

p Va *p* *cresc.*

7

au - da - - mus te. Be - ne - di - - ci - mus

Lau - da - - mus te. Be - ne - di - - ci - mus

ff

Lau - da - - mus te. Be - ne - di - - ci - mus

ff

Lau - da - - mus te. Be - ne - di - - ci - mus

p *ff* Tutti

te. Ad - o - ra - mus te. *ff* Glo - ri - fi - ca - mus, —

te. Ad - o - ra - mus te. *ff* Glo - ri - fi - ca - mus,

te. Ad - o - ra - mus te. *ff* Glo - ri - fi - ca - mus,

te. Ad - o - ra - mus te. *ff* Glo - ri - fi - ca - mus,

dim. *p* *ff* Trb

glo - ri - fi - ca - - - - mus te. **A**

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

glo - ri - fi - - - - mus

glo - ri - - - - te.

Ob dolce

p legato

Va, Vc

p Gra - ti - as a - gi - mus ti - bi pro - pter *ff*

p Gra - ti - as a - gi - mus ti - bi pro - pter *ff*

pro - pter *ff*

pro - pter *ff*

Fl

ma - gnam glo - ri - am tu - - - am.
 ma - gnam glo - ri - am tu - - - am.
 ma - gnam glo - ri - am tu - - - am.
 ma - gnam glo - ri - am tu - - - am.

ff Do - - mi - ne
ff Do - - mi - ne De - - us,
ff Do - - mi - ne De - -

mi - ne De - - us,
 Trib

Rex coe - le - stis, De - us
 Rex coe - le - stis, De - us
 - - us, Rex coe - le - stis, De - us
 Rex coe - le - stis, De - us

sempre stacc.

Pa - ter om - ni - po - tens.
 Pa - ter om - ni - po - tens.
 Pa - ter om - ni - po - tens.
 Pa - ter om - ni - po - tens.

Cor
ff
dim.

B *p*
 Gra - ti - as
 ti - as

Va, Vc
p sempre legato

Solo
 - - bi. Do - mi - ne Solo Fi - li - u - ni - ge - ni - te
 a - gi - mus ti - - bi. Gra - ti - as, gra -
p
 Gra - ti - as ti - bi.
p
 Gra - ti - as ti - bi.

Ob
p *dolce*
 Cor
cresc.

56 Soprano solo

p *pp*

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

Alto solo

- ti - as.

Basso solo

Solo *p*

Do -

dim. *p* *pp* *p*

Clt Ob VI

62 *ritard.* *poco a poco dim.*

- mi-ne De - - us, A - gnus De - i,

a poco dim.

Fg

Coro

- gnus De - - - i,

Coro

A - - gnus De - - - i,

Coro *pp*

A - - gnus De - - - i,

Coro *pp*

A - - gnus De - - - i,

VI

pp

Fi - - li - us Pa - tris. Qui I *p*
 Fi - - li - us Pa - tris. II Qui
 Fi - - li - us Pa - tris.

Ob, Fl *p*
 Fg

tol - lis pec - ca - ta mun - di,
 tol - lis pec - ca - ta mun - di,
 mi - se - re - re - no - bis.
 mi - se - re - re - no - bis.

Cor *pp* Ob

Alto *p* Qui tol - lis pec - ca - ta mun - di, *dim.*
 Qui tol - lis pec - ca - ta mun - di,
 Cor *p* Ob *dim.* Fl *pp* Cor

87 Basso solo *p*

cresc.

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

Ob Fl

p

92 *f*

Qui se - des ad dex - te - ram Pa - tris

Trb

p

97 *p*

- re no - bis, mi - se -

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

Coro *p*

Solo *p*

mi - se - re - re,

VI Ob Fg Clt

101

dim.

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

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

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

dim.

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

Ob

pp

Timp

105

- - bis.

- - bis.

no - -

Fl

p

a poco cresc.

Va

109

Va

113

morendo

pp

Timp

F

Coro *pp*

Je - su Chri - ste,

cresc. Coro *pp*

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

Solo *cresc.* Coro *pp*

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

Coro *pp*

Je - su Chri - ste,

Clt

cresc. *pp* *p poco* *poco*

cresc. Fg *sempre cresc.*

ff

Je -

ff

Je -

ff *ff* Clt, Fg

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

Fl, Ob

Chri - ste. Cum San - cto Spi - ri - tu, in glo - ri - a
 - - su Chri - ste. Cum San - cto Spi - ri - tu, in glo - ri - a
 - - su Chri - ste. Cum San - cto Spi - ri - tu, in glo - ri - a
 - - su Chri - ste. Cum San - cto Spi - ri - tu, in glo - ri - a

Tutti VI
ff

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

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

G Etwa ... *

tris.
 Pa - A - men, a - men,
 tris.
 Pa - tris.

Arch.
 decresc.
 p

* somewhat slower

164

mf A - men, a - men, *p* a - - - men, a -
 a - - - men, a - men, a - men, a -

mf A - men, a - men.

Fg

168

mf a - men, a - - men,
f a - - men,
mf a - - men,
p a - - men, *mf* a - - men, a - -

mf Ob

f a - - men, a - - men, a - - men,
mf a - - men, a - - - - - men, a -
 - - men, a - - men, a - - men, a - - men,
 men, a - - men, a - - men,

Piano accompaniment for measures 171-173, featuring intricate rhythmic patterns in both hands.

- - - - - men, a - - - - - men,
 - - - - - men, - - - - - men,
f a - - men, a - - - - - men,
f a - - - - - men, a - - - - - men,
mf a - - - - -

Piano accompaniment for measures 174-176, including dynamic markings *f* and *mf*, and performance instructions for Flute (Fg) and Cor.

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

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

a - men, a - - - - -

- - - - - men, a - men

Trb

Trb *ff*

- men, a - men, a -

- - - - - men, a -

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

a - men, a - - - - -

Fl, Clt

Cor

Trb

Clt

184

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

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

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

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

Fl, Clt

Tr

Trb

188

men, - - - - - men,

men,

a - - - - - men,

dim.

mf a - men,

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

mf a - -

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

p *poco a poco cresc.*

Ob

men, a - - - - men,

men, a - - - - men,

a - - men, a - - men,

- men, a - - - - men,

gva

Tr

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

Tr
Tutti ff

Trb

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

ff
a - - - - - men, a - - - - - men.
gva
Ped. Ped. Ped. * Ped. *

Credo

[Intonation: Credo in unum Deum]

Moderato

Pa - trem om - ni - po - ten - tem, fa - cto - rem coe - li et

Pa - trem om - ni - po - ten - tem, fa - cto - rem coe - li et

Pa - trem om - ni - po - ten - tem, fa - cto - rem coe - li et

Pa - trem om - ni - po - ten - tem, fa - cto - rem coe - li et

Tutti

f

4

p *cresc.* *ff*

vi - si - bi - li - um om - ni - um,

p *cresc.* *ff*

ter - ra - e, vi - si - bi - li - um om - ni - um,

p *cresc.* *ff*

ter - ra - e, vi - si - bi - li - um om - ni - um,

Clt

dim. *p* *cresc.* *ff*

8

om - ni - um, om - ni - um, et in - vi - si - bi - li - um.

om - ni - um, om - ni - um, et in - vi - si - bi - li - um.

om - ni - um, om - ni - um, et in - vi - si - bi - li - um.

om - ni - um, om - ni - um, et in - vi - si - bi - li - um.

mf

dim. *mf* *p*

12

Et - num Do - mi - num Je - - - sum

Et - num Do - mi - num Je - - - sum

Et in u - num Do - mi - num Je - - - sum

Et in u - num Do - mi - num Je - - - sum

f *cresc.*

16

Chri - stum, Fi - li - um De - - i u - ni -
 Chri - stum, Fi - li - um De - - i u - ni -
 Chri - stum, Fi - li - um De - - i u - ni -
 Chri - stum, Fi - li - um De - - i u - ni -

mf *sempre cresc.* *f*

mf *sempre cresc.* *f*

20

ge - ni - tum. Et ex Pa - tre
 ge - ni - tum. Et ex Pa - tre
 ge - ni - tum. Et ex Pa - tre
 ge - ni - tum. Et ex Pa - tre

B *p* *p* *p* *p*

Va, Vc, Cb
 Cor *sempre dim.* *p*

na - tum an - te om - ni - a sae - cu - la.
 na - tum an - te om - ni - a sae - cu - la.
 na - tum an - te om - ni - a sae - cu - la.
 na - tum an - te om - ni - a sae - cu - la.

Ob, Clt
 sem

ff
 De - um De - - - - o, lu - men de
 De - um De - - - - o, lu - men de
 De - um De - - - - o, lu - men de
 De - um de De - - - - o, lu - men de

Trb
 Timp

lu - - - - mi - ne, De - um

lu - - - - mi - ne, De - um

lu - - - - mi - ne, De - um

lu - - - - mi - ne, De -

- rum De - - - - o

ve - - - - de De - - - - o

- rum de De - - - - o

ve - - - - rum de De - - - - o

ve - - - - ro. Ge - ni-tum, *p*

ve - - - - ro. Ge - ni-tum, *p*

ve - - - - ro. Ge - ni-tum, *p*

ve - - - - ro. Ge - ni-tum, *p*

p

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

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

non fa - ctum, con-sub-stan-ti - a - - - lem

non fa - ctum, con-sub-stan-ti - a - - - lem

p

Pa - - tri: per quem om - ni - a, *mf cresc.* *f.*

Pa - - tri: per quem om - ni - a, *mf cresc.* *f*

Pa - - tri: per quem om - ni - a, *mf cresc.* *f*

Pa - - tri: per quem om - ni - a *mf cresc.* *f*

Legni

cresc.

D

ni - a fa - cta sunt. Qui *p*

om - ni - a fa - cta sunt. Qui *p*

ni - a fa - cta sunt. Qui *p*

om - ni - a fa - cta sunt. Qui *p*

Tr *p* *tr* *tr*

cresc.
 pro - pter nos ho - mi - nes, et pro - pter no - stram sa -
cresc.
 pro - pter nos ho - mi - nes, et pro - pter no - stram sa -
cresc.
 pro - pter nos ho - mi - nes, et pro - pter no - stram sa -
cresc.
 pro - pter nos ho - mi - nes, et pro - pter no - stram sa -

tr *tr* *tr* *tr* *tr* *tr*
poco a poco cresc.

f
 lu - tem de - sce - dit de coe - lis.
 lu - dit de - lis.
 de - sc - dit de coe - - lis.
 lu - te - dit de coe - - lis.

f *dim.*
 Ped. Ped. *

p dim. *pp dim.* *ritard.*

E Adagio

Solo *mf*

Solo *mf* Et in-car-na - tus est de Spi - ri-tu San -

Solo *mf* Et in-car - na - tus est de Spi - ri-tu San -

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

Archi

p

Archi *p*

mf

cto ex Ma - ri a, Ma - a

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

cto ex Ma - ri - a - ri - a Vir - gi -

blo *p* Ex Ma - ri - a, Ma - ri - a Vir - gi -

Ob

Fg

Cor

Ob

Fg

Cor

F

Coro *p*

Coro *p* et in-car - na - tus est,

Coro *p* et in-car - na - tus est,

Coro *pp* et in-car - na - tus est,

Coro *pp*

Coro *p*

Coro *p* et in-car - na - tus est,

Coro *p* et in-car - na - tus est,

Coro *pp* et in-car - na - tus est,

ne,

ne,

et in-car-na - tus est,

legato

Ob

pp

Va

Fg

legato Ob

pp Va

Fg

mf *poco a poco cresc.*
 et in - car - na - tus est de Spi - ri - tu San - cto, de
mf *poco a poco cresc.*
 et in - car - na - tus est de Spi - ri - tu San - cto, de
mf *poco a poco cresc.*
 et in - car - na - tus est de Spi - ri - tu San - cto, de
mf *poco a poco cresc.*
 et in - car - na - tus est

poco a poco cresc.
 Va

f *cresc.*
 Spi - ri - tu San - cto ex Ma - ri - a Vir - gi -
f *decresc.*
 Spi - ri - tu San - cto Ma - ri - a Vir - gi -
f *decresc.*
 Spi - ri - tu San - cto ex Ma - ri - a Vir - gi -
f *decresc.*
 ex Ma - ri - a Vir - gi -

f non legato
 Legni
decresc.

p *pp*
 Et ho - mo, et ho - mo
p *pp*
 ne: Et ho - mo, et ho - mo
p *pp*
 ne: Et ho - mo, et ho - mo
p *pp*
 ne: Et ho - mo

p dim. *pp*
 Ob
 Va

cresc.
fa - ctus est.

cresc.
fa - ctus est.

cresc.
fa - ctus est.

cresc.
fa - ctus est.

Ob

p

pp 3 *sempre cresc.*

VI 6 6 6

Fg

Va, Vc, Cb

ff

Cru - - - ci -

ff

Cru - - - ci -

ff

Cru - - - ci -

ff

Cor, Trb

Tr

3

3

7

- xus e - ti - am pro

fi - - - xus e - ti - am pro

fi - - - xus e - ti - am pro

fi - - - xus e - ti - am pro

ff

no - - - bis: sub Pon - - ti - o Pi -

no - - - bis: sub Pon - - ti - o Pi -

no - - - bis: sub Pon - - ti - o Pi -

no - - - bis: sub Pon - - ti - o Pi -

la - - - to pas sus, pas - sus,

la - - - to pas sus, pas - sus,

la - - - to pas sus, pas - sus,

la - - - to pas sus, pas - sus,

et se - pul - - tus est.

et se - pul - - tus est.

Solo *p* et se - pul - - tus est.

Solo *p* et se - pul - - tus est.

Org *pp* Org *pp* legato

108

K Allegro

Cor

Trb

pp

pp

Cb

Timp

117

VII

Va, Vc

p

cresc.

123

Ob

VII

VI I

VI II

poco a poco cresc.

129

sempre cresc.

Ped.

137

f

Coro *f cresc.*
Et re - sur - re - xit,
Coro *f* Et re - sur - re - xit,
Coro *f* Et re - sur - re - xit,
Et re - sur - re - xit,
cresc.

L Coro *ff*
Et re - sur - re - xit ter - ti -
et re - sur - re - xit ter - ti - a
et re - sur - re - xit ter - ti - a
et re - re - xit ter - ti - a
se - cun - dum Scri - ptu - ras.
di - e, se - cun - dum Scri - ptu - ras.
di - e, se - cun - dum Scri - ptu - ras.
di - e, se - cun - dum Scri - ptu - ras.
Trb
dim.>
dim.>
dim.>
dim.>
dim.

151

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

Tr *f* *m.s.* Clt Legni
dim. Fg

155

et a - dit in coe - lum:
a - scen - dit in coe - lum:
et a - scen - dit in coe - lum:
f
et a - scen - dit in coe - lum:

Tr *f* *m.s.* *dim.*

f *cresc.* *ff*

se - - det, se - - det ad dex - te - ram

se - - det, se - - det ad dex - te - ram

se - - det, se - - det ad dex - te - ram

se - - det, se - - det ad dex - te - ram

f *cresc.* *ff*

Trb

Pa - - - tris.

Pa - - - tris.

Pa - - - tris.

Pa - - - tris.

Trb

ff *ff* *ff* *ff*

Et i - te - rum ven -

Et i - te - rum ven -

Et i - te - rum ven -

Et i - te - rum ven -

sempre ff

Trb

tu - - rus est
 tu - - rus est
 tu - - rus est

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

Tr, Trb

ff *ff* *ff* *ff*

m.d. *m.s.* *fp*

mf *poco a poco cresc.*
mf *poco a poco cresc.*
mf *poco a poco cresc.*

ju - di - ca - - -
 ju - di - ca - - -
 ju - di -
 ju - di -

tr *poco a poco cresc.* *Trb* *mf*

re, ju - di - ca - re,
 re, ju - di - ca - re,
 ca - re, ju - di - ca - re,
f poco a poco cresc.
 ju - di - ca - re, ju - di

Trb

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

Trb

190

re - gni non e - rit fi - nis,

re - gni non e - rit fi - nis,

re - gni non e - rit fi - nis,

re - gni non e - rit fi - nis,

ff

ff



193

O

- jus re - gni non e - - -

cu re - gni non e - - -

jus re - gni non e - - -

cu - jus re - gni non e - - -

tr *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

Cor

- - rit fi - - - - -
 - - rit fi - - - - -
 - - rit fi - - - - -
 - - rit fi - - - - -

Legni

tr tr tr tr tr tr tr tr

- - nis,
 - - nis,
 - - - - nis,
 - - - - nis,

tr tr tr tr tr tr tr

Tib

202

cu - - - - jus

cu - - - - jus

cu - - - - jus

cu - - - - jus

ff

205

re - gni non e - - rit fi - - nis.

re - gni non e - - rit fi - - nis.

re - gni e - - rit fi - - nis.

re e - - rit fi - - nis.

decresc.

209

dim.

p sempre dim.

211

pp

ritard.

f
 Et in Spi - ri - tum San - ctum, Do - mi - num, et vi - vi - fi -
 Et in Spi - ri - tum San - ctum, Do - mi - num, et vi - vi - fi -
 Et in Spi - ri - tum San - ctum, Do - mi - num, et vi - vi - fi -
 Et in Spi - ri - tum San - ctum, Do - mi - num, et vi - vi - fi -

p
 qui ex Pa - - tre
 can - qui ex
 tem: qui ex Pa - - tre
 can - tem: qui ex

Fi - - li - o - que pro - ce - dit.

Pa - tre Fi - li - o - que pro - ce - dit.

Fi - li - o - que pro - ce - dit.

Pa - tre Fi - li - o - que pro - ce - dit.

tr *pp*

Solo *p* tre et Fi - li -

Solo *p* Qui cum Pa - tre et

Solo *p* Qui cum Pa - tre, cum Pa - tre et

Solo *p* Qui cum Pa - tre et

Coro *p* *f*

o si - mul ad - o - ra - tur, et con -

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

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

Fi - li - o si - mul ad - o - ra - tur, et con -

Archi *f*

Solo *p* *poco a poco cresc.*

glo - ri - fi - ca - tur: qui lo - cu - tus lo -

- ri - fi - ca - tur: o lo - cu - tus est, qui lo -

- ri - fi - ca - tur: i lo - cu - tus est, qui lo -

glo - ca tur: qui lo - cu - tus est, qui lo -

p Cor *sempre cresc.*

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

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

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

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

mf *p*

246

251

R

Coro *f*

Et u - - nam san - ctam ca -

f

255

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

cle - si - am. Con - fi - te - or u - num ba -
 cle - si - am. Con - fi - te - or u - num ba -
 cle - si - am. Con - fi - te - or u - num ba -
 cle - si - am. Con - fi - te - or u - num ba -

musical accompaniment for measures 259-262

ptis - - - ma in re - si -
 ptis - - - ma in re - mis - si -
 ptis - - - ma in re - mis - si -
 ptis - - - ma in re - mis - si -

musical accompaniment for measures 263-266

o - nem pec - ca - to - - - rum.
 o - nem pec - ca - to - - - rum.
 o - nem pec - ca - to - - - rum.
 o - nem pec - ca - to - - - rum.

musical accompaniment for measures 267-270

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

ff Et ex - spe - cto re - sur-re-cti - o - nem *pp* mor - tu -

ff Et ex - spe - cto re - sur-re-cti - o - nem *pp* mor - tu -

ff Et ex - spe - cto re - sur-re-cti - o - nem *pp* mor - tu -

Tutti *ff*

Clf, Fg

Vc, Cb

mf o - rum. Et vi - - tam ven - tu - ri

mf Et vi - - tam ven - tu - ri

f Et

o - rum. Et vi - tam ven -

p Clt

poco a poco cresc.

Timp

283

Et vi - tam

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

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

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

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

Tr, Cor

287

cu - li. A - men,

sae - li. A - men,

A - men, a - men,

A - men, a - men,

Tr, Cor

291

ff
a - - - men, a - -

ff
a - - - men, a - -

ff
a - men, a - - - men,

ff
a - men, a - -

ff

8va

Tr

295

men,

dim.

dim.

dim.

dim.

men, a - - -

(8va)

Trb

dim.

T

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

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

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

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

Archi

pp dim. ff

VI

men. Et vi - tam

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

men. Et vi - - tam

men. Et vi - tam

Clf, Cor

312

I

Et vi - tam

ff

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

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

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

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

Fg

Trb

316

- li.

men.

men.

sa - li.

A - - - - - men.

- - - - - cu - li.

A - - - - - men.

Ped.

* V.

Sanctus

Maestoso

p *cresc.*
San - - - ctus, San - - -
p *cresc.*
San - - - ctus, San - - -
p *cresc.*
San - - - ctus, San - - -
p *cresc.*
San - - - ctus, San - - -

Ob, Clt VI
p *cresc.*
Va, Vc, Cb Fl

5
San - - - ctus Do - mi - nus *ff*
San - - - ctus Do - mi - nus *ff*
San - - - ctus Do - mi - nus *ff*
San - - - ctus Do - mi - nus *ff*
cresc. *ff*
San - - - ctus Do - mi - nus

cresc. *mf* *ff*

De - us Sa - - - ba - oth.

De - us Sa - - - ba - oth.

De - us Sa - - - ba - oth.

De - us Sa - - - ba - oth.

Ped. * Ped. *ad sc.*

Pleni
Allegro mod.

ff

Ple - ni sunt

ff

Ple - ni sunt

ff

Ple - ni sunt

ff

Ple - ni sunt

Fg, Cor

Cor

Legni

p

ff

Tr

Archi

stacc.

coe - li, coe - li et
 coe - li, coe - li et
 coe - li, coe - li et

coe - li et ter - ra, coe - li et

Trb *8va*

ter - ra glo - tu
 ter - ra lo - tu
 ter - ra glo - ri - a

f cresc. *ff*

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

sim.

29

33

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

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

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

Fl, Ob

Archi

p

ff

Fiat

Fg

Clt

san - na in ex -

38

in ex - cel - sis, *p*

- san - na in ex - cel - sis, ho - *p*

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

cel - sis, ho - san - na, *ff*

Ob

p

ff

ho - san -
 san - na, ho - san -
 san - na, ho - san -
 ho - san - na, ho - san

ff *mf* *ff*

Fl
 Clt Ped.

in e - cel - sis.
 - na in cel - sis.
 in ex - cel - sis.
 - na in ex - cel - sis.

Ped.

Benedictus

Moderato

VI
p legato

5
Fl
Cl
Cl

9
dim.
Ob
p
Fl
dim.
Cl

13
Fl
Cor

Solo *mf*
Be - ne - di - ctus qui - ve - nit, Solo *mf*
qui
Solo *mf*
qui

f
dim.
p
p

Solo
mf

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

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

Ob Clt Cor

Coro *p*

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

Coro *p*

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

Coro *p*

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

Coro *p*

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

p *pp*

Ob Fl Fg

mi - ne Do - mi - ni,

no - mi - ne Do - mi - ni,

ne Do - mi - ni,

no - mi - ne Do - mi - ni,

cresc. *f*

B

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

mf *p* *dim.* *p*
 Fl VI
 Fg Vc *mf*

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

mf *pp*
 Vc *mf* *p*

di - ctus, *p cresc.* be - ne -
 be - ne - di - ctus, *p*
 qui ve - nit, be - ne - di - ctus

cresc. *mf* *p* *mf* *p* *Legni* *Fg*

mf *pp*

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

cresc. *mf*

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

pp

Fl Fg

Solo *f* *p*

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

sempre cresc. *mf* *p*

Cor
 Ob

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

63 *ff*
 be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni.
ff
 be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni.
 Coro *ff*
 be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni.
 be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni.

ff
 Timp *pp*

69 Ob, Clt VI
p

72

pp *cresc.* *sempre cresc.*

Clt Fl

Cor

Fg, Vc, Cb

75

f

78

Alto

E

Be - ne - di - ctus qui

dim.

82

p

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

nit

p

qui ve - nit, qui

p

qui ve - nit, qui

85 *mf*

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

mf

ve - nit, qui ve - nit, qui

mf

ve - nit, qui ve -

mf

ve - nit, qui ve -

Ob *p* VI Clt

88 *p* *cresc.*

be - ne - di - ctus qui

p *cresc.*

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

p *cresc.*

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

p *cresc.*

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

Ob Fl

Fg Clt *cresc.*

91

sempre cresc.

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

p sempre cresc.

Instrumental accompaniment for piano, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

94

p

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

Ob

dim.

p

Fg

dim.

mi - ni.

no - mi - ne Do - mi - ni.

no - mi - ne Do - mi - ni.

no - mi - ne Do - mi - ni.

Va *3* *3* *3* *3*

Cor *pp marcato*

Vc, Cb

100

Piano accompaniment for measures 100-102. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides harmonic support with chords and single notes.

103

Piano accompaniment for measures 103-105. Similar to the previous system, it features a melodic line in the right hand and harmonic accompaniment in the left hand.

106

Vocal staves for measures 106-108. The top staff is for Soprano (S), the middle for Alto (A), and the bottom for Bass (B). The lyrics "Ho -" are visible. Dynamics include *ff*.

Piano accompaniment for measures 106-108. Dynamics include *pp* and *ff*. A trill (tr) is marked in the right hand.

Hosanna
Allegro moderato

Vocal staves for the Hosanna section. The lyrics are: "san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho -". Dynamics include *ff*.

Piano accompaniment for the Hosanna section. Dynamics include *Fg* (Forzando).

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

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

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

ho - san - na, *ff* *p* Ob.

san - na, ho - san

san - na, ho - san

ho - san

ho - san ho - san

ff *m.s.* Ped.

ex - cel - sis.

na in ex - cel - sis.

na in ex - cel - sis.

na in ex - cel - sis.

na in ex - cel - sis.

Ped. *

Agnus Dei

Andante quasi Allegretto

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

Archi *pp* Cor
Cor

7 *cresc.* di:
cresc. mun di:
cresc. di:
cresc. di:
Solo *p*
mun - di: mi - se - re - re no - bis,

Legni *p*

12

A

pp mi - se - re - re no - bis,
pp mi - se - re - re no - bis,
pp mi - se - re - re no - bis,
p *sempre cresc.*

pp *sempre cresc.*

16

B Langsamer *

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

mf *Va*

* slower

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

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

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

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

rall.

p

VI

Ob

din

Fl

Cl

pp

Vc

Tempo I

gnus De - - - i,

mf

gnus De - - - i, qui tol - lis

p

A - gnus De - - - i,

mf

qui

Cl

Fl

cresc.

mf

31

mf

qui tol - lis

mf

qui tol - lis,

mf

qui

tol - lis

Cor

Ob

VI

Fg

34

mf

pec

tol - lis

pec

ca

mf

pec

ca

Vc, Cb

mf

pec

ca

39 *cresc.* *f*

ca - - - ta mun - - -

cresc. *f*

- - - ta mun - - -

cresc. *f*

- - - ta mun - - -

cresc. *f*

- - - ta mun - - -

cresc. Fl

cresc.

41

di:

di:

di:

di:

Solo *p*

mi - se - re - re

dim. *p* Cor

D *pp* *cresc.*

mi - - se - re - re

pp *cresc.*

mi - - se - re - re

pp *cresc.*

mi - - se - re - re

no - bis,

Va

pp Fg

Cl, Cor

no - bis, mi - se -

no - bis, mi - se -

no - bis, mi - se -

mi - se - re - re no - bis,

cresc.

p *cresc.*

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

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

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

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

E *mf* Langsamer

mf

mf

mf

Coro *mf*

Fl *mf*

accelerando

no - bis.

no - bis.

no - bis.

p

poco a poco cresc.

VI

Cl

decresc. sempre dim.
 pec - ca - - - ta mun - di:
decresc. sempre dim.
 pec - ca - - - ta mun - di:
decresc. sempre dim.
 pec - ca - - - ta mun - di:
decresc.
 ca - ta mun - di:

Legni
sempre dim.

78 **G** Dona
 Allegro moderato

do - - - na no - - - bis
p
 do - - - na no - - - bis
p
 do - na

legato sempre
 VI
sempre p
p Cor

82

I *p* do - - - na no - - - bis pa - - - cem, do - - - na

II *p* do - - - na no - - - bis pa - - - cem, pa - - - cem, do - - - na no - - - bis

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

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

Clt

85

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

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

p do - - - na

p do - - - na

Fg, Cor

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

f cresc.
 na no - bis pa - - - -
c. do - no - bis *ff dim.* pa - - - -
 do - - - - na *f cresc.* *ff dim.* pa - - - -
 do - na pa - - - -

f cresc. *ff dim.*

cem, *p*

cem, *p* do - - - - na *p*

cem, *p*

cem, *p*

p VI *p*

Cor

pp *cresc.*

do - - na no - - bis

pp *cresc.*

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

pp *cresc.*

do - - na no - - bis

pp *cresc.*

do - - na no - - bis

VI *pp* *sempre pp*

pa - - - - - cem,

pa - - - - - cem,

pa - - - - - cem,

pa - - - - - cem,

Fl

Cor

Fg

p na no - bis *f* pa - - - -

do - no - bis *f* pa - - - -

p *cresc.* na no - bis *f* pa - - - -

p *cresc.* do - - - na no - bis *f* pa - - - -

cresc.

f

Trb

108

ff

ff

ff

ff

cem,

do - na no - bis

cem,

do - na no - bis

cem,

do - na no - bis

cem,

do - na no - bis

Fl

Legni

f

ff

Ped.

Trb

ff

112

pa

pa

em,

pa - cem,

cem,

pa - cem,

cem,

dim. *pp*
Cor

Timp

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

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

VI
Fg
Archi
pp

- zuverlässiger Notentext auf Urtext-Basis
- gut spielbarer Klaviersatz
- hochwertige Druckqualität
- komplettes Aufführungsmaterial lieferbar

- reliable editions based on Urtext
- easily playable keyboard accompaniments
- high-quality printing
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Bach, C. P. E.: Magnificat Wq 215 / BR E4 ⊕	carus plus	33.215/03	Herzogenberg: Die Geburt Christi op. 90		40.196/03
- Heilig Wq 217 / BR F77 ⊕		33.217/03	- Die Passion op. 93		40.197/03
Bach, J. S.: sämtliche Kantaten · complete cantatas			- Erntefest op. 104		40.198/03
- Himmelfahrtsoratorium · Ascension oratorio			Homilius: Johannespassion · St. John Passion		
BWV 11 ⊕	carus plus	31.011/03	- HoWV I.4 ⊕	carus plus	37.103/03
- Messe in h-Moll · Mass in B minor BWV 232 ⊕	carus plus	31.232/03	- Markuspassion · St. Mark Passion HoWV I.10 ⊕		37.110/03
- Johannes-Passion · St. John Passion BWV 245	carus plus		- Passionskantate HoWV I.2 ⊕		37.104/03
- Traditionelle Fassung · traditional version (1739/1749)		31.245/93	- Weihnachtsoratorium · Christmas oratorio		
Fassung · version II (1725)		31.245/53	- HoWV I.1 ⊕	carus plus	37.105/03
Fassung · version IV (1749)		31.245/03	Mauersberger: Christvesper RMWV 7		7.201/03
- Magnificat in D BWV 243 ⊕	carus plus	31.243/03	Mendelssohn: Christus MWV A 26 (Teil 1/Part 1)	carus plus	40.169/03
- Markus-Passion · St. Mark Passion BWV 247 ⊕		31.247/03	- Christus MWV A 26 (Teil 2/Part 2)	carus plus	40.170/03
- Matthäus-Passion · St. Matthew Passion BWV 244	carus plus	31.244/03	- Der 42. Psalm · Psalm 42 MWV A 15 ⊕	carus plus	40.072/03
- 4 Missae in F, A, g, G BWV 233–236		31.233/03–31.236/03	- Elias · Elijah MWV A 25 ⊕	carus plus	40.130/03
- Osteroratorium · Easter Oratorio BWV 249 ⊕		31.249/03	- Hymne „Hör mein Bitten“ · „Hear my prayer“		
- Weihnachtsoratorium · Christmas Oratorio			MWV B 49 ⊕	carus plus	40.131/03
- BWV 248	carus plus	31.248/53	- Lauda Sion MWV A 24 ⊕	carus plus	40.077/03
Beethoven: Missa in C op. 86 ⊕	carus plus	40.688/03	- Lobgesang. Sinfonie-Kantate MWV A 18 ⊕	carus plus	40.076/03
- Missa solemnis op. 123 ⊕	carus plus	40.689/03	- Magnificat in D MWV A 2 ⊕	carus plus	40.484/03
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- Der 13. Psalm ⊕		40.182/03	MWV A 7 ⊕	carus plus	40.131/03
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- Schicksalslied op. 54		10.399/03	Mozart: Sämtliche geistliche Werke · complete sacred vocal works		
Bruckner: Te Deum	carus plus	27.190/03	- Davide penitente KV 469		40.060/03
Buxtehude: Also hat Gott die Welt geliebt BuxWV 5 ⊕		36.010/03	- Exsultate, jubilate KV 165		40.767/03
- Das Jüngste Gericht ⊕		36.019/03	- Missa in c (Waisenmesse) KV 39		40.614/03
- Membra Jesu nostri ⊕		36.013/03	- Missa brevis (Kleine Messe) KV 39	carus plus	40.623/03
Cherubini: Krönungsmesse · Messe solennelle in G		40.087/03	- Missa brevis (Kleine Messe) KV 39	carus plus	40.625/03
- Requiem in c ⊕	carus plus	40.086/03	- Missa in C (Spätmesse (Spätparaw))		
Dvořák: Messe in D op. 86 ⊕	carus plus	40.651/03	KV 220	carus plus	40.626/03
- Stabat Mater op. 58, Bearb. für Kammerorch.	carus plus	27.215/53	- Missa in C (Krönungsmesse (Cantation Mass))		
Fauré: Requiem op. 48 (version symphonique, 1910)	carus plus	27.311/03	KV 317	carus plus	40.618/03
- Requiem op. 48 (avec petit orchestre, 1888)		27.312/03	- Missa solemnis in c KV 317	carus plus	40.619/03
Franck, César: Die Sieben Worte · The Seven Words		40.011/03	- Missa in c KV 427 · Christus/Wolf ⊕	carus plus	51.651/03
- Messe in A op. 12		40.610/03	- Missa in c KV 427 · Levin		51.427/03
Gounod: Requiem in C op. posth.		27.312/03	- Missa in c KV 427 · Maunder		40.620/03
- Messe solennelle de sainte Geneviève		27.095/03	- Requiem KV 626 · Levin		51.626/53
Händel: Alexander's Feast	carus plus	55.075/03	- Requiem KV 626 · Süßmayr	carus plus	40.630/03
- Brockes Passion HWV 42	carus plus	55.048/03	- Vesperae solennes de Confessore KV 339 ⊕	carus plus	51.626/03
- Israel in Egypt	carus plus	55.054/53	Puccini: Messa a 4 voci (Messa di Gloria) SC 6	carus plus	40.645/03
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- Messias HWV 56 ⊕	carus plus	55.056/03	- Missa in A op. 126		
- Ode for St. Cecilia's Day (Cäcilienode)			- für Frauenchor · for women's choir ⊕	carus plus	50.126/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Missa in B op. 172 für Männerchor · for men's choir ⊕	carus plus	50.172/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Messe in C op. 169		50.169/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Requiem op. 60		50.060/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Stabat Mater op. 16		50.016/03
- Ode for St. Cecilia's Day (Cäcilienode)			Rossini: Petite Messe solennelle ⊕	carus plus	40.650/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Messa di Rimini		40.674/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Miserere		40.805/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Stabat Mater	carus plus	70.089/03
- Ode for St. Cecilia's Day (Cäcilienode)			Ryba: Missa pastoralis bohémica		40.678/03
- Ode for St. Cecilia's Day (Cäcilienode)			Saint-Saëns: Oratorio de Noël ⊕	carus plus	40.455/03
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- Ode for St. Cecilia's Day (Cäcilienode)			Schubert: Sämtliche geistliche Vokalwerke · complete sacred vocal works		
- Ode for St. Cecilia's Day (Cäcilienode)			- Magnificat in C D 486 ⊕	carus plus	70.053/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Messe in G D 167	carus plus	40.675/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Messe in As D 678	carus plus	40.659/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Messe in Es D 950 ⊕	carus plus	40.660/03
- Ode for St. Cecilia's Day (Cäcilienode)			Schütz: Weihnachts-Historie ⊕	carus plus	20.435/03
- Ode for St. Cecilia's Day (Cäcilienode)			Suppè: Missa pro defunctis, Requiem		40.085/03
- Ode for St. Cecilia's Day (Cäcilienode)			Telemann: Die Tageszeiten ⊕		39.137/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Donner-Ode		39.142/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Hosianna dem Sohne David		39.117/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Machet die Tore weit ⊕	carus plus	39.105/03
- Ode for St. Cecilia's Day (Cäcilienode)			Verdi: Requiem	carus plus	27.303/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Stabat Mater		27.294/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Te Deum		27.194/03
- Ode for St. Cecilia's Day (Cäcilienode)			Vivaldi: Beatus vir (Ps 111) RV 597 ⊕		40.012/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Credo RV 591 ⊕	carus plus	40.004/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Dixit Dominus (Ps 109) RV 594 ⊕		40.007/03
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- Ode for St. Cecilia's Day (Cäcilienode)			- Magnificat RV 610 ⊕	carus plus	40.002/03