

Ludwig van
BEETHOVEN

Messe in C

Mass in C major

op. 86

Bearbeitung für Kammerorchester von
Arrangement for chamber orchestra by
Klaus F. Müller

Soli (SATB), Coro (SATB)
Flauto, Oboe, Clarinetto, Fagotto, Corno, Timpani
2 Violini, Viola, Violoncello, Contrabbasso
Organo ad libitum

Beethoven vocal

Partitur / Full score



Carus 40.688/50

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:

Partitur (Carus 40.688/50); Orchestermaterial leihweise.

Zu dieser Bearbeitung können Klavierauszug (Carus 40.688/03), Klavierauszug XL im Großdruck (Carus 40.688/04) und Chorpartitur (Carus 40.688/05) der Originalfassung verwendet werden.

Digitale Ausgaben sind erhältlich: www.carus-verlag.com/4068850

The following performance material is available for this work:

full score (Carus 40.688/50); orchestral material for rental.

Vocal score (Carus 40.688/03), vocal score XL in large print (Carus 40.688/04) and choral score (Carus 40.688/05) from the original version can be used to perform this arrangement.

Digital editions for this work are listed at www.carus-verlag.com/4068850

Zu diesem Werk ist **carus**music, the Choir Coach, erhältlich. Die App enthält die Noten, eine Einspielung des Werkes und einen Coach zum Üben der eigenen Chorstimme. Weiterhin ist die Übehilfe in der Reihe Carus Choir Coach (nur audio) erhältlich.

For this work **carus**music, the Choir Coach, is available. In addition to the score and a recording, the app offers a coach to learn the choral parts. The practice aid is also available as Carus Choir Coach audio only on CD or as download. www.carus-music.com

Vorwort

Die Fassung von Ludwig van Beethovens Messe *in C* op. 86 für Kammerorchester kann mit einer Mindestbesetzung von elf bis zwölf Orchestermusiker*innen – einem traditionellen Holzbläser-Quintett, einem Streichquartett mit Kontrabass, Pauke und optionaler Orgel – aufgeführt werden. Sie entstand im Sommer 2019 und wurde noch im selben Jahr in einem Konzert mit einem Chor in kleiner Besetzung aufgeführt. Das Ziel war, eine klangliche Ausgewogenheit zwischen reduziertem Orchester und den Singstimmen zu erreichen und dabei dem Beethoven'schen Bläsersatz so nahe wie möglich zu kommen.

Das Arrangement betrifft hauptsächlich die Bläserstimmen, statt zwölf sind nur fünf Bläser nötig. Die Streicher können dabei mehrfach oder solistisch besetzt werden. Bei Besetzung mit Streichorchester sind die Stimmen identisch mit der Originalfassung bis auf eine Ausnahme: Im Gloria, Takt 135, pausiert Violine II nach der 1. Viertelnote *a*¹.

Bei solistischer Besetzung (ein Streichquartett mit Kontrabass) machen Divisi-Stellen weitere Eingriffe erforderlich:

Violine II

Kyrie, T. 71–74	Ab dem 2. Achtel von Takt 71 übernimmt VI II die obere Viola-Stimme.
Credo, T. 1–4	Sechzehntel-Tremolo <i>c</i> ¹
Sanctus, T. 1–5	VI II übernimmt die obere Viola-Stimme.

Viola

Die römischen Ziffern geben jeweils an, ob bei den Divisi die obere (I) oder die untere Stimme (II) zu wählen ist.

Kyrie

T. 40–42	II
T. 68–71	bis einschließlich 1. Achtel von T. 71: I
T. 71–74	ab 2. Achtel von T. 71: II
T. 112–117	I

Gloria

T. 214–222	I
T. 231–232	I
T. 336–339	bis einschließlich 1. Viertel von T. 339: I
T. 339–340	ab 2. Viertel von T. 339: II

Credo	
T. 1–4	I
T. 5–8	II
T. 22	II
T. 133–134	I
T. 151–152	I
T. 274–276	I

Sanctus	
T. 1–5	II
T. 10–12	I

Benedictus	
T. 42–48	I
T. 118–123	I

Agnus Dei	
T. 9	II
T. 10–11	I
T. 65–69	I

Violoncello

Im Gloria, Takte 214–222 und 231–232, ist jeweils nur die untere Stimme zu spielen.

Die genannten Stellen sind in der Partitur sowie in den betreffenden Einzelstimmen entsprechend gekennzeichnet.

Die Pauken bleiben wie im Original. Die Orgel ist ad libitum und nicht in der Partitur abgedruckt. Die Orgelstimme der Originalfassung ist im Orchestermaterial enthalten. Sämtliche Vokalpartien (Soli und Chor) sind mit der Originalfassung identisch, sodass die Klavierauszüge, Chorpartituren und Übelhilfen der Urtext-Ausgabe (Carus 40.688) verwendet werden können.

Eberdingen, im Mai 2022

Klaus F. Müller

Foreword

This version of Ludwig van Beethoven's *Mass in C*, op. 86 for chamber orchestra can be performed with a minimum of eleven to twelve orchestral musicians – a traditional woodwind quintet, string quartet with double bass, timpani, and optional organ. It was made in the summer of 2019 and was performed the same year in a concert with a small choir. The aim was to achieve a sound balance between a reduced orchestra and the vocal parts while coming as close as possible to Beethoven's wind writing.

The arrangement mainly concerns the wind parts: instead of twelve, only five wind instruments are needed. The string parts can be played either by several instruments or by one each. If a string orchestra is used, the parts are identical to the original version, with one exception: in the Gloria, measure 135, violin II has a rest after the first quarter note a^1 .

If soloists are used (a string quartet with double bass), divisi passages necessitate further alterations:

Violin II

Kyrie, mm. 71–74 From the second eighth note of measure 71, VI II plays the upper viola part.

Credo, mm. 1–4 Sixteenth-note tremolo c^1

Sanctus, mm. 1–5 VI II plays the upper viola part.

Viola

The Roman numerals indicate in each case whether the upper (I) or lower (II) part is to be chosen for the divisi.

Kyrie

Mm. 40–42 II
Mm. 68–71 up to and including the first eighth note of m. 71: I
Mm. 71–74 from the second eighth note of m. 71: II
Mm. 112–117 I

Gloria

Mm. 214–222 I
Mm. 231–232 I
Mm. 336–339 up to and including the first quarter note of m. 339: I
Mm. 339–340 from the second quarter note of m. 339: II

Credo	
Mm. 1–4	I
Mm. 5–8	II
M. 22	II
Mm. 133–134	I
Mm. 151–152	I
Mm. 274–276	I

Sanctus	
Mm. 1–5	II
Mm. 10–12	I

Benedictus	
Mm. 42–48	I
Mm. 118–123	I

Agnus Dei	
M. 9	II
Mm. 10–11	I
Mm. 65–69	I

Cello

In the Gloria, measures 214–222 and 231–232, only the lower part is to be played.

These passages are marked accordingly in the score as well as in the individual parts concerned.

The timpani remains as in the original. The organ is ad libitum and not printed in the score. The organ part of the original version is included in the orchestral material. All vocal parts (solos and choir) are identical with the original version, so that the vocal scores, choral scores, and practice aids from the Urtext edition (Carus 40.688) can be used.

Eberdingen, May 2022
Translation: Aaron Epstein

Klaus F. Müller

Messe in C
op. 86

Ludwig van Beethoven
1770–1827

Bearbeitung für Kammerorchester von
Arrangement for chamber orchestra by
Klaus F. Müller (*1977)

Kyrie

**Andante con moto assai vivace
quasi Allegretto ma non troppo**

Flauto

Oboe

Clarinetto in Sib / B

Fagotto

Corno in Fa / F

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Soprano

Alto

Tenore

Basso

Violoncello

Contrabbasso (Organo ad lib.)*

Kyrie

**Andante con moto assai vivace
quasi Allegretto ma non troppo**

* Zu Organo ad lib. siehe Vorwort. / Concerning Organo ad lib. see foreword.

Aufführungsdauer / Duration: ca. 50 min.

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Based on the Urtext edition
by Ernst Herttrich

10

p cresc. sf > p
 p cresc. sf >

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

sf > p
 sf > p

20

p

f

f

f

f

f

f

p

p

p

p

f

p

p

p

e e - lei - son,

Ky - ri - e - lei - son,

Ky - ri - e, ___

Ky - i - e, ___

Ky - ri - e, ___

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

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

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

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

p

f

p

f

p

p

f

p

p

f

p

p

30

cresc.

sforzando

pianissimo

cresc.

sforzando

pianissimo

pianissimo

Chri - ste e - lei -

Chri - ste e - lei -

Chri - ste e - lei -

Ky - lei - son.

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

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

Ky - ri - e e - lei - son.

cresc.

sforzando

pianissimo

cresc.

sforzando

pianissimo

40

The musical score consists of ten staves of music. The first six staves are soprano voices, with dynamics f, f, f, f, p, and f respectively. The next two staves are alto voices, with dynamics p and cresc. poco a poco. The last two staves are bass voices, with dynamics p and cresc. poco a poco. Large, stylized letters are overlaid on the music: a large 'S' is positioned above the second staff, a large 'A' is positioned above the fourth staff, a large 'L' is positioned above the fifth staff, and a large 'E' is positioned above the sixth staff. The lyrics 'son.' appear in the soprano voices, and 'e - lei - son.' appears in the alto and bass voices. The bass voices also sing 'Chri - ste'.

f *f* *f* *f* *p* *cresc. f*
f *f* *f* *p* *cresc. f*
cresc. f *p* *cresc. poco a poco*
cresc. f *p* *cresc. poco a poco*
cresc. f *p* *cresc. poco a poco*
son. *e - lei - son.*
son, *e - lei - son.*
son, *e - lei - son.*
Chri - ste *e - lei - son,* *e - lei - son,*
Chri - ste *e - lei - son,* *e - lei - son,*
Chri - ste *e - lei - son,* *e - lei - son,*

* Bei solistisch besetzten Streichern entfallen jeweils die kleingedruckten Noten. / In case of solo strings, the notes in small print are omitted in these parts.

50

sf *pp* < *cresc. poco a poco*

sf *pp* <

sf *pp* <

sf *pp* < *cresc. poco a poco*

sf

sf *sf* *sf* *dim.* *pp* <

sf *sf* *sf* *dim.* *pp* < *cresc. poco a poco*

sf *sf* *sf* *sf* *dim.* *pp* < *cresc. poco a poco*

p

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

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

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

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

sf *dim.* *pp* < *cresc. poco a poco*

cresc. poco a poco

60

sf *pp* *dolce*

f *sf*

f *sf sf* *sf sf* *dim.* *pp*

f *sf sf sf* *sf sf* *dim.* *pp*

f *sf sf sf* *sf* *dim.* *p* *dolce*

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

f *p*

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

f *p*

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

f *p*

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

f *f* *sf* *dim.* *pp* *pizz.*

70

p

cresc.

f

p

f

cresc.

cresc.

f

cresc.

f

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

arco

f

f

arco

f

* Bei Aufführung mit mehr als einer Viola sind die Noten innerhalb der Klammern nicht zu spielen. /
 When performing with more than one viola, the notes inside the brackets are not to be played.

80

ff *p*

ff *p* *pp*

ff *p* *pp*

cresc.

ff *p* *pp*

cresc.

ff *p* *pp*

ff

pp

pp

cresc.

ff

p dim. *pp*

p *cresc.*

ff

cresc.

ff

p

cresc.

lei -

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

cresc.

ff

p

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

cresc.

ff

p

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

cresc.

ff

p dim. *pp*

cresc.

ff

p dim. *pp*

cresc.

91

f

p cresc. *sf > p*

f *p dolce cresc.* *sf > p*

f *p dolce cresc.* *sf > p*

f *p cresc.* *sf > p*

f *p cresc.* *sf >*

f *p cresc. sf =*

f *p cresc. sf =*

f *p cresc. sf =*

f *p*

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

son, e - son,

f

lei - son, e - lei - son,

f

son, e - lei - son,

f

son, e - lei - son,

f

sf > p *pizz.*

sf > p

101

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

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

Ky

Ky - ri - e

e - lei - son.

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

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

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

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

arco

cresc. *ff* *sf* *sf*

cresc. *ff* *sf* *sf*

III

Ky - ri - e e - lei - son,

Ky - ri - e e -

- son,

Ky - ri - e e -

lei - son,

Ky - ri - e e -

- son,

Ky - ri - e e -

sf *p*

pp

ff

p ff

ff

p ff

ff

p ff

sf p

ff p ff

sf pp

ff p

ff p ff

sf pp

ff p ff

f

f

f

f

f

f

sf pp

ff p ff

121

p p f = p f p
 p p f = p f p
 p p f = p f p
 p p f = p f p
 p pp f = p f p
 p ff p pizz. arco
 lei - ri - e e - lei - son, e - lei - son.
 lei - son, Ky - ri - e e - lei - son, e - lei - son.
 lei - son, Ky - ri - e e - lei - son, e - lei - son.
 lei - son, Ky - ri - e e - lei - son, e - lei - son.
 p f p f p
 lei - son, Ky - ri - e e - lei - son, e - lei - son.
 p f p f p
 lei - son, Ky - ri - e e - lei - son, e - lei - son.
 p ff p pizz. arco
 p ff p pizz. arco
 f = p f = p f p

Gloria

Allegro

Flauto
Oboe
Clarinetto in Si♭ / B
Fagotto
Corno in Fa / F
Timpani in Do-Sol / c-G
Violino I
Violino II
Viola
Soprano
Alto
Tenore
Basso
Soprano
Alto
Tenore
Basso
Violoncello
Contrabbasso (Organo ad lib.)

G.P.

Glo - ri - a, *glo - ri -*
Glo - ri - a, *glo - ri -*
Glo - ri - a, *glo - ri -*

7

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

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

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

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

14

tr.

pizz.

p

p

p

p

p

p

glo - ri-a in ex - cel - sis De - o. Et in ter-ra

glo - ri-a in ex - cel - sis De - o. Et in ter-ra

glo - ri-a in ex - cel - sis De - o. Et in ter-ra

glo - ri-a in ex - cel - sis De - o. Et in ter-ra

p

pizz.

22

p

f

f

pizz.

arco

arco

arco

f

f

pax,

ho - mi - ni-bus

bo - nae

vo - lun - ta

- tis,

pax,

ho - mi - ni-bus

bo - nae

vo - lun - ta

- tis,

pax,

ho - mi - ni-bus

bo - nae

vo - lun - ta

- tis,

pax,

ho - mi - ni-bus

bo - nae

vo - lun - ta

- tis,

pizz.

arco

arco

f

31

*vo - lun - ta - tis, bo - nae vo - lun - ta -
vo - lun - ta - tis, bo - nae vo - lun - ta -
bo-nae vo - lun - ta - tis, bo - nae vo - lun - ta -
bo-nae vo-lun-ta - tis, bo - nae vo - lun - ta -
f f*

40

f

ff

f

ff

f

ff

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

f *ff* *ff* *f* *ff* *pp* *pp* *pp*

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

f

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

f

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

f

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

f

ff

pp

50

ff

tr

ff

ff

ff

ff

f

f

f

f

f

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

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

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

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

ff

ff

56

tr~~~~~

ri - fi - ca mus - te, glo -

ri - fi - ca mus - te, glo -

ri - fi - ca mus - te, glo -

ri - fi - ca mus - te, glo -

62

(tr) *tr*

ff *sempre ff*

ff *sempre ff*

ff

sempre ff

- ri - fi - ca - - mus te.

- ri - fi - ca - - mus te.

- ri - fi - ca - - mus te.

- ri - fi - ca - - mus te.

68

ff

p

p

p

sf

p

pp

Gra - ti - as

p

76

Gloria

Canticum

Gloria

a - mus ti - b - ma - gnam glo - ri-am tu - am.

Gra - ti - as a - gi-mus

85

p

f *p*

f *p*

f *p*

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

ti - bi propter ma - gnam glo - ri-am tu - am.

ti - bi propter ma - gnam glo - ri-am tu - am.

ti - bi propter ma - gnam glo - ri-am tu - am.

p

94

De - us o - mni - pot - ens.
 Do - mi - ne Fi - li u - ni - ens.
 De - us o - mni - pot - ens.
 De - us o - mni - pot - ens.
 De - us o - mni - pot - ens.

103

103

f *p*

f *p*

f *p*

f *p*

f

f

f

ge - ru - su Do - mi - ne De - us, A -

Je - su Chri - ste.

f *f*

f *f*

f *f*

f *p*

112

De

Pa

Carus

28

Carus 40.688/50

121

f

f

f

f

f

f

sf

sf

sf

sf

sf

sf

sf

sf

tris.

f

f

f

f

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

f

f

f

f

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

f

f

f

f

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

sf

sf

sf

sf

130

p

p

tris.

tris.

tris.

tris.

p

139 Andante mosso

A musical score for orchestra and choir. The score consists of ten staves. The top four staves are for the orchestra, featuring treble, alto, bass, and bassoon clefs, with time signatures alternating between 3/4 and 4/4. The bottom six staves are for the choir, with soprano, alto, tenor, bass, basso continuo, and basso continuo clefs, also with time signatures alternating between 3/4 and 4/4. The vocal parts have lyrics in Italian: "tol - c - ca - ta _ mun - di, qui tol - lis pec - ca - ta". Large, stylized letters 'G', 'A', 'C', and 'S' are overlaid on the music, particularly on the vocal staves. The letter 'G' is at the beginning of the vocal section, 'A' is above the 'ca' in 'accordi', 'C' is above the 'qui' in 'quilti', and 'S' is above the 'pec' in 'peccati'. The dynamic 'p' (pianissimo) is indicated at the start of the vocal section.

147

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

155

Qu tol - lis pec-ca-ta mun - di, sus - ci - pe,
Sus - ci -

tol - mun -
mun - tol - lis pec - ca - ta mun - di, sus - ci - pe,

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163

dolce
dolce

cresc. *f*
sus - ci - pe de-pre-ca - ti - o
cresc.
nem no - stram, *sus - ci - pe,*
nem no - stram, *sus - ci -*
nem no - stram, sus - ci - pe,
ca - ti - o - nem no - stram, *sus - ci - pe,*

171

fp

fp

fp

fp

fp

cresc.

f

sus - ci - pe de-pre-ca -
cresc.

pe, — sus - ci - de-pre-ca - ti - o
f

ci - pe de-pre-ca
cresc.

f

nem no stram.

nem no stram.

nem no stram.

nem no stram.

Qui se - des, qui

fp

fp

fp

178

cresc.

ff

ff

ff

ff

cresc.

ff

p

tr

ff

p

cresc.

ff

p

se - dex - te-ram Pa - tris, mi - se - re - re, mi - se -
ff

se - des ad dex - te-ram Pa - tris, mi - se - re - re, mi - se -
ff

se - des ad dex - te-ram Pa - tris, mi - se - re - re, mi - se -
ff

se - des ad dex - te-ram Pa - tris, mi - se - re - re, mi - se -
cresc.

ff

p

cresc.

ff

p

184

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

pp

pizz. *arc.* *arc.* *pizz.*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

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

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

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

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

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

pizz.

Musical score page 192 showing multiple staves of music. The score includes vocal parts and instrumental parts (string section). The vocal parts sing the phrase "mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis," repeated three times. The instrumental parts feature dynamic markings such as cresc., f, f, p, pizz., and arco. Large, stylized white musical notes (a circle, a triangle, and a spiral) are overlaid on the score, particularly in the middle section. The score is in common time, with a key signature of one flat.

re, mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis,
no - bis, mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis,
mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis,
mi - se - re - re no - bis, mi - se - re - re no - bis,
arco
cresc.
f
f
p
pizz.
cresc.
f
f
p

202

p

p

p

p

p

p

p

p

p

mi - se - re - re no - bis.

mi - se - re - re no - bis.

mi - se - re - re no - bis.

mi - se - re - re no - bis.

mi - se - re - re no - bis.

mi - se - re - re no - bis.

214 Allegro ma non troppo

Musical score for orchestra and piano. The score consists of ten staves of music. The first six staves are for the orchestra, and the last four staves are for the piano. The music is in common time.

Orchestra (Staves 1-6):

- Staff 1: Treble clef, C key signature. Dynamics: ff, sf, ff, sf, ff, sf, ff.
- Staff 2: Treble clef, C key signature. Dynamics: ff, sf, ff, sf, ff.
- Staff 3: Treble clef, F# key signature. Dynamics: ff, sf, ff, sf, ff.
- Staff 4: Bass clef, C key signature. Dynamics: ff, sf, ff.
- Staff 5: Bass clef, C key signature. Dynamics: ff, sf, ff.
- Staff 6: Bass clef, C key signature. Dynamics: ff, sf, ff.

Piano (Staves 7-10):

- Staff 7: Treble clef, C key signature. Dynamics: f, arco.
- Staff 8: Treble clef, C key signature. Dynamics: ff, arco.
- Staff 9: Treble clef, C key signature. Dynamics: ff, arco.
- Staff 10: Bass clef, C key signature. Dynamics: ff, ff, ff, ff.

Large Stylized Letters:

- A large, thin-lined letter 'S' is positioned across the middle of the page, spanning from the end of Staff 6 to the beginning of Staff 10. It has a small circle at its bottom left.
- A large, thick-lined letter 'G' is positioned below the 'S', spanning from the end of Staff 7 to the beginning of Staff 10. It has a small circle at its top left.

224

Quoniam tu solus, tu solus Sanctus. Tu solus Dominus. Tu solus Altis - si - mus,
Quoniam tu solus, tu solus Sanctus. Tu solus Dominus. Tu solus Altis - si - mus,
Quoniam tu solus, tu solus Sanctus. Tu solus Dominus. Tu solus Altis - si - mus, Altis - si - mus,
Quoniam tu solus, tu solus Sanctus. Tu solus Dominus. Tu solus Altis - si - mus, Altis - si - mus,

233

Jesu Christe, Jesu Christe,
Jesu Christe, Jesu Christe,
Jesu Christe, Jesu Christe,
Jesu Christe, Jesu Christe,
Jesu Christe, Jesu Christe, Cum Sancto Spiritu

sf

Carus 40.688/50

240

Cum San-cto Spi - ri-

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

tu, in glo-ri-a De-i Pa-tris. A - - - men. Cum San - cto_ Spi-ri - tu, in

A musical score page featuring six staves of music. The music consists of eighth and sixteenth notes, with dynamics like *sf* (fortissimo) and *p* (pianissimo). Large, stylized letters are integrated into the music: 'C' and 'O' are positioned above the top two staves; 'M' is on the third staff; 'S' is on the fourth staff; and 'A' is on the fifth staff. The lyrics begin with "Cum San-cto Spi - ri - tu, in glo - ri - a De - i Pa-tris. A - men." followed by "tu, in glo - ri - a De - i Pa-tris. A - men." and "men. Cum San-cto Spi - ri - tu, in glo - ri - a De - i Pa-tris. A - men." The bass staff concludes with "glo - ri - a De - i Pa-tris. A - men. Quo - ni -".

255

am tu so - lus, tu so - lus San - - - - - ctus.

Tu so - lus Do - - - - mi -

Tu so - lus Al-

nus.
tis - - - si - mus.

Quo -
ni - am,

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

Quo - ni - am,

Quo - ni - am tu

270

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

277

tis - si - mus, Je - su Chri - - ste.

tis - si - mus, Je - su Chri - - ste.

tis - si - mus, Je - su Chri - - ste. Cum San-cto Spi - ri - tu, in glo-ri-a De - i Pa-tris.

tis - si - mus, Je - su Chri - - ste. Cum San-cto Spi-ri - tu, in glo-ri-a De - i

284

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

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

A - - - - men,

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

sf sf sf sf

292

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

Carus 40.688/50

300

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

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

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

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

308

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

318

ff ff ff ff ff ff ff

p *p* *p* *p* *p* *p* *p*

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

a - men, a - men, a - men. Quo - ni - am tu so - lus
p *cresc.*

a - men, a - men, a - men. Quo - ni - am tu so - lus
p

a - men, a - men. Quo - ni - am
p

a - men, a - men. Quo - ni - am
p

ff ff ff ff ff ff

327

The musical score consists of eight staves of music. The top two staves are in treble clef, the next two in bass clef, and the bottom four in bass clef. The key signature changes between staves. Dynamics include ***ff***, ***ff tr***, ***ff***, ***f***, ***ff***, ***ff***, ***f***, ***ff***, ***ff***, ***f***, ***ff***, ***f***, ***ff***, ***cresc.***, ***ff***, ***cresc.***, ***ff***, ***f***, ***ff***, and ***f***. Large graphic markings resembling stylized letters 'S' and 'A' are overlaid on the music, particularly on the lower staves. The lyrics "San -" appear at the beginning of the first staff, and "San - ctus." appears below it. The lyrics "so - lus" appear in the middle of the first staff, and "so - lus" appears below it. The lyrics "Do - mi - nus." appear in the middle of the first staff, and "Do - mi - nus." appears below it. The lyrics "Tu" appear in the middle of the first staff, and "Tu" appears below it. The lyrics "so - lus" appear in the middle of the second staff, and "so - lus" appears below it. The lyrics "Al - tis" appear in the middle of the second staff, and "Al - tis" appears below it. The lyrics "si - mus, Je - su" appear in the middle of the second staff, and "si - mus, Je - su" appears below it. The lyrics "Chri -" appear at the end of the first staff, and "Chri -" appears below it. The lyrics "San - ctus." appear at the beginning of the third staff, and "San - ctus." appears below it. The lyrics "so - lus" appear in the middle of the third staff, and "so - lus" appears below it. The lyrics "Do - mi - nus." appear in the middle of the third staff, and "Do - mi - nus." appears below it. The lyrics "Tu" appear in the middle of the third staff, and "Tu" appears below it. The lyrics "so - lus" appear in the middle of the fourth staff, and "so - lus" appears below it. The lyrics "Al - tis" appear in the middle of the fourth staff, and "Al - tis" appears below it. The lyrics "si - mus, Je - su" appear in the middle of the fourth staff, and "si - mus, Je - su" appears below it. The lyrics "Chri -" appear at the end of the third staff, and "Chri -" appears below it. The lyrics "tu" appear in the middle of the fifth staff, and "tu" appears below it. The lyrics "so - lus" appear in the middle of the fifth staff, and "so - lus" appears below it. The lyrics "San - ctus." appear in the middle of the fifth staff, and "San - ctus." appears below it. The lyrics "Tu" appear in the middle of the fifth staff, and "Tu" appears below it. The lyrics "so - lus" appear in the middle of the sixth staff, and "so - lus" appears below it. The lyrics "tu" appear in the middle of the sixth staff, and "tu" appears below it. The lyrics "so - lus" appear in the middle of the seventh staff, and "so - lus" appears below it. The lyrics "Al - tis" appear in the middle of the seventh staff, and "Al - tis" appears below it. The lyrics "si - mus, Je - su" appear in the middle of the seventh staff, and "si - mus, Je - su" appears below it. The lyrics "Chri -" appear at the end of the fifth staff, and "Chri -" appears below it. The lyrics "tu" appear in the middle of the eighth staff, and "tu" appears below it. The lyrics "so - lus" appear in the middle of the eighth staff, and "so - lus" appears below it. The lyrics "San - ctus." appear in the middle of the eighth staff, and "San - ctus." appears below it. The lyrics "Tu" appear in the middle of the eighth staff, and "Tu" appears below it. The lyrics "so - lus" appear in the middle of the ninth staff, and "so - lus" appears below it. The lyrics "tu" appear in the middle of the ninth staff, and "tu" appears below it. The lyrics "so - lus" appear in the middle of the tenth staff, and "so - lus" appears below it. The lyrics "Al - tis" appear in the middle of the tenth staff, and "Al - tis" appears below it. The lyrics "si - mus, Je - su" appear in the middle of the tenth staff, and "si - mus, Je - su" appears below it. The lyrics "Chri -" appear at the end of the eighth staff, and "Chri -" appears below it.

335

The musical score consists of ten staves of music. The first six staves are in common time, while the last four are in 3/4 time. The key signature varies across the staves. Large, stylized letters are overlaid on the music: a 'C' and a 'G' on the first staff, a 'G' and an 'S' on the second staff, a 'C' and a 'G' on the third staff, and a 'G' and an 'A' on the fourth staff. The vocal parts include lyrics in Latin: "ste. Cum San-cto Spi - ri - tu, in glo-ri-a De - i Pa-tris. A - - - men," repeated three times. The music includes dynamic markings like *sf*, *p*, and *p*.

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

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

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

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

p

343

S

A

C

men,

p

a - men,

p

a - men,

p

a - men,

p

a - men,

p

352

f

f

f

f

f

f

f

f

f

p

p

p

pp

p

pp

f

f

f

f

f

p

pizz.

p

pizz.

f

p

a

A

A

A

a

men,

a

men,

a

men,

f

p

pizz.

f

p

362

ff

p

ff

ff

ff

ff

ff arco

ff arco

ff

men, a - - - men.

men.

men.

men.

men.

p

f

p

f

p

f

p

f

p

f

p

f

ff arco

370

p cresc. *f*

p *f*

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

p cresc. *f*

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

p cresc. *f*

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

p cresc. *f*

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

f

Credo

Allegro con brio

Flauto

Oboe

Clarinetto in Sib / B

Fagotto

Corno in Fa / F

Timpani in Do-Sol / c-G

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Soprano

Alto

Coro

Tenore

Basso

Violoncello

Contrabbasso (Organo ad lib.)

p

pp

pp

p

pp

8

The musical score consists of several staves of music. The top section features a treble clef, a bass clef, and a soprano clef. The middle section has a soprano clef, a bass clef, and a bass clef. The bottom section has a soprano clef, a bass clef, and a bass clef. The music includes dynamic markings like **ff**, *cresc.*, *f*, *tr.*, and *f*. There are also lyrics: "cre - do, cre - do in u - num De - um, Pa - trem o-", followed by "cre - do, cre - do in u - num De - um, Pa - trem o-", "cre - do, cre - do in u - num De - um, Pa - trem o-", and "cre - do, cre - do in u - num De - um, Pa - trem o-". Large graphic elements are overlaid on the music: a large circle and a large square in the upper-middle section, and a large triangle and a large circle in the lower-left section.

16

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

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

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

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

23

The musical score consists of eight staves of music. The top four staves are in common time, treble clef, and mostly F major. The bottom four staves are in common time, bass clef, and mostly G major. The music features dynamic markings like *f*, *sf*, and *p*. Large, stylized letters are overlaid on the music: a capital letter 'A' is positioned over the first two measures of the top staff; a large letter 'S' is positioned over the third measure of the top staff; a large letter 'C' is positioned over the fourth measure of the top staff; and a large letter 'N' is positioned over the first measure of the bottom staff. The lyrics in Latin are:

ter - rae, vi - si - bi - li - um, vi - si - bi - li - um o - mni - um,
 ter - rae, vi - si - bi - li - um, vi - si - bi - li - um o - mni - um,
 ter - rae, vi - si - bi - li - um, vi - si - bi - li - um o - mni - um,
 vi - si - bi - li - um, vi - si - bi - li - um o - mni - um,

sf *sf*

Musical score page 28 showing multiple staves of music. The score includes vocal parts and instrumental parts (string quartet). The vocal parts sing the Latin text "Et in - vi-si - bi - li - um." and "Et in u - num Do - mi-num". The instrumental parts play various dynamics (p, f, ff) and articulations (pizz., arco, cresc.). Large, stylized letters 'C' and 'S' are overlaid on the music staff.

p *cresc.* *f* *f* *p* *cresc.* *f* *f* *p* *cresc.* *f* *tr.* *p* *pizz.* *p* *pizz.* *arco* *f* *ff* *p* *pizz.* *pizz.* *arco* *cresc.* *f* *ff* *p* *cresc.* *f* *ff*

Et in - vi-si - bi - li - um. Et in u - num Do - mi-num
 et in - vi-si - bi - li - um. Et in u - num Do - mi-num
 et in - vi-si - bi - li - um. Et in u - num Do - mi-num
 pizz. arco *f* *ff*

36

(tr).....

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

42

ge ni tum. Et ex Pa

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

8
ge - - - - ni - tum. Et ex Pa

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

47

an - te o - mni - a
an - te o - mni - a
o - mni - a
an - te o - mni - a
o - mni - a
an - te o - mni - a

52

The musical score consists of eight staves of music. The top four staves are in common time, G clef, and have dynamic markings of *p*, *fp*, and *fp*. The bottom four staves are in common time, F clef, and have dynamic markings of *p*, *fp*, and *fp*. Large, stylized white letters 'S' and 'N' are overlaid on the notes in the middle section. The lyrics are as follows:

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

64

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

De - um ve-rum de De - o ve - ro. Ge - ni-tum, ge - ni-tum, non fa-ctum,

De - um ve-rum de De - o ve - ro. Ge - ni-tum, ge - ni-tum, non fa-ctum,

lu - mi-ne, De - um ve-rum de De - o ve - ro. Ge - ni-tum, ge - ni-tum, non fa-ctum,

fp *ff*

fp *ff*

72

con-sub-sta - tem Pa - - - tri: per quem o - mni - a,
 con-sub-stan - ti - a - lem Pa - - - tri: per quem o - mni - a,
 con - sub - stan - ti - a - lem Pa - - tri: per quem o - mni - a,
 con-sub-stan - ti - a - lem Pa - - tri: per quem o - mni - a,

79

tr

tr

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

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

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

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

85

tr

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

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

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

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

92

sunt.

Qui propter nos homines, et propter nostram salutem

sunt.

Qui propter nos homines, et propter nostram salutem

p

102

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

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

tem de - scen-dit, *de - scen-dit, de - scen - dit de coe - lis.*

de - scen-dit de coe - lis.

ff

III

Qui propter homines, et propter nostram salutem descendit,

Qui propter nos homines, et propter nostram salutem descendit,

Qui propter nos homines, et propter nostram salutem descendit,

Qui propter nos homines, et propter nostram salutem descendit,

Qui propter nos homines, et propter nostram salutem descendit,

Qui propter nos homines, et propter nostram salutem descendit,

120

tr.

p

dim.

dim.

dim.

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

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

de - scen - dit de coe - lis.

de - scen - dit de coe - lis.

p

p

dim.

131 Adagio

A musical score for orchestra and choir, page 131, Adagio. The score consists of ten staves. The first three staves are for strings (two violins, viola, cello/bass). The next three staves are for woodwinds (two oboes, bassoon, flute). The remaining four staves are for voices (Soprano, Alto, Tenor, Bass). The vocal parts enter at measure 131, singing the Latin Trinitarian Hymn: "Et in - car - na - tus est de Spi-ri-tu San - cto ex - Et in - car - na - tus est de Spi-ri-tu San - cto Et in - car - na - tus est, et in - car - na - tus est de Spi-ri-tu San - cto Et in - car - na - tus est, et in - car - na - tus est de Spi-ri-tu San - cto". The vocal entries are marked with dynamic instructions: *pizz.*, *f*, *p*, and *f*. The vocal parts are highlighted with large, light-colored outlines of the letters 'E', 't', 'i', 'n', 'c', 'a', 'r', 'n', 'a', 't', 'u', 's', 'e', 's', 't', 'd', 'S', 'p', 'r', 'i', 't', 'u', 's', 'a', 'n', 'c', 't', 'o'. The score is in common time, with key signatures of two flats throughout.

139

— Mari - a Vir
ex M — i-ne:
Sa — ex Ma-ri-a Vir — i-ne:
ex Ma — gi-ne:

Et ho - mo, et ho - mo fa-c-tus est, et ho - mo fa-c-tus

arco ten.
arco f ten. p
arco ten. p
f p

147

Cru - ci -

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

Cru - ci - fi - xus

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

cru - ci -

152

sf sf
 sf sf
 sf sf

p p

f f
 p f
 p f

p p

fi - xus et - i-am pro no - bis: sub Pon-ti-o Pi - la - to
 fi - xus et - i-am pro no - bis: sub Pon-ti-o Pi - la - to
 et - i-am, et - i-am pro no - bis: sub Pon-ti-o Pi - la - to
 fi - xus et - i-am pro no - bis: sub Pon-ti-o Pi - la - to

p
 p
 p
 p

p p p
 p f p f

157

pas - sus, pas
 pas - sus, pas - sus,
 pas - sus, sus,
 et, et se - pul - tus, se - pul - tus est,
 et se - pul - tus, se - pul - tus est,
 pas - sus, pas - sus, et se - pul - tus est, f
 pas - sus, et et se - pul - tus, se - pul - tus est, pas - sus,

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

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

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

165

ff

ff

p

ff

ff

p

p

6

6

6

ff

6

f

p

p

ff

p

f

p

pas

ff

p

pas - sus, pas - sus, et,
ff *p*

pas - sus, pas - sus, et,
ff *p*

pas - sus, pas - sus, et,
ff *p*

pas - sus, pas - sus, pas - sus, et,
ff *f* *p* *f* *p*

Carus 40.688/50

173

pp

cresc.

cresc.

cresc.

et, et se - pul - tus est,

pp

cresc.

cresc.

183 Allegro

A musical score page featuring four systems of music. The first three systems consist of four staves each, with the fourth system having five staves. The music is in common time. The key signature changes frequently, including C major, G major, F major, and E major. The vocal parts are primarily in soprano (S), alto (A), tenor (T), and bass (B). The lyrics are in Latin, with some words highlighted by large white graphic shapes: 're-sur-re-xit' is enclosed in a circle, 'ter' is in a triangle, 'ti-a di-e' is in a stylized S-shape, and 'se-cun-dum Scripu-' is in a large S-shape. The vocal parts begin with rests before singing. The piano part (Bass) starts with a forte dynamic (f) and includes slurs and grace notes. The vocal parts enter with a forte dynamic (sf) and include slurs and grace notes. The vocal parts continue with rests before singing.

re-sur - re - xit ter - ti - a di - e, se - cun-dum Scripu -

190

f cresc. *ff*

f *ff*

f *ff*

f *ff*

ras. *f*

Et a - scen-dit, a - scen - dit in coe - lum: se - det ad dex - te-ram, ad

f

a - scen-dit, a - scen-dit in coe - lum: se - det ad dex - te-ram, ad

f

a - scen - dit in coe - lum: se - det ad dex - te-ram, ad

f

a - scen-dit in coe - lum: se - det ad dex - te-ram, ad

f *ff*

197

dex - te - ram Pa - - - - - tris.

dex - te - ram Pa - - - - - tris.

dex - te - ram Pa - - - - - tris.

dex - te - ram Pa - - - - - tris. Et

202

Et i - te-rum ven - tu - rus est cum glo - ri -

Et i - te-rum ven - tu - rus est cum glo - ri -

Et i - te-rum ven - tu - rus, ven - tu - rus est cum glo - ri -

i - te-rum ven - tu - rus, ven - tu - rus est cum glo - ri -

3 3

207

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

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

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

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

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

212

ju - di - ca - - re vi - vos et mor - tu - os:

ju - di - ca - - re vi - vos et mor - tu - os:

ju - di - ca - - re vi - vos et mor - tu - os:

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

ff

217

tr

cu - - - jus
cu - - jus
cu - - jus
cu - jus re - gni
non_e - rit fi - nis,
re - gni
non_e - rit fi - nis,
cu - - - jus