

Johann Nepomuk

HUMMEL

Messe in B

op. 77

per Coro SATB

2 Oboi, 2 Fagotti, 2 Clarini, Timpani

2 Violini, Viola und Basso continuo

oder

2 Violini, Viola, Organo obl. und Basso con'

ad libitum: 2 Oboi, 2 Fagotti, 2 Clarini, 7

herausgegeben von / edité

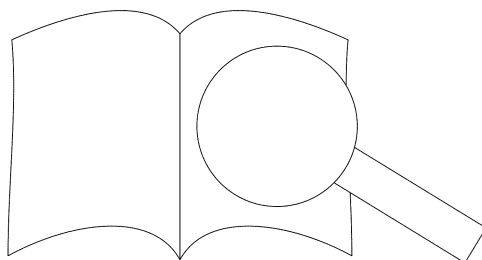
Mario Aschauer

herauszug / Vocal score

Paul Horn



Carus 40.664.



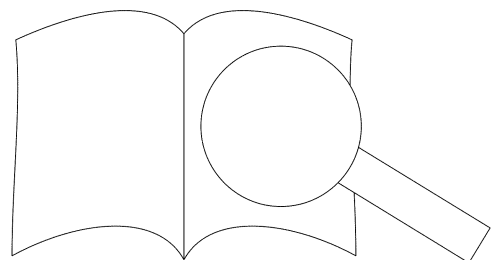
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Inhalt

Vorwort / Foreword	3
Kyrie	
1. Kyrie	5
Gloria	
2. Gloria in excelsis Deo	10
3. Qui tollis peccata mundi	16
4. Quoniam tu solus Sanctus	19
Credo	
5. Credo	29
Sanctus	
6. Sanctus Dominus Deus	49
7. Pleni sunt coeli	49
Benedictus	
8. Benedictus	53
Agnus Dei	
9. Agnus Dei	63
10. Dona nobis pacem	66

Zu diesem Werk ist folgendes Material vor:
Partitur (Carus 40.664/01), Vokalpartitur (Carus 40.664/03),
Chorpartitur (Carus 40.664/02) und komplettes Orchestermaterial
(Carus 40.664/05).
Die Originalpartitur ist in Ergänzung zum Ersatz-
material erhalten.

The following material is available:
Score (Carus 40.664/01), vocal score (Carus 40.664/03),
chorus score (Carus 40.664/02), and complete orchestral material
(Carus 40.664/05).
The original score is included with the original
additions required for the substitution of
wind instruments is included with the orchestral
material.



Vorwort

Johann Nepomuk Hummels (1778–1837) Tätigkeit als Konzertmeister der Kapelle von Nikolaus Fürst von Esterházy in den Jahren zwischen 1804 und 1811 begann glanzvoll mit der Uraufführung seines Trompetenkonzerts (WoO 1) und einer von ihm geleiteten Aufführung von Haydns *Schöpfung*. Der weitere Verlauf seiner Anstellung war jedoch hauptsächlich geprägt von Kontroversen, Anfeindungen und disziplinären Schwierigkeiten, die letztlich auch zu seiner Entlassung führten. Die Nachwelt verdankt dieser Periode in Hummels Karriere immerhin den größten Teil seiner geistlichen Musik – darunter die vorliegende *Messe in B-Dur*.

Das Autograph enthält zwei eigenhändige Datierungen Hummels: In der rechten oberen Ecke der ersten Seite vermerkte Hummel „di me Giov. Nep. Hummelp [mp = manu propria, eigenhändig] [1]810“ und am Ende des *Agnus Dei* „Laus Deo. [= Lob sei Gott] | 10. Nov. [1]810“. Auch ein Verzeichnis aller Kirchenmusikdienste der Fürstlich-Esterházy'schen Kapelle für das Jahr 1810 belegt, dass die *Messe in B* am 4. Dezember 1810 zum ersten Mal geprobt wurde und dass es sich dabei um eine „neue Meß“ gehandelt habe. Eine weitere Probe folgte am 15. Dezember, bevor sie tags darauf in einem „solemn[e] Hochamt“ in der Kapelle des Eisenstädter Schlosses zum ersten Mal öffentlich erklang. Die Gradual- und Offertoriumskompositionen stammten ebenfalls von Hummel, das *Te Deum* von Joseph Haydn. Es war dies der Abschluss einer Feierwoche anlässlich des Geburts- und Namenstages des Fürsten, die am 12. Dezember mit der Aufführung einer Messe Joseph Haydns ihren Anfang genommen hatte. So erklärt sich auch der Umstand, dass der für die Uraufführung angefertigte Stimmensatz mit „Messa solenne in Onore di S^{te} Nicolò“ betitelt ist und eine Widmung an die Fürstin trägt: „Composta & Dedicata a Sua Altezza Serenissima Sigr^a Principessa Nicolò Esterházy di Galantha“. A Das Autograph trägt den Titel „Missa da [?] Sti. N^o 1“, der gerne angenommener Zusammenhang mit dem Titel der Fürstin – für den Joseph Haydn einige seiner Messen und Beethoven seine *Messe in B-Dur* komponierte – besteht also nicht.

Nach seinem Weggang von Eisenstadt wurde Hummel zunächst für ein Jahr in Wien, bevor er 1816 nach Stuttgart zum württembergischen Hofkapellmeister ernannt wurde. Diese Stelle brachte ihm ein hohes Ansehen in der Verwaltung und ließ ihn in Stuttgart Opern und Konzerte dirigieren. Trotz dieses hohen Ansehens erschien am 7. März 1817 eine Anzeige des Württembergischen Hofkapellmeisters in der *Wiener Zeitung*, die zur Subskription der *Messe in B-Dur* von Hummelscher Kirchenmusik einlud. Die *Messe in B-Dur* besteht aus 6 Offertorien, einer Litanei und dem *Agnus Dei*. Als erstes Werk war die *Messe in B-Dur* geplant, deren Erscheinen fast ausschließlich in der *Wiener Zeitung* angezeigt wurde. Die Subskriptionsanzeige ist die Messe nicht mehr dem Fürstlichen Hofkapellmeister, sondern Hummels neuem Dienstherrn, König Friedrich von Württemberg, gewidmet. Auch die

Referenz an den Hl. Nikolaus im Titel der Messe entfiel bei der Drucklegung.

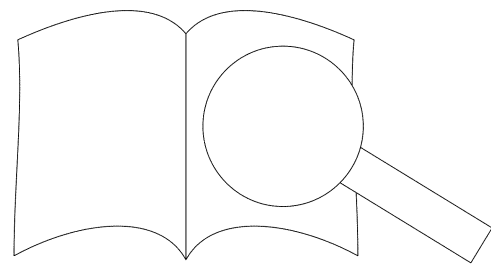
Dafür erschien zusätzlich zu den Vokal- und Instrumentalstimmen auch – vergleichsweise ungewöhnlich zu jener Zeit – eine Partitur der Messe. Den Singstimmen wurde außer den lateinischen Ordinariumsworten ein deutscher Text unterlegt, dessen Autor ungenannt bleibt und bislang nicht ermittelt werden konnte.

Die Subskriptionsanzeige hatte angekündigt, dass Hummel „um die Gemeinnützigkeit zu vermehren“ die Messe „so eingerichtet“ hätte, „dass man selbe nach Umständen entweder nur mit einigen Blasinstrumenten, oder für kleinere Ortschaften ganz mit Hinweglassung derselben bis auf Trompeten und Pauken aufführen kann“. Die Partitur enthält die Organo-Stimme des Stimmensatzes, die Ausgabe für eine Reihe von Passagen, die für Bläserstimmen enthalten, einen Orgelersatz und die Partitur der Messe nicht nur ohne Horn- und Pauken, sondern auch – entgegen der Anzeige – mit Horn- und Pauken.

Die Resonanz in der Zeitungsannonce fiel ausnehmend aus. Die Anzeige konnte sich „durch eben so viel Nutzen, als durch eine reißende, die keine Gewalt in Handhabung hat, die man nicht nur in den Kirchen, sondern auch in den Schulen neben dem vorzüglichen Nutzen der Gattung in neuester Zeit.“

Die Subskriptionsanzeige sei auf das ausführliche Vorwort (S. 664) verwiesen.

Mario Aschauer



Foreword

Johann Nepomuk Hummel (1778–1837) was active as concertmaster of Prince Nikolaus Esterházy's orchestra between 1804 and 1811. His term of employment began splendidly, with the premiere of his Trumpet Concerto (WoO 1) and a performance of Haydn's *Creation* under his direction. The further course of his engagement was, however, marked principally by controversies, hostilities and disciplinary difficulties, which ultimately led to his dismissal. Nevertheless, this period in Hummel's career accounts for the largest part of his sacred music, among others the *Mass in B-flat* at hand.

The autograph displays two dates in Hummel's own hand: in the upper right hand corner of the first page, Hummel writes: "di me Giov. Nep. Hummelp [mp = manu propria, in my own hand] [1]810," and at the end of the *Agnus Dei* "Laus Deo. [= praised be God] | 10. Nov. [1]810." An index of all the church music services of Prince Esterházy's orchestra for the year 1810 also substantiates that the *Mass in B-flat* was first rehearsed on 4 December 1810 and that it was, in fact, a "new mass." A second rehearsal took place on 15 December, one day before it was heard publicly for the first time in a "solemn high mass" in the palace chapel in Eisenstadt. The gradual and offertory music was also composed by Hummel, but the *Te Deum* was by Joseph Haydn. This was the conclusion of a week of festivities celebrating the Prince's birth and name days; the festivities had begun on 12 December with the performance of a mass by Joseph Haydn. This would also explain the circumstance that the set of parts copied for the premiere are titled "Messa solenne in Onore di S^{to} Nicolò" and inscribed with a dedication to the Prince: "Composta & Dedicata a Sua Altezza Ser^{sima} Sig^{ra} Principe Nicolò Esterházy di Galantha". The autograph, likewise, displays the title "Missa dⁱ Sti. Nicolaii." The easily assumed connection with the Princess's name day – for which Joseph Haydn composed some of his later masses and Beethoven his *Mass in F major*, op. 86 – cannot therefore be substantiated.

After leaving Eisenstadt, Hummel worked as music teacher in Vienna for several years. In 1811, upon his appointment as Royal Württemberg Director in Stuttgart in 1811, he found himself at odds with his duties left behind and concertize. Nevertheless, he published the *Musikalische Zeitung* by the Viennese music printer Anton Steiner & Co. in January 1811. In connection to a series of sacred masses, 6 graduals, and the *Te Deum laudamus*. The first edition of the *Mass in B-flat*, the publication of which occurred exactly one year later in the first edition, the mass is no longer dedicated to Prince Esterházy but to Hummel's new employer, King Friedrich I von Württemberg. The reference to the title of the mass was also omitted in the

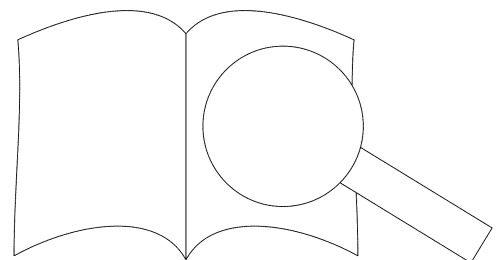
In addition to the vocal and instrumental parts, a score of the mass was published, a very unusual practice at the time. Furthermore, besides the Latin text of the ordinary the vocal parts were furnished with a German text, whose author is not named and to date has not been discovered.

The subscription advertisement had announced that "To increase the general usefulness" Hummel had "arranged" the mass in such a way that „depending upon the circumstances it can be performed either with only a few wind instruments, or in smaller villages, save for the trumpets and timpani, by omitting these altogether." Actually, for a number of passages which include the indispensable winds the organo in the set of parts of the first edition contains an obbligato organ part for a performance of the mass not only without woodwind instruments but, as mentioned in the advertisement, also without trumpets and

The reception in the contemporary world was exceptionally positive: The mass was praised by "just as much fire as directed by the experience and application also of the most excellent church style," and could be considered as one of the most excellent examples of this genre."

For further information, please refer to the detailed foreword.

Mario Aschauer



Messe in B op. 77

Johann Nepomuk Hummel

1778–1837

Kyrie

Klavierauszug: Paul Horn

1. Kyrie

Andante $\text{♩} = 63$

Soprano

Alto

Tenore

Basso

2 Oboi
2 Fagotti
2 Clarini
Timpani
Archi
Basso continuo

Musical score for the first system of the Kyrie. It includes vocal parts for Soprano, Alto, Tenore, and Basso, and piano accompaniment for strings and woodwinds. The lyrics are: Ky - ri - e e - le - i - son, e - le - i - son, Ky - ri -

Musical score for the second system of the Kyrie. It includes vocal parts and piano accompaniment. The lyrics are: e e - le - i - son, Ky - ri - e. **Tutti**

Musical score for the third system of the Kyrie. It includes vocal parts and piano accompaniment. The lyrics are: le - i - son, e - lei - son, e - le - i - son, e - le - i - son, Ky - ri - e e - le - i - son, e - le - i - son, Ky - ri - e e - le - i - son, e - le - i - son.

Aufführ... / Duration: ca. 35 min.

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edited by
Mario Aschauer

17

f e - le - i - son, Ky - ri - e e - le - i - son. Chri - ste e - *p*

e - le - i - son, Ky - ri - e e - le - i - son. Chri - ste e - *p*

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

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

Arch

f *p*

21

le - i - son, e - le - i - son, Chri - ste e - le - i - son, e -

le - i - son, e - le - i - son, Chri - ste e - le - i - ste e -

Chri - ste e - le son, e -

- i - son, Chri - ste e -

f

Tutti

25

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

le - e - lei - son, e - le - i - son.

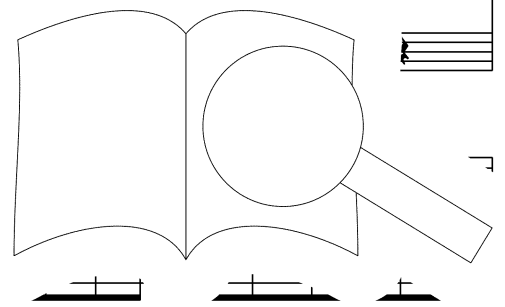
- i - son, e - lei - s

e - lei - son, Chri - ste e - le - i

f

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29

p Chri - - ste e - le - - i -
p Ky - ri - e e - lei - - son. Chri - - ste e - le - - i -
p Chri - - ste e - le - - i -
p Chri - - ste e - le - - i -

33

son. *f* Ky - ri - e e - le - i - son, e - le - i - son, *f*
 son. *f* Ky - ri - e e - lei - son, e - le - i - son, *f*
 son. *f* Ky - ri - e e - le - i - son, e - le - i - son, *f*
 son. *f* Ky - ri - e e - lei - i - son, e - lei - son,

38

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

42

p Chri - ste e - le - i - son, *f* e - lei - son, *ff* e - le - i - son.

p Chri - ste e - le - i - son, *f* e - lei - son, *ff* e - le - i - son.

p Chri - ste e - lei - son, *f* e - lei - son, *ff* e - le - i - son.

p Chri - ste e - lei - son, *f* e - lei - son, *ff* e - le - i - son.

p *sf* *sf* *sf* *ff* *p* Ob.

47

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

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

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

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

pp *cresc.* Tutti

52

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

f Ky - ri - e - i - son, e - lei - son. Chri - ste e -

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

f son, e - le - i - son, e -

f e -

57

p *cresc.* *f*

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

le - i-son, e - lei - son, e - le - i-son, e - le - i - son.

Chri-ste e - le - i-son, e - le - i - son.

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

62

p

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,

66

le - - i - son.

le - - i - son.

le - - i - son.

son, Ky - ri - e e - le

Gloria

2. Gloria in excelsis Deo

Allegro con spirito ♩ = 126

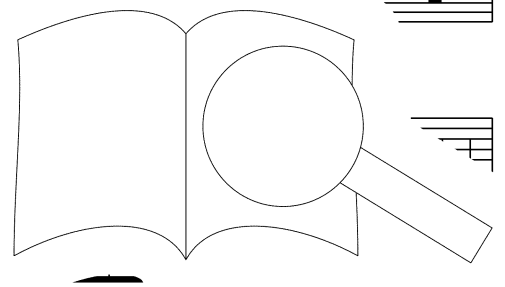
Piano introduction in G major, 3/4 time. The right hand features chords and melodic fragments with trills (tr), while the left hand plays a rhythmic accompaniment of eighth notes.

Vocal entries for Soprano, Alto, Tenor, and Bass. Each part begins with a fermata followed by the lyrics "Glo - ri-a, glo -". The dynamics are marked *ff* (fortissimo).

Piano accompaniment for the vocal entries, continuing the rhythmic pattern from the introduction with trills in the right hand.

Vocal entries for Soprano, Alto, Tenor, and Bass. The lyrics are: "glo - - - - - sis De - - - - - o.", "glo - - - - - cel - sis De - - - - - o.", "glo - - - - - ex - cel - sis De - - - - - o.", and "-a in ex - cel -". The dynamics are marked *ff*.

Piano accompaniment for the vocal entries, continuing the rhythmic pattern with trills in the right hand.



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11

p

Et in ter - ra pax

bo - nae,

p

Et in ter - - ra pax ho - mi - ni - bus

Et in ter - ra pax bo - nae,

Archi

16

bo - nae vo - lun - ta - tis. Lau-da-mus te

bo - - nae vo - lun - ta - tis. Lau-d- ci-mus

bo - nae vo - lun - ta - tis. ne-di - ci-mus

bo - nae vo - lun - ta - tis. Be - ne - di - ci-mus

Tutti

20

p

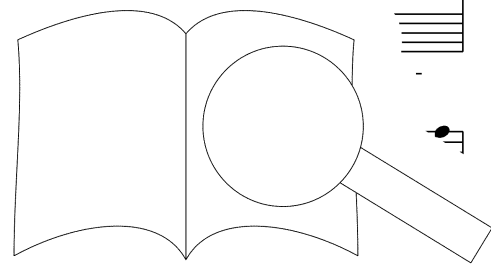
te. Ad - mus te. Glo - ri - fi -

p

te. Ad - mus te. Glo - ri - fi -

te. ra - - - mus te

o - ra - - - mus



23

ca - - - - - mus te. Lau - da - mus
 ca - - - - - mus te. Lau - da - mus
 Lau - da - mus te.
 ca - - - - - mus te. Lau - da - mus

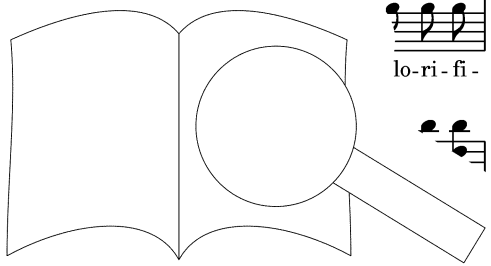
25

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

27

ra - mus te. a - - - - mus, glo-ri - fi - ca-mus te, glo-ri - fi -
 ra - n. ri - fi - ca - - - - mus, glo-ri - fi - ca-mus te, glo-ri - fi -
 te. Glo-ri - fi - ca - - - - mus te, glo-ri - fi -
 mus te. Glo-ri - fi - ca - - - - lo-ri - fi -

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31

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

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

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

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

35

sf Gra - ti-as, *sf* gra - ti-as *p* a - - gi-mus

sf Gra - ti-as, *sf* gra - ti-as *p* a - - ti-

sf Gra - ti-as, *sf* gra - ti-as *p* a - - us

sf Gra - ti-as, *sf* gra - ti-as *p* a - - ti-bi

fp *p* *fp* Archi

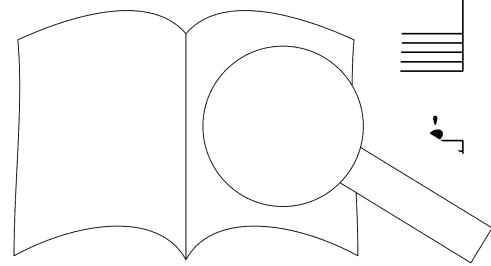
39

pro - - r - - am glo - ri - am tu - am.

pro - - gnam glo - ri - am tu - am.

pre - - gnam glo -

ma - - gnam glo -



43

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

Archi

47

le - stis, De - us Pa - ter o
 le - stis, De - us Pa - ter
 le - stis, De - us Pa - ter
 De - us te. nni - pot -

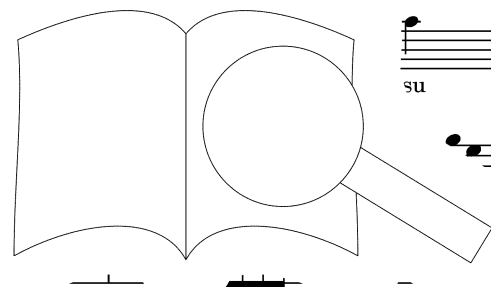
pot -

51

ens. D
 ens.
 ens.
 - ne Fi - li u - su
 - mi-ne Fi - li u - su

su

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54

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

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

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

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

57

De - i, A - gnus De - - - - i,

De - i, A - gnus De - - - - i,

De - i, A - gnus De - - - - i,

De - i, A - gnus De - - - - i,

60

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

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

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

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

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64

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

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

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

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

ff

67

tris.

tris.

tris.

tris.

p

3. Qui tollis

71 **Larghetto** ♩ = 92

Qui tol - lis pec-ca-ta

Qui tol - lis pec-ca-ta

Qui tol - lis pec-ca-ta

c-ca-ta

p

76

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

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

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

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

81

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

re - re no - bis. Qui tol - lis pec-ca-ta mun - ca - ta

re - re no - bis. Qui tol - lis pec-ca-ta lis pec-ca-ta

re - re no - bis. Qui tol - lis pe i tol - lis pec-ca-ta

86

mun - di, de-pre-ca-ti - o-nem no - stram. Qui

mun - di, - ci-pe de-pre-ca-ti - o-nem no - stram. Qui

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

- ci-pe, sus - ci-pe c Qui

4. Quoniam

Tempo I

106 *f*

Quo - ni-am tu so - lus San - ctus. Tu so - lus Do - mi-nus. Tu so - lus Al -

Quo - ni-am tu so - lus San - ctus. Tu so - lus Do - mi-nus. Tu so - lus Al -

Quo - ni-am tu so - lus San - ctus. Tu so - lus Do - mi-nus. Tu so - lus Al -

Quo - ni-am tu so - lus San - ctus. Tu so - lus Do - mi-nus. Tu so - lus Al -

Tutti

109

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

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

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

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

112

Cum Spi - ri-tu, in glo - cto Spi - ri-tu, in glo -

ri - tu, in glo - ri - a De - ri - tu, in glo - ri - a De -

Spi - ri-tu, in glo - cto Spi - ri-tu, in glo -

115

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

119

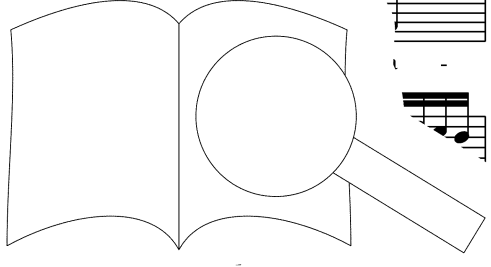
Fuga

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

VI II

122

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



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125

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

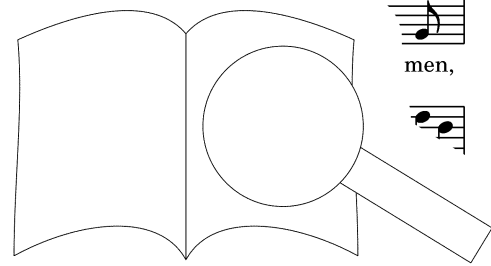
128

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

131

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

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134

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

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

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

a - men, a - - - men,

137

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

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

men, a - - - men,

140

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

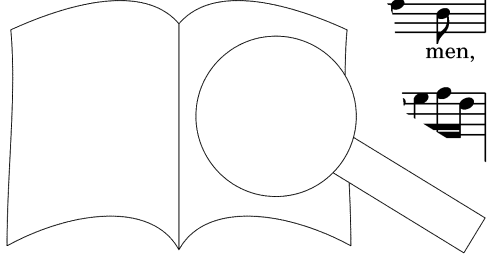
- men, a - - - men, a - men,

a - men, a - - - men,

a - men, a - men,

men,

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152

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

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

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

a - men, a -

155

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

a - - - men, a - - - men

men, a - - - men, a -

men, a - - - men, a

158

a - - - men,

men, a

a - - - men, a - - -

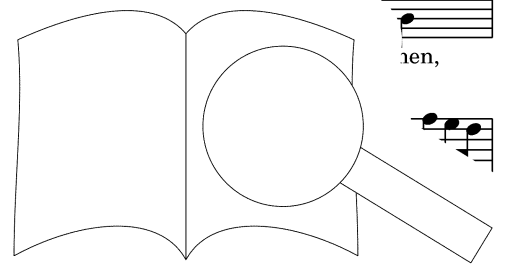
a - men, a

a - men,

men,

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161

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

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

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

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

164

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

men, a - - - - men

men, a - - - - men,

a - - - -

167

men, a - - - - men,

a - - - - men,

a - - - - men,

a - - - - men,

170

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

174

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

177

a - - - - - men, a

179

men, a

men, a

men, a

men, a

fp cresc. *fp* *fp*

181

men, a

men, a

men, a

men, a

ff *ff* *ff* *ff*

183

men, a

men, a

mer a

men, a

PROBEPARTITUR

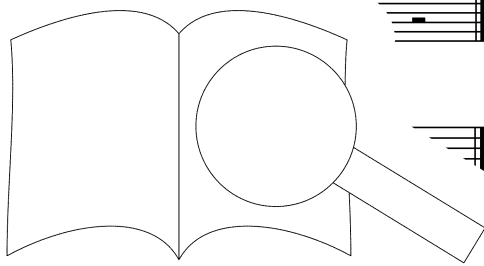
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Musical score for measures 185-186. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics for all parts are: "men, a - - - men,". The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Musical score for measures 187-188. It consists of four vocal staves and a piano accompaniment. The lyrics for all parts are: "a - - - men, a - - - men, a". The piano accompaniment continues with a similar eighth-note pattern, transitioning to a more active eighth-note melody in the right hand for the second measure.

Musical score for measures 190-191. It consists of four vocal staves and a piano accompaniment. The lyrics for all parts are: "men, a - - - men, a - men, a - men." in measure 190 and "men, a - - - men, a - men." in measure 191. The piano accompaniment includes a section marked with a cross symbol (+) in measure 190.

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5. Credo

Credo

Allabreve $\text{♩} = 104$

f
Cre - do in u - num De - um, Pa - trem o - mni - pot - en - tem,
Cre - do in u - num De - um, Pa - trem o - mni - pot - en - tem,
Cre - do in u - num De - um, Pa - trem o - mni - pot - en - tem,
Cre - do in u - num De - um, Pa - trem o - mni - pot - en - tem,
Ob, Fg

9
fa - cto - rem coe - li et ter - rae, vi - si - bi - li - um
fa - cto - rem coe - li et ter - rae, vi - si - bi -
fa - cto - rem coe - li et ter - rae, vi - si
fa - cto - rem coe - li et ter - rae, vi - si - bi - li - um,
fa - cto - rem coe - li et ter - rae, vi - si - bi - li - um,
+ A

16
et in - vi
et :
si - bi - li - um.
- li - um.
si - bi - li - um.
Tutti

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22

f Et in u - num Do - mi - num Je - sum Chri - stum, *p* Fi - li - um

f Et in u - num Do - mi - num Je - sum Chri - stum, *p* Fi - li - um

f Et in u - num Do - mi - num Je - sum Chri - stum, *p* Fi - li - um

f Et in u - num Do - mi - num Je - sum Chri - stum, *p* Fi - li - um

Ob, Fg Archi

28

De - i u - - ni - ge - ni - tum. Et

De - i u - - ni - ge - ni - tum.

De - i u - - ni - ge - ni - tum. ex - tre,

De - i u - - ni - ge - ni - tum. Pa - tre,

33

et na - - tum an - te o - mni - a

Et na - - tum an - te o - mni - a

- tre na - - t

Pa - tre na - -

ni - a

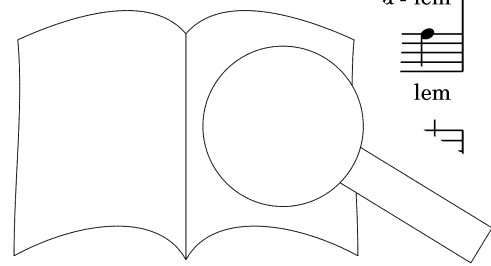
ni - a

ff sae - - - - - cu - la. De - um ve - rum de
ff sae - - - - - cu - la. De - um ve - rum de
ff sae - - - - - cu - la. Lu - men de lu - mi - ne, de
ff sae - - - - - cu - la. De - um de De - o, de

De - o ve - - ro.
 De - o ve - - ro.
 De - o ve - - ro.
 De - o ve - - ro. *Archi*

- ctum, *p* con - sub - stan - ti - a - lem
p ni - tum, non fa - ctum, *p* con - sub - stan - ti - a - lem
 tum, non fa - ctum, a - lem
 - ni - tum, non fa - ctum, lem

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56

Pa - - - - - tri: per quem o - mni - a

Pa - - - - - tri: per quem o - mni - a

Pa - - - - - tri: per quem o - mni - a

Pa - - - - - tri: per quem o - mni - a

63

fa - cta sunt.

fa - cta sunt.

fa - cta sunt.

fa - cta sunt.

fa - cta sunt.

Tutti

Qu: ni -

ho - mi -

er nos ho - mi -

pro - pter nos ho - mi -

69

nes,

nes,

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

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

et pro - pter

et pro - pt

pro - pter

- pter

74

no - stram sa - lu - tem de - scen - dit, de - scen - dit, de - scen - dit de coe -

no - stram sa - lu - tem de - scen - dit, de - scen - dit, de - scen - dit de coe -

no - stram sa - lu - tem de - scen - dit, de - scen - dit, de - scen - dit de coe -

no - stram sa - lu - tem de - scen - dit, de - scen - dit, de - scen - dit de coe -

Ob, Archi

80

lis, de - scen - dit,

lis, de - scen - dit de coe - lis

lis, de - scen - dit de coe -

lis, de - scen - dit de coe

Archi

86

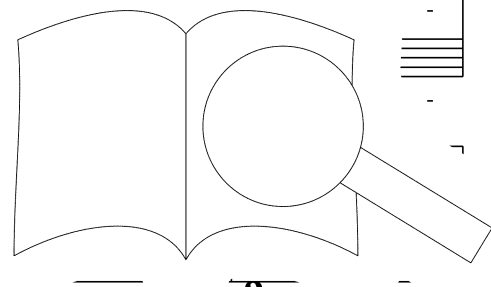
de -

de coe -

- dit de coe -

- dit de

cen - - - dit de



91

lis, de coe - lis, de coe - lis, de coe -

lis, de coe - lis, de coe - lis, de coe -

lis, de coe - lis, de coe - lis, de coe -

lis, de coe - lis, de coe - lis, de coe -

Tutti

97

lis.

lis.

lis.

lis.

102

pp dolce

Et in - - car - -

pizz.

p

pp

109

na - - - tus est de Spi - - ri - tu San - -

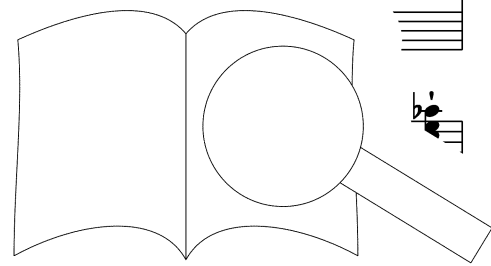
116

pp dolce
Ex Ma - ri - - a Vir - - - cto:

123

ne: *p* Et fa - - ctus est.
- - mo fa - - ctus est.
- - mo fa - - ctus est.
ho - - mo

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130

ff
Cru - - - - ci - -

sim.

136

ff
Cru - - - - ci - -
- - - fi - - - xus et m no - bis,

Tutti

142

xus
- - - fi - - - xus et - i -
in pro no - bis,
ff
Cru

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148

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

155

cru - - ci - - - fi - - - xus,
 sub Pon - ti - o Pi -
 fi - - xus: sub Pon - ti - o
 Pon - ti - o Pi - la - -

161

p pas - - - et
p pas - - - et
p pas - - - sus, et
 - sus, et

168

se - - pul - - - - - tus est.

se - - pul - - - - - tus est.

se - - pul - - - - - tus est.

se - - pul - - - - - tus est.

pp *ff* Ctr Archi

175

Ctr Archi Ctr

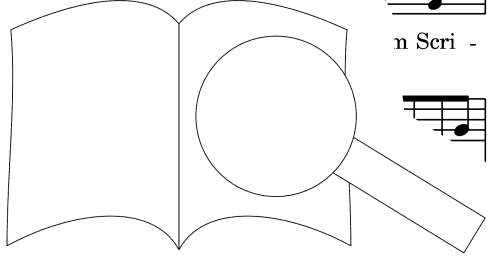
pp *pp* *p*

181

p Et re - sur - re - xi - ti - a di - e, se - cun - dum Scri -

p Et re - ter - ti - a di - e, se - cun - dum Scri -

p xit ter - ti - n Scri -



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186

ptu - ras. Et a - scen - dit in coe - lum: se - det ad dex - te - ram

ptu - ras. Et a - scen - dit in coe - lum: se - det ad dex - te - ram

ptu - ras. Et a - scen - dit in coe - lum: se - det ad dex - te - ram

ptu - ras. Et a - scen - dit in coe - lum: se - det ad dex - te - ram

Tutti

191

Pa - - - tris. Et i - te-rr'

Pa - - - tris. Et i - ven -

Pa - - - tris. Et i - ven -

Pa - - - tris. Et i - ven - tu - rus est

196

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

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

tu cum glo - -

glo - ri-a, cum glo -

ju - di - ca - re

Archi

ju - di - ca - re vi - vos, ju - di - ca - re vi - vos,

ju - di - ca - re vi - vos,

Archi

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

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

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

Archi

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217

tu tu tu tu

sim.

222

os: cu - jus re - gni

os: cu - jus

os: cu - jus

os: cu - jus re - gni

Tutti

227

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

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

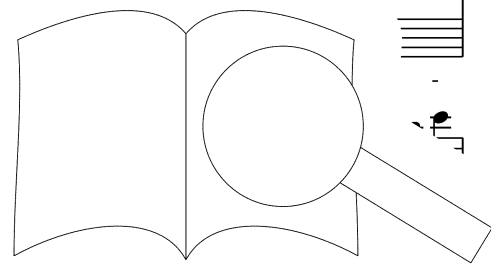
gni non e - rit fi - jus re - gni non

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

rit

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232

nis, non e - rit, non e - rit fi - - nis, non e - rit, non
 nis, non e - rit, non e - rit fi - - nis, non e - rit, non
 nis, non e - rit, non e - rit fi - - nis, non e - rit, non
 nis, non e - rit, non e - rit fi - - nis, non e - rit, non

238

e - rit fi - - nis.
 e - rit fi - - nis.
 e - rit fi - - nis.
 e - rit fi - - nis.

Et ___

Archi

245

Spi - ri - tum San - ctun
 vi -

250

Qui ex Pa - tre
Qui ex Pa - tre
vi - fi - can - - - tem: qui ex

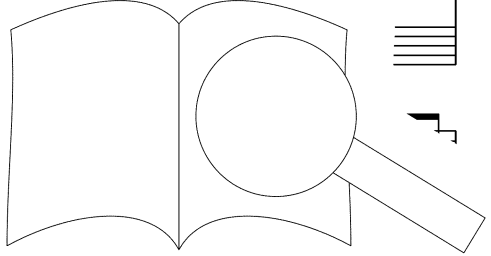
255

Fi - - - li - o - que, Fi - - li - o
Fi - li - o - que.
Pa - - - - tre Fi - li - que pro -

260

ce - dit.
dit.
cum Pa - tre et Fi - li - o
cum Pa - - -

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265

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

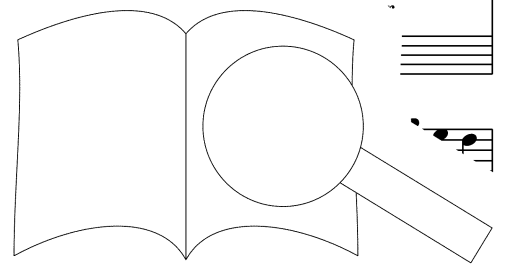
Et u - nam

270

san - - - ctam ca - tho - li - - - - - nam
 Et sto - li - - - - - Ec -

275

san - - - - - te-or u - num ba - ptis - - - - -
 - si-am.
 - am. Con



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280

ma, con - fi - te-or.

Con - fi - te-or u - num ba - ptis - - - ma in re -

u - - - num ba - ptis - - - ma.

u - - - num ba - ptis - - - ma in re -

285

Et -

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

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

Et ex -

Et ex -

290

spe - cto,

Et spe - cto re - sur - re - cti - o - -

spe - cto re - sur - re - cti - o - -

spe - cto re - - -

ex - spe - cto

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295

- - - - - nem mor - tu - o - rum, mor - tu - o - rum, re - sur - re - cti - o - nem mor - tu - o - rum, Et vi - m

300

rum. Et vi - m - tu - o - rum. Et au - ri mor - tu - o - rum. vi - m

305

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

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310

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

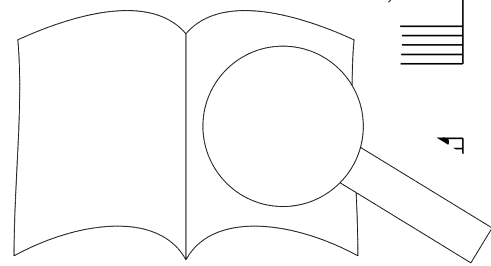
315

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

320

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

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325

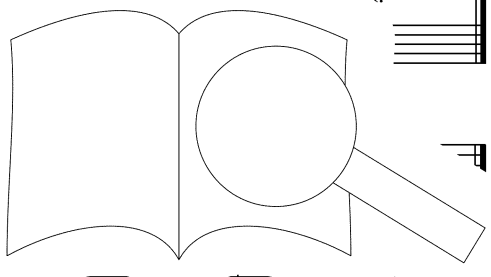
a - - - men, a - - - men, a - - - men, a - - -
 a - - - men, a - - - men, a - - -
 a - - - men, a - - - - men, a - - - - men,
 a - - - - men, a - - - men, a - - - - men,

330

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

335

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



Sanctus

6. Sanctus Dominus Deus

Adagio maestoso $\text{♩} = 72$

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

Archi *ff* Tutti

5
Do - - - mi - nus De - us Sa - - -
Do - - - mi - nus De - us Sa - - -
Do - - - mi - nus De - us Sa - - -
Do - mi - - nus De - us ba - oth.

7. Pleni sunt coeli

Allegro assai $\text{♩} = 66$

8
Ple - - - ni sunt coe - -
Ple - - - ni sunt coe - -
Ple - - - ni sunt coe - -
Ple - - - ni sunt coe - -

13

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

Archi
fp *fp* *f*

19

li et ter - - -
li et ter - - - ra

Ob
fp *fp* *fp*

25

et glo - - - ri - - - a
ra, a

f *p*

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30

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

f

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

f

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

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

Archi

Ob

36

Fg

42

p dolce

ex - cel - - sis,

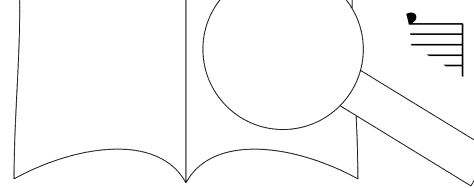
na in ex - cel - - sis,

san - na in ex - cel - - sis,

se

O - san - na in

Archi



48

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

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

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

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

Tutti *tr*

54

in ex - cel - - - sis, in

in ex - cel - - - sis, in

in ex - cel - - - sis, in

in ex - cel - - - sis, in

tr *Archi* 3 3 3

60

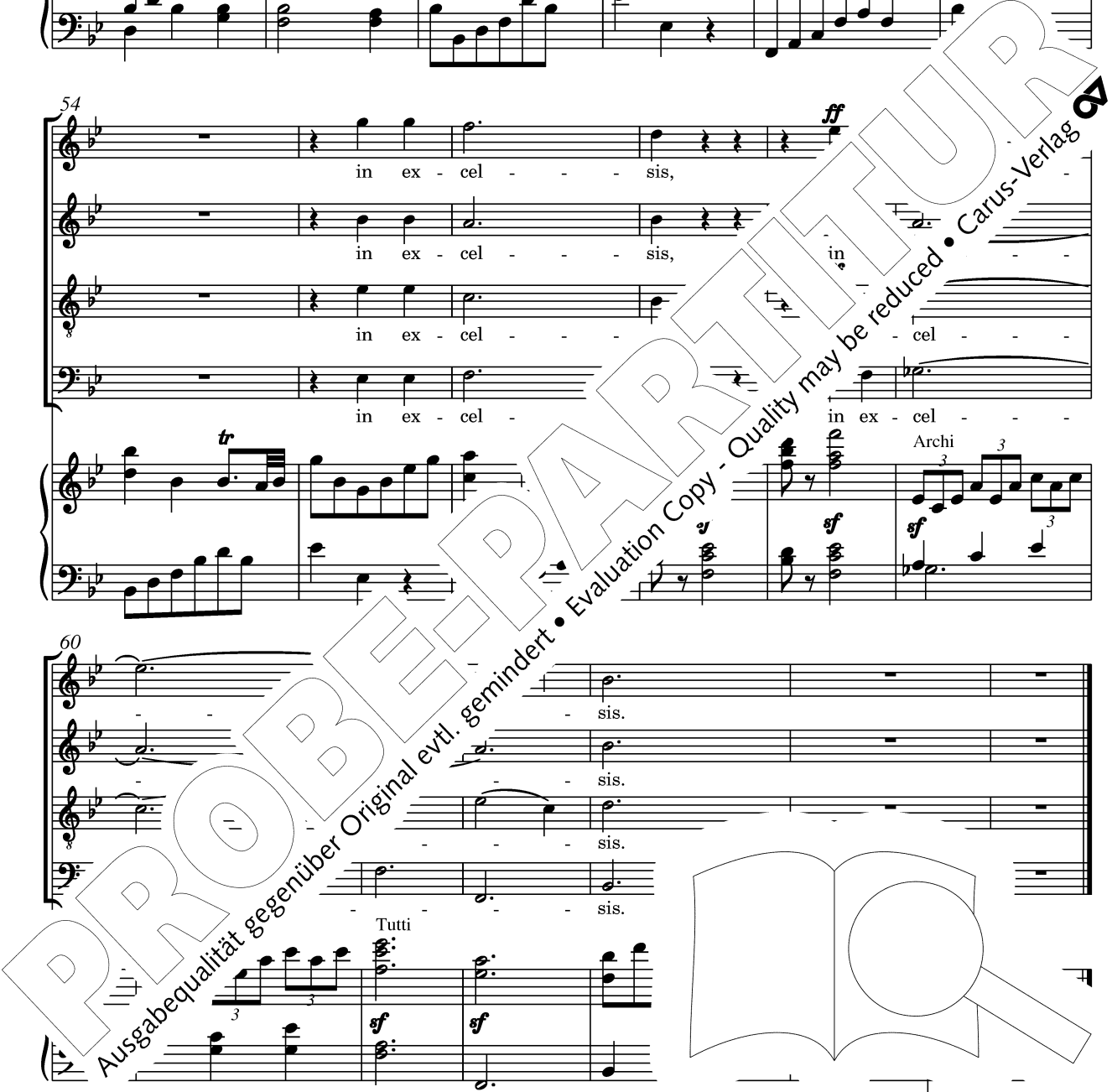
- sis.

- sis.

- sis.

- sis.

Tutti



Benedictus

8. Benedictus

Un poco allegretto ♩. = 60

Ob, Archi

p

6

p a mezza voce

Be - ne - di -

p a mezza voce

Be - ne -

p a mezza voce

Be - r a. rai

p a mezz

B- ctus qui

p a mezza voce

11

ve - nit, qui ve

ve - nit,

ve - nit

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

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

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

nit

ne

p

16

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

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

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

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

21

Do - - mi - ni,

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

Do - - mi - ni, - ctus qui

di - - - ctus,

26

qui

di - ctus

ve

ve - nit in no - mi -

mi - ne Do - - - mi - ni.

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

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

ve - nit in no - mi -

cresc.

31 *p*

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

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

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

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

36 *cresc.*

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

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

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

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

41

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

no - mi - ni, qui

Jo - mi - ni, qui

60

be - - ne - -

be - - ne - - di - - ctus,

be -

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

64

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

be - ne - di - ctus

- - ne - di - ctus, be - r

ve - - nit in no - - mi - ne

- - mi - ne

68

be - ne

di - ct

be -

be - - ne - - di - - ctus qui

- - nit, qui ve - - nit, be - ne -

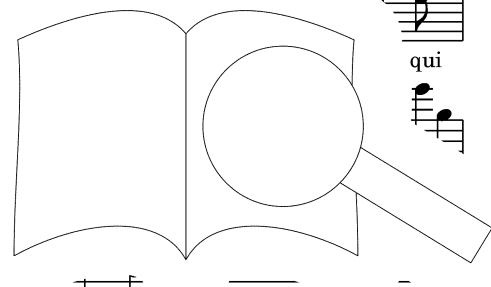
qui ve - nit, qui

qui

be - - ne - di -

qui

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72

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

di - - - ctus in no - - - mi - ne Do - - -

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

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

Archi

77

- - mi - ni.

- - mi - ni.

- - mi - ni.

- - mi - ni.

Be - ne - ctus qui

Be - ne - ctus qui

qui ve - nit in

+ Ob, Fg

ff

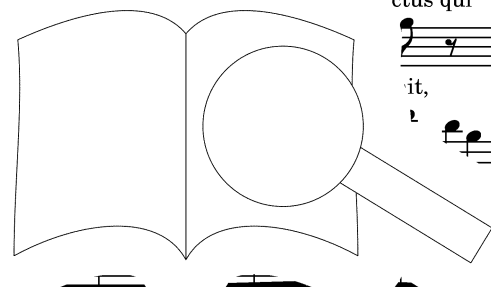
81

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

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

be - ctus qui

ne Do - mi - ni, it,



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85

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

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

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

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

89

ni.

ni.

ni.

ni.

93

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

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

Be - ne - nit, qui

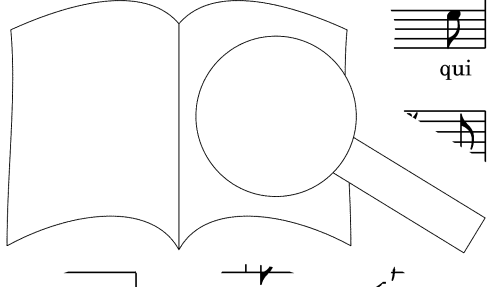
Be - ne

Archi

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

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

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



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113

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

118

ve - nit in no - - mi
 ve - nit in no - - mi
 ve - nit in no - - mi
 ve - nit in no - - mi

123

ni.
 ni.
 ni.
 ni.

9. Agnus Dei

Agnus Dei

Andante sostenuto ♩ = 66

p
A - - gnus De - i, A - - gnus De - i, qui
A - - gnus De - i, A - - gnus De - i, qui
A - - gnus De - i, A - - gnus De - i, qui
A - - gnus De - i, A - gnus De - i, qui

Archi
p



5
tol - lis pec - ca - - ta mun - -
tol - lis pec - ca - ta mun - - d.
tol - lis pec - ca - ta mun -
tol - lis pec - ca - ta

u: Ob



9
mi - - se mi - se - re - re - no - bis,
mi - - re, mi - se - re - re - no - bis,
mi - - re, mi -
re - - re, mi -

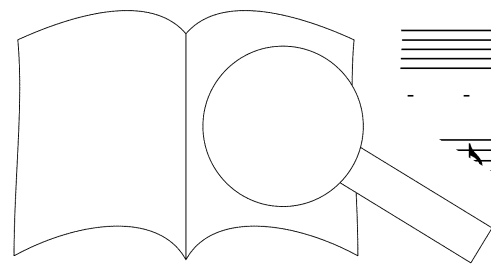
20



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

17 *p*
 A - - - gnus De - i,
p
 A - - - gnus De - i
p
 A - - - gnus De
p
 A - - - gnus

21 *p*
 De - i,
p
 De
 pec - ca - - - ta mun - - -
 lis pec - ca - - - ta mun - - -
 tol - lis pec - ca -
 qui tol - lis pec - ca



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25

di: mi - - - se - re - re, mi - se-re - re -

di: mi - - - se - re - re, mi - se-re - re

di: mi - - - se - re - re, mi - se-re - re

di: mi - - - se - re - re, mi - se-re - re

29

no - bis, mi - se - re - re

no - bis, mi - se - re

no - bis, mi - - - se - re

no - bis, i. no - - -

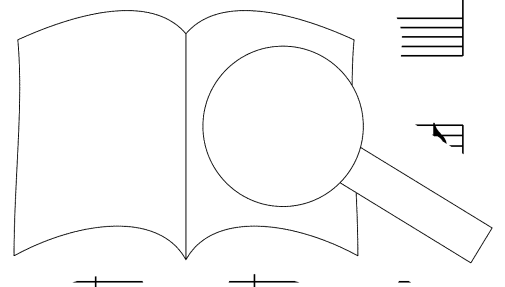
33

bis. A - - - gnus De - i,

bis. A - - - gnus De - i,

bis. A - -

A -



37

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

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

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

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

41

mun - - - di:

mun - - - di:

mun - - - di:

mun - - - di:

Ob

10. Dona nobis

Allegro comodo ♩ = 144

46

Do - na

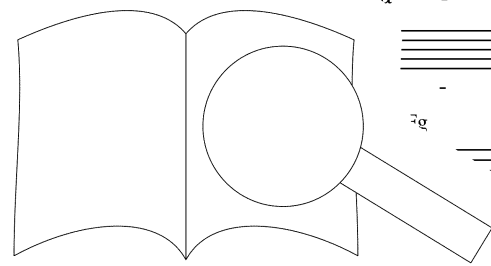
cem, do - na no - bis pa -

cem, do - na no - bis pa -

pa - cem,

io - bis pa - cem,

Ob, Fg



53

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

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

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

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

Tutti

57

pa - cem,

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

pa - cem, do - na no - - -

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

61

no - - - bis

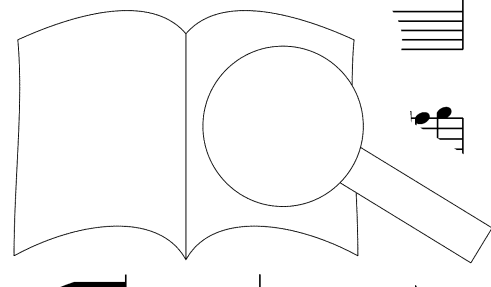
cem,

no - - -

cem, do - na no - - -

na pa - - - cem,

cem,



65

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

Tutti
f

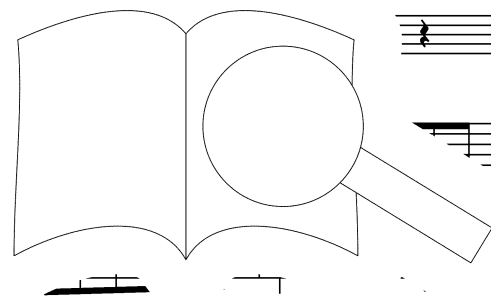
69

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

74

pa - - - cem.
pa - - - cem.
pa - - - cem.
pa - - -

sf *sf*



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79

Do - na no - - bis

This system contains measures 79 to 83. It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'Do - na no - - bis'. The piano accompaniment includes a woodwind part (labeled 'Ob') and a string part (labeled '+ Archi'). Dynamics include *f* and *pp*.

This system shows the piano accompaniment for measures 79-83, including the woodwind and string parts. The woodwind part is marked 'Ob' and the string part is marked '+ Archi'. Dynamics include *pp* and *f*.

84

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

This system contains measures 84 to 88. The vocal line continues with the lyrics 'pa - cem, pa - - - cem, Do - na no - - bis pa - cem, pa - Do - na Do - na'. The piano accompaniment continues with the woodwind and string parts. Dynamics include *f*.

This system shows the piano accompaniment for measures 84-88, including the woodwind and string parts. Dynamics include *f*.

89

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

This system contains measures 89 to 93. The vocal line continues with the lyrics 'do - na no - - bis pa - - - cem, pa - cem, pa - do - - - na a - cem, pa - a -'. The piano accompaniment continues with the woodwind and string parts. Dynamics include *f*.

This system shows the piano accompaniment for measures 89-93, including the woodwind and string parts. Dynamics include *f*.

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111

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

Archi pizz. arco Tutti

118

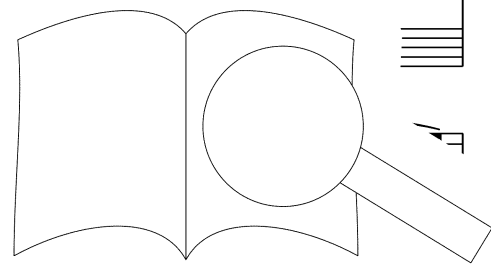
no - - bis pa - - - cem,
 no - - bis pa - - - cem,
 no - - bis pa - - - cem,
 no - - bis pa - - - cem,

Arct

123

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

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129

p do - na no - bis pa - - -

p do - na no - bis pa - - -

p do - na no - bis pa - - -

p do - na no - bis pa - - -

Ob

134

cem, pa - cem,

cem, pa - cem,

cem, pa - cem,

cem, pa - cem,

cem, pa - cem,

do - na

cem, do - na

pa - cem, do - na

pp

pp

139

no - bis

no - bis

cem.

cem.

pp

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