

Josef Gabriel

RHEINBERGER

Messe in A op. 126

Orchesterfassung

für Soli (SSA), Coro (SSA)

Flauto, 2 Violini, Viola

Violoncello, Contrabbasso

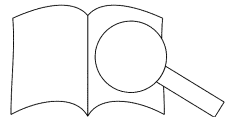
ed Organo

herausgegeben von / edited by
Wolfgang Hochstein

Partitur / Study score

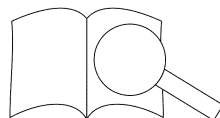


Carus 50.126/07



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Foreword (abridged)

Josef Gabriel Rheinberger was born on the 17th March 1839 in Vaduz, the capital of the principality of Liechtenstein. His remarkable musical gifts were evident from a very early age, and he received musical lessons from Sebastian Pöhy, a teacher, and Philipp Schmutzer, a choirmaster. When he was seven he played in public for the first time, and he even wrote little compositions. In 1851 Rheinberger went to Munich for further training at the Royal Bavarian Conservatoire there. He was to remain closely associated with the Bavarian metropolis throughout the rest of his life: there he received in 1859 his first appointment as a piano teacher, and later also as a teacher of harmony and counterpoint, at the Conservatoire; about the mid 1860s he became organist at the Court Church of St. Michael and a solo répétiteur at the Opera; in 1864 he took over the direction of the Oratorio Society, and in 1867 he became professor of composition and organ playing at the newly founded Royal School of Music. In 1877 Rheinberger succeeded Franz Wüllner as Royal Kapellmeister, which made him responsible for the direction of the sacred music performed at the Court Chapel of All Saints; this new appointment compelled him to relinquish the conductorship of the Oratorio Society. From then on he directed his creative energies principally toward sacred music, but his very extensive oeuvre encompasses almost all classes of composition. Josef Rheinberger died in Munich on the 25th November 1901.

Rheinberger's music is marked by admirably clear structural techniques, with assured mastery of counterpoint and form. His harmony, in the idiom of his time, is enriched by chromaticism and altered chords, while the melodic lines in the sacred works often seem to have been inspired by Gregorian plainchant. All in all, lyrical rather than dramatic writing is predominant, and links with tradition were more important than experimentation. Thus he was somewhat distanced from the musical language and artistic philosophy of Richard Wagner, who was all the rage in Munich at the time. He also stood apart from the Cecilian movement, which he considered too rigid in its rejection of all innovations in church music. It is principally as a composer that Rheinberger still has a place in the international repertoire. He also made a name for himself as a teacher: his pupils who were to become eminent composers included Humperdinck and Wilhelm Fu

The *Mass in A major* op. 125, originally scored for choir, organ, and small orchestra, was one of the works which Rheinberger composed for the Chapel of All Saints. The original version was intended to be performed for organ only. It was first published in an autograph manuscript in 1881, by the Bayerische Staatsbibliothek in Munich. It was first published during the same year in an edition by the publisher Schott. The world première was given in 1881, conducted by the composer, at the Court Chapel of All Saints. On this occasion, however, the work was performed for organ and choir. The revised version, because Rheinberger had no longer had access to the original manuscript, consisting of flute and strings. As the work was first performed for the first time at Christmas the newly revised version – completed on the 17th December 1881 – bore the title "Missa in nativitate

The work's original opus number was "125." This opus number appeared on the autograph manuscripts of both the ver-

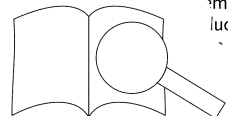
sion with organ only and the version with orchestra, but it was later changed to "126."

Despite the reference to Christmas in the title of our version of Rheinberger's *Mass in A major*, this is not a "pastoral Mass" of the kind which was very popular at that time, because this work was not originally intended for use at Christmas. Therefore it would be a mistake to expect it to contain such "pastoral" features as siciliano rhythms and drone basses.

The lyrical, gentle character of the work as a whole is at once evident in the "Kyrie." Contrary to the normal practice this movement is laid out not in three but in two sections, the relatively brief "Christe eleison" forming the end of the first section. Other stylistic characteristics of Rheinberger's music, which are to be found in all the movements of this Mass, are the like-melody, and harmony which despite their complexity is contained in a single line or a combination of lines. The presence of numerous chords of varying complexity and modulations, is free from harshness and is of a lyrical character; while the text is set in a simple, clear, and are not lengthy polyphonic textures. It is noteworthy that in Rheinberger's sacred movements he seldom used the organ. He preferred, even in the case of the Mass, to employ a variety of his musical materials.

As is customary in liturgical use, Rheinberger's Mass begins with the words of the "Gloria" and the priest. The setting of the Gloria is characterized by a mixture-like chords of the sixth and seventh degrees. A modulatory section begins with a modulation into D major for its first section. The musical setting of the "Et incarnatus" is an impressive unison recitation by the choir, surrounded by modulatory organ harmonies. At the "Et resurrexit," or more correctly at the words "Et ascendit," the composer returns to the music from the beginning of the movement. The "Sanctus" begins on a note of awesome mystery, and the music builds up to the powerful "Osanna," which is repeated after the "Benedictus." This middle section integrated into the "Sanctus," with its gently swaying 6/8 rhythm, is in D flat major; with the F major of the "Credo" this tonality represents a mediant counterpart to the principal key of the Mass, A major. The demand for solo vocal scoring in the "Benedictus" can be met by the use of either soloists from the choir or a semi-chorus. The work reaches a tranquil, comforting conclusion in the "Agnus Dei," which takes on a somewhat faster tempo at the third plea to the Lamb of God; the instruction *poco animato* is one of the few musically relevant alterations made to this Mass by comparison with the original version.

The writing for the voice is high or low notes are a and transitional passage dependent or solo role. These, which are integrated providing additional melodic four-part or five-part textures.



tet almost always double, at the same pitch or at the octave, parts which already exist in the choral texture or in the organ; independent instrumental passages, such as the flute part in the quaver (eighth-note) passages in bars 57, 71, and 99 of the "Credo," represent rare exceptions to this rule. Nevertheless by means of particular sound effects Rheinberger succeeded, despite the modest nature of the technical means employed, in making the instrumental parts more than a dispensable addition to the work. Some passages are given added radiance by being doubled an octave higher by the flute, and the introduction to the "Sanctus," for example, takes on really fascinating colouration through the addition of string pizzicati to the sustained organ chords. These characteristics, combined with the work's tonal beauty and its freedom from difficulty in performance, raise Rheinberger's *Mass in A major* far above the level of most church music written for liturgical use.

For notes see the German text.

Geesthacht/Elbe, December 1992 Wolfgang Hochstein
Translation: John Coombs

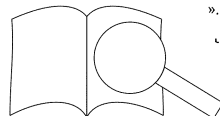
Avant-propos (abrégé)

Josef Gabriel Rheinberger est né le 17 mars 1839 à Vaduz, capitale de la principauté du Liechtenstein. Il manifesta dès son enfance des dons exceptionnels pour la musique. Sebastian Pöhly et le chef de chœur Philipp Schmutzer furent ses premiers maîtres. A l'âge de sept ans il donna son premier concert et écrivait déjà de petites compositions. Rheinberger se rendit en 1851 à Munich pour compléter sa formation au Conservatoire royal de Bavière. Rheinberger demeura fidèle à la métropole bavaroise jusqu'à la fin de sa vie. C'est ici, au conservatoire de Munich, qu'il obtint tout d'abord un poste de professeur de piano, puis d'harmonie et de contrepoint. A partir du milieu des années 1860, il tenait régulièrement l'orgue de l'église St-Michel, l'église de la cour et assurait la répétition des solistes à l'opéra. En 1864 il prit en charge la direction de l'Oratoriverein et en 1867 il fut nommé professeur de composition et d'orgue à l'Ecole royale de musique et de chant créée. En 1877 il prit la succession de Franz Liszt à la tête de la Chapelle royale. Chargé de la direction musicale auprès de la chapelle de la Saïnt-Stephan, Rheinberger abandonna la direction de l'Oratoriverein. Il se consacra dès lors avant tout à la composition. Son œuvre témoigne son œuvre immense, qui s'étend bien au-delà de la musique sacrée, à la musique profane. Josef Rheinberger est mort le 17 mars 1893 à Munich.

La musique de Rheinberger est caractérisée par une technique de composition parfaite, une maîtrise parfaite de l'instrumentation formelle. L'harmonie est riche, basée par le chromatisme et l'usage de gammes chromatiques. Les motifs mélodiques dans les œuvres profanes sont souvent étonnamment inspirés par le chant. Dans ses œuvres lyriques, l'élément lyrique l'emporte sur la tradition sur l'expérimentation. Il se tient ainsi à l'opposé du langage philosophique de l'art de Richard Wagner qui prévalait à Munich, mais il observe également une certaine prudence, le Cécilianisme qui manquait à son goût de l'époque. Il ne fut que peu tenu pour marginal. De nos jours, le rétrospectif avant tout ses compositions pour orgue. La tradition de Josef Rheinberger s'est également perpétuée à travers de nombreux et brillants élèves, comme Engelbert Humperdinck ou Wilhelm Furtwängler.

La *Messe en La majeur* op. 126 pour chœur de femmes à trois voix, orgue et petit orchestre a été composée en 1881. Elle fait partie des œuvres écrites pour la chapelle de la cour. Initialement, l'œuvre ne comportait qu'un accompagnement d'orgue. Cette version, écrite en juin 1881, dont l'autographe est aujourd'hui conservé à la Bibliothèque de l'Etat de Bavière, fut éditée la même année encore, par la maison d'édition munichoise Werner. La création eut lieu durant la nuit de Noël de l'année 1881, sous la direction du compositeur. La messe ne fut pas donnée toutefois dans la version originale car Rheinberger disposait à présent d'un petit orchestre composé d'une flûte et de cordes. La partition de cette version correspondait à ces effectifs – dorénavant « Opus 126 ».

A l'origine, cette messe portait l'ancien numéro d'opus figurant sur la version avec orgue et de la version avec orchestre. Ce numéro a été modifié par la suite – sur lequel figure le « 126 ».



Si le titre que porte cette dernière version de la *Messe en La majeur*, évoque bien la Nativité, l'œuvre elle-même ne relève pas le type, très apprécié à ce moment là, de la messe pastorale. Etant donné que cette œuvre n'avait pas été conçue à l'origine pour la fête de Noël, on n'y trouvera donc aucun de ces traits « pastoraux », comme les rythmes de sicilienne ou les basses en bourdon.

Le caractère lyrique qui l'emporte dans cette œuvre apparaît déjà nettement dans le « Kyrie ». Contrairement à un usage largement répandu, la composition ne présente pas trois, mais deux parties: traité assez sommairement, le « Christe eleison » termine en effet la première partie. Parmi les autres traits stylistiques de l'écriture de Rheinberger, que l'on rencontrera d'ailleurs dans les autres mouvements, signalons la souplesse et le caractère chantant de la ligne mélodique ainsi que la douceur du langage harmonique – en dépit de quelques chromatismes horizontaux ou verticaux, de très nombreux accords de septième et quelques hardiesses dans les modulations. Tandis que l'écriture est essentiellement homophonique avec quelques décalages, l'œuvre ne présente aucune section réellement polyphonique. On observe en outre que Rheinberger n'introduit que rarement des redites textuelles. Il préfère en revanche renouveler sans cesse le matériau musical, même dans des sections en forme de reprise.

Conformément au principe des messes destinées à un usage liturgique, Rheinberger n'a pas composé les intonations « Gloria » et « Credo ». Le « Gloria » commence par des déplacements d'accords de sixte sur un point d'orgue, à la manière de mixtures, puis vient une section modulante qui, au moment des paroles d'intercession, au centre de ce mouvement, conduit vers des tonalités plus éloignées. Conformément à l'usage, la reprise commence avec le texte « Quoniam tu solus Sanctus ». Le « Credo » est en Fa majeur. Dans la partie centrale il module en Ré majeur. Encadrée d'harmonies modulante l'orgue, la récitation du chœur à l'unisson confère une grande profondeur au traitement musical de l'« Et incarnatus ». Le compositeur reprend le début de la composition à « sursum » ou, plus précisément, avec l'« Et ascensus » qui commence dans une atmosphère de mystère, gagne en vigueur avec l'« Osanna » qui est réitéré au « Benedictus ». Cette partie centrale int

domine un bercement rythmique en 6/8, est en Ré bémol majeur. Associée au Fa majeur du « Credo » cette tonalité en médiate s'oppose à la tonalité principale – La majeur – de la messe. Les soli requis pour le « Benedictus » pourront être empruntés au chœur ou encore remplacés par le chœur lui-même, chantant en effectifs réduits. L'« Agnus Dei » porte l'œuvre à son achèvement dans une conclusion pleine de sérénité. La troisième invocation de l'Agneau de Dieu pourra être entonnée dans un tempo un peu plus vigoureux. L'indication *poco animato* notée à cet endroit est l'une des rares modifications significatives apportées à la version orchestrale de cette messe.

La conduite des parties vocales est toujours mélodieuse sans gagner de manière excessive les aigus ou les basses. L'orgue n'intervient jamais en soliste ni de manière concertante – à l'exception de brefs préludes ou de passages de transition. Il sert plutôt, de manière générale, de soutien aux parties vocales qui se trouvent elles-mêmes intégrées à l'ensemble de la partie d'orgue. Celle-ci porte le nombre de parties à cinq par l'adjonction de parties inférieures complémentaires, flûte et quinte redoublent à l'octave les parties de flûte et de quinte. La composition de parties inférieures est particulièrement intéressante dans les passages en croches de 71 et 99 du « Credo », en particulier. En dépit de la modestie de ces passages, l'adjonction de parties inférieures facultatif, ainsi qu'en témoigne la notation, est doublure par la flûte à l'octave inférieure. Certaines parties une lumineuses, associées aux cordes, associé aux accords de quinte, apporte à l'introduction d'une atmosphère particulièrement séduisante. Associés à la flûte et à la quinte, ils élèvent la Messe en La majeur de son caractère et lui confèrent un bon nombre d'œuvres religieuses.

voir le texte allemand.

Wolfgang Hochstein

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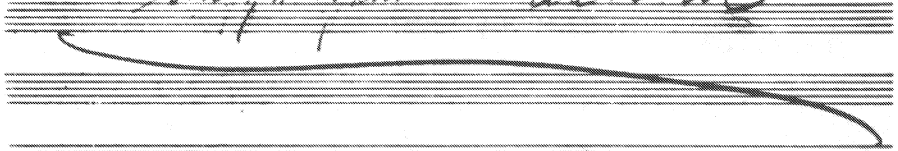


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I 4/12

J. P.W.

mitgegründet durch



Missa

in nativitate Domini

für

Prinzipal, Orgel, Klavier

Componiert von

Joseph

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Abb. 1: Blatt der autographen Partitur aus dem Archiv der Theaterkirche St. Kajetan. Die originale Beschriftung mit der ursprünglich vorgesehenen Opuszahl „125“ ist von den Unterscheiden.



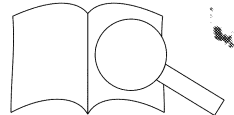
Konf. Rheinberger, op. 125

Kyrie.

Moderato 1=60

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Abbildung 1: 1. Notenseite aus dem Partiturautograph mit dem Beginn des Kyrie. Auch hier ist die Instrumentenbezeichnung teilweise deutsch. Weitere Eigenarten der Partitur sind in der Abbildung 2 beschrieben.

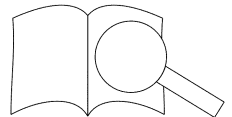


16.

te, gratias agimus propter magnam gloriam tua-
 patris ou-
 gratias agimus tibi, a...
 tus pater.

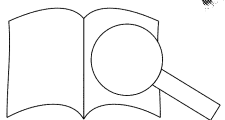
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Abb. 3: 10 der autographen Partitur mit den Takten 8–14 aus dem *Gloria*. Die Textur Alt in den Takten 9–11 stammt nicht von Rheinberger. Vielmehr wurde sie von fremder Hand dabei auch das fehlende Wort „tibi“ unterzubringen.



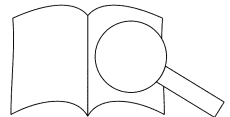
Handwritten musical score for the end of the Agnus Dei. The score consists of multiple staves with musical notation, including notes, rests, and dynamic markings such as *p*, *pp*, and *piz*. The lyrics are written below the staves: *cem, pa - am, pa - ce* and *cem, dona nobis, nobis paco*. There are also performance instructions like *arco* and *piz:*. A large watermark "PROBE-PARTITUR" is overlaid diagonally across the page.

Abt. Seite 51 der autographen Partitur: Schluß des *Agnus Dei* (ab Takt 58) und Dati



Messe in A op. 126

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Messe in A

op. 126

Kyrie

Josef Gabriel Rheinberger

1839–1901

Moderato $\text{♩} = 100$

Flauto

Violino I

Violino II

Viola

Violoncello

Contrabbasso

Soprano

Mezzosoprano

Alto

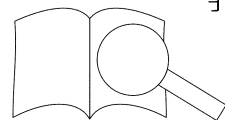
p dolce
Ky - ri -

p
Ky - ri -

p
Ky - ri -

p

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

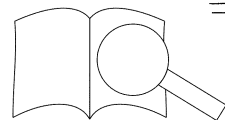


Musical score for the first system, measures 12-15. It includes a vocal line and piano accompaniment for the right and left hands. Dynamics include 'f' and 'mf'. The piano part includes an 'arco' marking.

Musical score for the second system, measures 16-19. It includes a vocal line with lyrics and piano accompaniment. Dynamics include 'f'. Lyrics include "e - lei - son,".

Musical score for the third system, measures 20-23. It includes a vocal line with lyrics and piano accompaniment. Dynamics include 'f'. Lyrics include "e - lei - son, e - lei -".

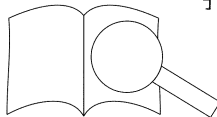
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son, e - lei - son. ... son, Chri - ste e -

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

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

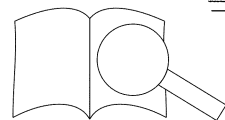


lei - son, e - - lei - lei - son, Chri - ste e -

lei - son. Ky - ri - e e -

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

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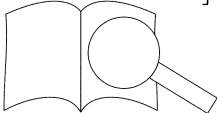
30

Musical score for piano accompaniment, measures 30-34. The score is in G major (one sharp) and 4/4 time. It features five staves: a grand staff (treble and bass clefs) and three individual staves. Dynamics range from forte (f) to piano (p).

30

Musical score for vocal parts, measures 30-34. The score is in G major (one sharp) and 4/4 time. It features three staves for different vocal parts. The lyrics are "lei - son, e - lei - son." Dynamics range from forte (f) to piano (p).

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36

p dolce

p
pizz.
mf

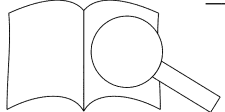
36

p dolce
Ky lei - son, e - lei - son,

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

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

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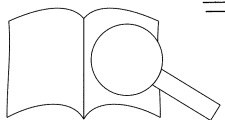


48

48

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

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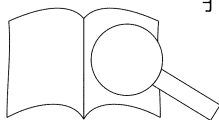
54

Musical score for measures 54-58. The score includes a piano part (right and left hand) and a violin part. The key signature is two sharps (F# and C#), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment. The violin part has a melodic line with slurs and accents. Dynamics include *f* (forte).

54

Musical score for measures 54-60, including vocal lines with lyrics. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal parts are in soprano, alto, and tenor/bass staves. The lyrics are: "e - - lei - son, e - Ky - - ri - son, e - lei - son, Ky - - ri - e son, e - lei - son, Ky-". Dynamics include *f* (forte). There are slurs and accents in the vocal lines.

*) Siehe den Kritischen Bericht.



60

Musical score for piano and voice, measures 60-65. The piano part consists of five staves (treble and bass clefs). The vocal part is on a single staff. Dynamics include 'f' (forte).

60

Musical score for piano and voice, measures 60-65 with lyrics. The piano part consists of five staves. The vocal part is on a single staff with lyrics. Dynamics include 'f' (forte).

e e - lei - son, e - lei -

e - lei - son, e - lei -

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

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66

p p p p rit.

p pp p pp p pp fp pp

66

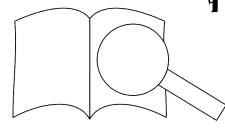
son, Ky - ri - e, Ky son, e - lei - son, lei - son.

son, e - lei - son.

son, e - lei - son.

pp rit.

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Gloria

Con moto $\text{♩} = 69$

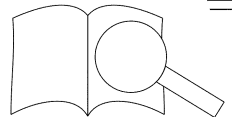
The musical score is arranged in a grand staff format. It includes a piano accompaniment with five staves (treble and bass clefs) and three vocal staves. The piano part features a strong bass line with frequent accents. The vocal parts are in a soprano, alto, and tenor/bass range. The lyrics are in Latin and are printed below the vocal staves. The score is marked with a dynamic of *f* (forte) throughout. A watermark 'PROBE-PARTITUR' is overlaid diagonally across the page.

Et in ter - ra pax ho - vo - lun - ta - tis.

Et in ter - ra x us bo - nae vo - lun - ta - tis.

Et in no - mi - ni - bus bo - nae vo - lun - ta - tis. Lau - da - mus

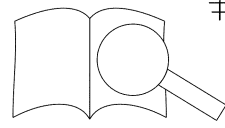
Con



The first system of the score features a piano accompaniment. It consists of five staves: a grand staff (treble and bass clefs) and three additional bass clef staves. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The piano part includes dynamic markings such as *p* (piano) and *pizz.* (pizzicato). There are also slurs and accents over various notes.

The second system of the score includes vocal parts and piano accompaniment. It features four vocal staves and two piano accompaniment staves. The lyrics are: "a - gi - mus pro - pter ma - gnam glo - ri - am tu - am. Do - mi - ne De - us, Rex coe - li et ter - ra - rum, De - us, Pa - ter Om - ni - po - tens, De - us, Pa - ter Om - ni - po - tens, De - us, Pa - ter Om - ni - po - tens." The piano part includes dynamic markings such as *p* (piano) and *pizz.* (pizzicato). There are also slurs and accents over various notes.

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13

mf

13

le - stis, Pa - ter mi - ne Fi - li u - ni -

le - stis, Pa - . . . - ot - ens. Do - mi - ne Fi - li u - ni -

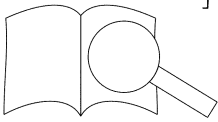
Do - mi - ne Fi - li u - ni -

f

mf

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17

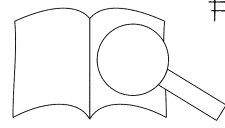
Musical score for piano accompaniment, measures 17-20. It features five staves: Treble, Grand Staff (Treble and Bass), and Bass. Dynamics include 'f' and 'arco'.

17

Musical score for vocal parts, measures 17-20. It features three vocal staves with lyrics in German. Dynamics include 'ff' and 'p'.

ge - ni - te, Je - su Chri -
 ge - ni - te, Je - su Chri -
 ge - ni - te. - ste. Do - mi - ne De - us, A - gnus

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21

Musical staff with treble clef, key signature of two sharps, and dynamic marking 'p'. It contains a melodic line with a fermata over a measure and a double bar line.

Piano accompaniment staves including treble and bass clefs. Dynamic markings include 'p' and 'pizz.' (pizzicato). The bass line features a steady eighth-note accompaniment.

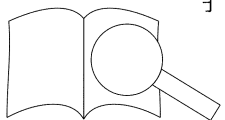
21

Vocal line with lyrics: *Fi - li - us Pa - tris. Qui ta mun - di, mi - se -*. Dynamic markings include 'p' and 'f'.

Vocal line with lyrics: *De - i, Fi - li - us Pa - tris.. lis pec - ca - ta mun - di, mi - se -*. Dynamic markings include 'f' and 'p'.

Vocal line with lyrics: *De - i, Fi - qui tol - lis pec - ca - ta mun - di, mi - se -*. Dynamic marking is 'p'.

Piano accompaniment staves with dynamic markings 'mf' and 'p'. The music continues with harmonic support for the vocal lines.



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25

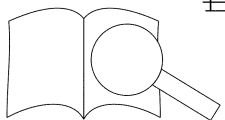
25

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

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

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

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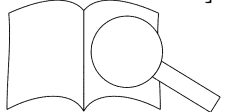


Musical score for measures 29-33. The score includes a vocal line and piano accompaniment. The piano part consists of a grand staff (treble and bass clefs). The vocal line is in a single staff. The key signature is two sharps (F# and C#). The time signature is 4/4. The dynamics are marked *p* (piano) throughout. The vocal line has lyrics: "su - ca - ti -".

Musical score for measures 34-38. The score includes a vocal line and piano accompaniment. The piano part consists of a grand staff. The vocal line is in a single staff. The key signature is two sharps. The time signature is 4/4. Dynamics include *p* (piano), *cresc.* (crescendo), and *c* (crescendo hairpin). The vocal line has lyrics: "su - ca - ti -", "ci - de - pre - ca - ti -", and "tol - lis pec - sci - pe de - pre - ca - ti -".

Musical score for measures 39-43. The score includes a vocal line and piano accompaniment. The piano part consists of a grand staff. The vocal line is in a single staff. The key signature is two sharps. The time signature is 4/4. The piano part features complex chordal textures and arpeggiated figures.

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sf

o - - nem no - stram. mi -

o - - nem no - st. ad de - xte - ram Pa -

Qui se - des ad de - xte - ram Pa -

p *f* *f*

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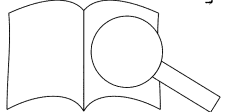
37

Musical score for piano and strings, measures 37-46. The score includes staves for piano (right and left hand) and strings (violin, viola, cello, double bass). Dynamics include sf, p, and arco.

37

Vocal score for soprano, alto, and tenor/bass, measures 37-46. The lyrics are: "se - re - re, mi - se - re - re. mi - se - re - re no - bis."

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41

41

Quo - ni - am tu so - lus Sa - ctus Do - mi - nus, tu
 Quo - ni - am tu so - ctu so - lus Do - mi - nus, tu
 Quo - ni - am San - ctus, tu so - lus Do - mi - nus, tu

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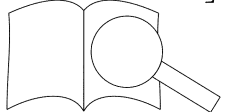
45

45

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

so - lus Al - tis - si - mu - su Chri - ste. Cum

so - lus Je - su Chri - ste. Cum -



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49

f

49

San - cto Spi - ri - tu, in tris. A -

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

San - glo - ri - a De - i Pa - tris.

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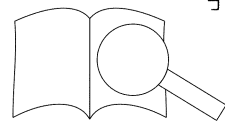


54

men, a - - - - - men,

54

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



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59

rit.

59

a - men, a - men.

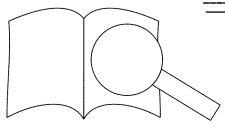
a - men.

men, a - men.

rit.

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Credo

Moderato ♩ = 88

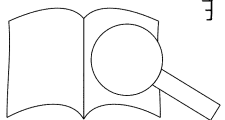
First system of piano accompaniment for the Credo. It consists of five staves: a grand staff (treble and bass clefs) and three lower staves (two bass clefs and one alto clef). The music is in 4/4 time and begins with a forte (f) dynamic. The notation includes various rhythmic patterns and melodic lines.

Vocal parts for the first system of the Credo. It consists of three staves with lyrics in German and Latin. The dynamics range from forte (f) to piano (p). The lyrics are: "Pa-trem o-mni-pot-en-tem, fa-cto vi-si-bi-li-um o-mni-".

Second system of piano accompaniment for the Credo. It consists of two staves: a grand staff (treble and bass clefs). The music is in 4/4 time and begins with a mezzo-forte (mf) dynamic. The lyrics are: "Pa-trem o-mni-pot-ent-er fa-cto-rem coe-li et ter-rae, vi-si-bi-li-um o-mni-".

Moderato

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6

p dolce

6

um, et in - vi - si - bi - li - . . . Do - mi - num Je - sum Chri -

um, et in - vi - si - bi - . . . in u - num Do - mi - num Je - sum Chri -

um, et - um. Et in u - num Do - mi - num Je - sum Chri -

mf

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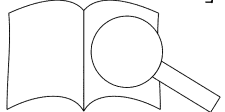
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Musical score for the first system, measures 11-16. It includes a vocal line and a piano accompaniment with multiple staves.

Musical score for the second system, measures 17-22. It includes a vocal line with lyrics and a piano accompaniment.

stum, Fi - li - um De - i u - ni - ge - ni - tum an - te o - mni - a
 stum, Fi - li - um De - i u - ni - um. Pa - tre na - tum an - te o - mni - a
 stum, Fi - li - ni - tum. an - te o - mni - a

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16

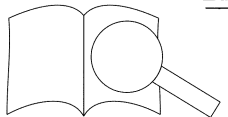
Musical score for piano accompaniment, measures 16-20. It features five staves: two treble clefs, two bass clefs, and a grand staff. Dynamics include 'p' (piano).

16

Musical score for vocal parts, measures 16-20. It features three staves with lyrics in German. Dynamics include 'f' (forte) and 'sf' (sforzando).

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

Musical score for piano accompaniment, measures 21-25. It features five staves: two treble clefs, two bass clefs, and a grand staff.



26

Musical score for piano and voice, measures 26-30. The piano part includes treble and bass staves with various dynamics like 'f'.

26

o - mni - a fa - cta sunt. pter no - stram sa - lu - .
 o - mni - a fa - cta sunt. Qu. - nc mi - nes, de -
 o - mni - a de - scen - dit de

Musical score for piano accompaniment, measures 31-35, with dynamics 'pp' and 'mf'.

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30

p

f

p

f

p

arco

fp

rit.

30

f

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

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

f

coe - de coe - lis.

dim.

dim.

pp

rit.

dim.

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Più lento

pp

Et in - car - na - tus est

cto ex Ma - ri - a

pp

Et in - car - na - tus est

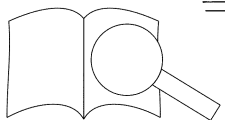
de Spi - ri - tu San - cto ex Ma - ri - a

pp

Et in

de Spi - ri - tu San - cto ex Ma - ri - a

Più l



40

p

40

Vir - gi - ne: Et ho - mo fa - ci - fi - xus

Vir - gi - ne: Et ho - mo - ctus est. Cru - ci -

Vir - gi - ne: - ctus est. Cru - ci -

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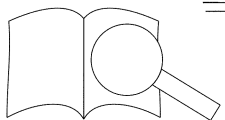


Musical score for the first system, measures 45-49. It includes staves for vocal line and piano accompaniment. Dynamics include 'p' and 'f'.

Musical score for the second system, measures 45-49. It includes vocal lines with lyrics and piano accompaniment.

et - i - am pro pas - sus et se -
 Cru - ci - fi - xus, - sus, pas - sus et se -
 fi - xus ro no - bis: sub Pon - ti - o Pi - la - to se -

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50

f rit.

p

50

p rit.

pul - tus est.

p pul - tus est.

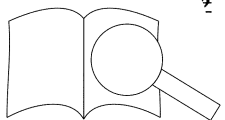
pul - tus

p pul - tus

p rit.

p

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55 Tempo I

Piano accompaniment for measures 55-60. The score includes staves for right and left hand piano, and a grand staff for strings. Dynamics include *f* and *sf*.

Vocal line for measure 55. Dynamics include *f*.

Et re - sur - re - xit ter - ti - a di . Scri - ptu - ras.

Vocal line for measure 56. Dynamics include *f*.

Et re - sur - re - xit ter - ti - e se - cun - dum Scri - ptu - ras.

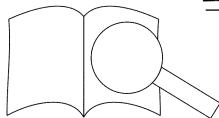
Vocal line for measure 57. Dynamics include *f*.

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

Temp

Piano accompaniment for measures 61-65. Dynamics include *f*.

Piano accompaniment for measures 66-70. Dynamics include *f*.



60

f

f

f

f

f

60

f

Et a - scen - dit in coe - lum: se - det a -

f

Et a - scen - dit in coe - lum: se a -

f

Et a - scen - dit in ad de - xte - ram Pa - tris. Et i - te - rum ven -

p

p

Et i - te - rum ven -

Et i - te - rum ven -

p

p



65

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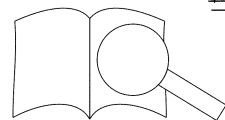
pizz.

65

f tu - rus est cum glo - ri - a, ju - di - c - mor - tu - os: cu - jus re - gni

f tu - rus est cum glo - ri - a, ju - r - vos et mor - tu - os: cu - jus re - gni

f tu - rus est ca - re vi - vos et mor - tu - os: cu - jus re - gni



70
p
p
p
p
p

70
mf
non e - rit fi - nis. Et in Spi - m, et vi - vi - fi - can -

mf
non e - rit fi - nis. F⁺ in 'ur - um, Do - mi - num, vi - vi - fi - can -

mf
non e - rit fi - nis. t in Spi - ri - tum, vi - vi - fi - can -

p
p

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p

mf p

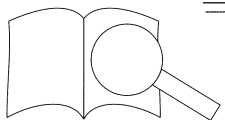
tem: qui ex Pa - tre Fi - li - o Qui cum Pa - tre et Fi - li -

tem: qui ex Pa - tre Fi - li - ue - - dit. Qui cum Pa - tre et Fi - li -

tem: qui o - que pro - ce - dit.

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80

pizz.

f

pizz.

f

p

o si-mul ad - o - ra - tur: est per Pro - phe-tas. Et

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

si-mul ad - o - ca - tur. Et

mf

mf

mf

p

85

Musical staff with notes and dynamics. A dynamic marking **f** is present below the staff.

Piano accompaniment staves. The right hand has a dynamic marking **p** and the word **arco** above it. The left hand has a dynamic marking **p** and the word **arco** above it.

85

Vocal staves with lyrics. The lyrics are:
 u - nam san - ctam ca - tho - li - cam Ec - cle - si - am. Con -
 u - nam san - ctam ca - tho - a - li - cam Ec - cle - si - am. Con -
 u - nam s^{pe} am et a - po - sto - li - cam Ec - cle - si - am.

Piano accompaniment staves. The right hand has a dynamic marking **mf** and the word **arco** above it. The left hand has a dynamic marking **p**.

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89

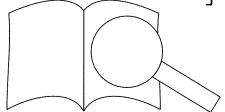
Musical score for measures 89-92. The score is written for piano (p) and includes various musical notations such as slurs, accents, and dynamic markings. The key signature is B-flat major. The score is arranged in a grand staff format with five staves.

89

Musical score with lyrics for measures 89-92. The lyrics are in Latin and are written below the vocal line. The score includes various musical notations such as slurs, accents, and dynamic markings. The key signature is B-flat major. The score is arranged in a grand staff format with five staves.

fi - te - or u - num ba - ptis - ma in re - tor - nem pec - ca - to - rum. Et ex - mis - si - o - nem pec - ca - to - rum.

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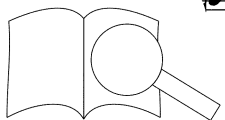
94

Musical score for piano accompaniment, measures 94-97. It features five staves: Treble, Grand Staff (Treble and Bass), and Bass. The music is in a minor key with a 3/4 time signature. Dynamics include 'f' (forte).

94

Musical score for vocal parts, measures 94-97. It features three staves: Soprano, Alto, and Bass. The lyrics are: "mor - tu", "mor - tu - o -", "spe - cto re -", "i. - rum, mor - tu - o -", "spe - cto re -", "i. - rum, mor - tu - o -". Dynamics include 'f' (forte).

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99

p dolce *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

p *cresc.*

pizz. *cresc.* *f* *arco*

99

p *f*

rum. Et vi - tam ven - tu - ri sae - tu - ri sae - cu - li. A -

p *f*

rum. Et vi - tam ven - tu - cu - vi - tam ven - tu - ri sae - cu - li. A -

p *cresc.* *f*

rum. Et sae - cu - li, vi - tam ven - tu - ri sae - cu - li. A -

f

p

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104

Musical score for measures 104-107. The score includes a vocal line and piano accompaniment for piano and strings. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The vocal line consists of a melodic phrase. Dynamics include piano (p).

104

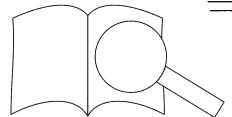
Musical score for measures 104-107 with vocal lyrics. The score includes a vocal line and piano accompaniment for piano and strings. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The vocal line consists of a melodic phrase with lyrics. Dynamics include piano (p).

men, a - men, a - men,

men, a - men, a - men,

men, a - men, a - men,

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109

109

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Sanctus et Benedictus

Adagio $\text{♩} = 50$

p *cresc.*

pizz. *mf* *cresc.*

pizz. *mf* *cresc.*

pizz. *mf* *cresc.*

pizz. *mf* *cresc.*

p *cresc.*

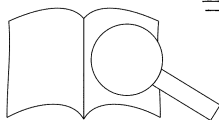
San -

San - ctus,

San - ctus, San -

Ada

pp



7

Violin I: *f*

Violin II: *f*, *arco*

Viola: *f*, *arco*

Violoncello: *f*, *arco*

Kontrabaß: *f*, *arco*

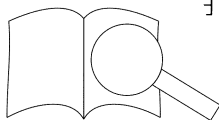
7

Soprano: *mf* ctus, San - ctus - ai - nus De - us -

Alto: *mf* San - ctus Jo - mi - nus De - us Sa -

Tenor: *f* Do - mi - nus De - us Sa -

Piano accompaniment for the vocal section.



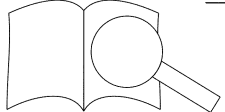
13

Piano accompaniment for measures 13-16. The score is in G major (one sharp) and 4/4 time. It features a melody in the right hand and a bass line in the left hand. Dynamics include 'f' (forte) and 'ff' (fortissimo).

13

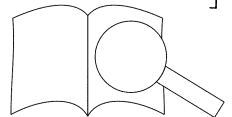
Vocal parts for measures 13-16. The score is in G major and 4/4 time. It includes lyrics in Latin: "Sa - ba - oth. Ple - ni sunt coe - li et ter - ra glo - ri - a". Dynamics include "ff" (fortissimo) and "fr" (forzando).

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19

19



25

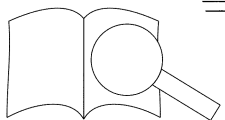
25

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

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

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

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31 *f* rit.

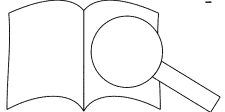
31 na in ex - cel - sis,

na in ex - cel - na.

na in o - san - na.

rit.
dim.
d.

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37

Solo **p**

Be - ne -

Solo **p**

Be - ne - di - ctus qui . nit

mf

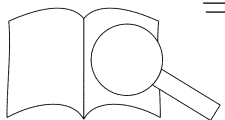
in no - mi - ne

Solo **p**

Be - ne - di - ctus qui ve - nit

A.

pp



p dolce

p

p

p

pizz.

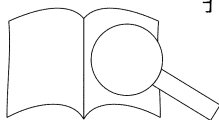
p

42 mf dolce

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

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

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



47

mf

p

mf

p

47

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

ve - nit in no - ne ꝛ

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

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

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

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52

p

p

p

mf

sf

52

f *p* *cresc.*

be-ne-di-ctus qui ve-nit, ve-nit in —

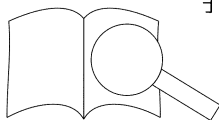
f *cresc.*

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

f *cresc.*

be-ne-di-cti qui-ve-nit, qui-ve-nit in —

p



57

Musical score for instruments including piano, violin, and cello. The score is in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. It features various musical notations such as slurs, accents, and dynamic markings like 'mf'.

57

Vocal score with lyrics in German. The lyrics are: "no - mi - ne, - ne Do - mi - Do - - mi - ni, in no - mi - ne Do - mi - no - mi - ni, - mi - ni, in no - mi - ne Do - mi -". The score includes musical notation for the voice line and piano accompaniment, with dynamic markings like 'mf'.

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62

Tempo I

62

f Tutti

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

f Tutti

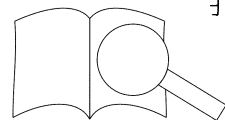
ni. O - san - na in ex - cel - sis, o - san - na in ex - cel - sis.

f Tutti

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

Tempo

*) Siehe den Kritischen Bericht.



66

66

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

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

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

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76

76

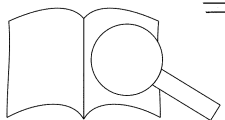
sis, in ex - cel - sis,

sis, in ex - cel - sis.

sis, in ex - cel - sis.

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Agnus Dei

Moderato $\text{♩} = 80$

p dolce

p dolce

p

pizz.

f

pizz.

p

i, *qui*

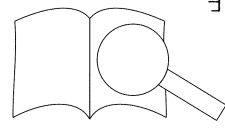
p
A - gr *qui tol - lis pec -*

p
A *qui tol - lis pec -*

Moderato

p

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6

p

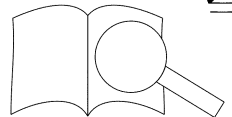
6

tol - lis pec - ca - ta mun - mi - se - re - re -

ca - ta mun mi - se - re - re

ca - tr - di: mi - se - re - re

p



11

no - - - bis.

A - gnus

dolce

p dolce

p

arco pizz.

p

11

no - - - bis.

A - gnus

no - - - bis.

A - gnus De - i,

no - - - bis.

mf

no - - - bis.

A - gnus De - i,

no - - - bis.

mf

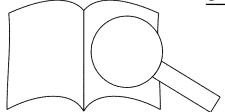
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De - i, qui tol - lis pec - ca - ta, pec - ca - ta

qui tol - lis pec - ca - ta:



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Instrumental accompaniment for measures 21-24. The score is written for piano with a treble clef on the right hand and a bass clef on the left hand. The key signature has three sharps (F#, C#, G#). Dynamics include piano (p) and forte (f). The music features flowing sixteenth-note passages and sustained chords.

Vocal line for measures 21-24. The lyrics are:
 mun - di: m' no - bis,
 mun - di: - re re,
 mi - - no - - bis, mi - se -

Instrumental accompaniment for measures 25-28. The score continues with the piano accompaniment, featuring similar rhythmic patterns and dynamics as the previous section.

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f

f

arco

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

f mi -

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

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poco animato

31

mf

mf

mf

mf

mf

31

mf poco animato

re - re no - bis. A - gnus De - i qui tol -

no - bis. A - gnus - i, qui tol -

re - re no A - gnus De - i, qui -

poco animato

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36

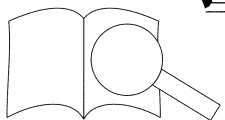
f

pizz.

36

lis pec - di: do - - na -
 lis pec mun - di: do - na
 tol - lis mun - di: do - na no - bis

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41

p dolce

p

arco

p

arco

p

41

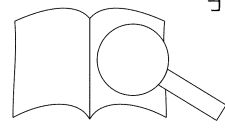
no - bis, do - na no - bis pa - cem, no - bis pa - cem,

p

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

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

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



51

Musical score for instruments. The score consists of five staves: Flute (top), Violin I, Violin II, Cello/Double Bass (bottom two). The key signature is one sharp (F#) and the time signature is 4/4. Dynamics markings include *cresc.* and *f* (forte).

51

Vocal score with lyrics. The lyrics are: *pa - cem, do - na no - bis pa - cem, do - na no - bis, pa - cem, do - na no - bis pa - cem, -*. The score includes dynamics markings *cresc.* and *mf* (mezzo-forte).

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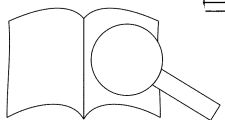


Instrumental score for strings and woodwinds. The score is in G major (one sharp) and 4/4 time. It features a variety of notes, rests, and dynamic markings such as *p* (piano) and *pp* (pianissimo). A *pizz* (pizzicato) marking is present in the lower woodwind part.

Vocal score with lyrics. The lyrics are: "pa - - - - - cem, pa - do - na no - bis pa - .m, - na no - - - bis, no - bis do - na no - - - bis, no - bis". The score includes dynamic markings *p* and *pp*.

Piano accompaniment for the vocal section. It features chords and melodic lines in G major, with dynamic markings *p* and *pp*.

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61

rit.

Violin I

Violin II

Viola

Violoncello

Contrabasso

pizz.

arco

p

arco

fp

61

Soprano

Alto

Tenor

Bass

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

pa - cem. bis pa - cem.

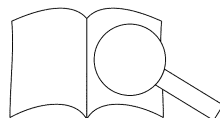
rit.

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chen, von fremder Hand vorgenommenen Textierung der beiden anderen Singstimmen liegt in dieser Quelle auch das fehlende Wort „tibi“ untergebracht (vgl. Abb. 3). Die Ausgabe folgt der ursprünglichen, von EO ebenso überlieferten Lesart.

13 Vc: Der Phrasierungsbogen reicht in AP und ST über den ganzen Takt. Einrichtung mit Staccatopunkt auf 1 und Bogen ab 2 vom Herausgeber gemäß Takt 15.

14 Vc 6: Staccatopunkt fehlt in AP, ist aber in ST vorhanden.

15 Org (fünftes Viertel): AP schreibt hier bereits *forte*; es dürfte sich dabei aber um einen Irrtum handeln, zumal auch ST und EO an dieser Stelle erst *mezzo-forte* vorschreiben und alle Quellen am Ende von Takt 17 *forte* setzen.

21 M, A: In ST und EO setzt jeweils über der ersten Halbenote ein Diminuendozeichen an, gefolgt von einem Crescendoeichen am Taktende (wie Sopran).

22 Va 2-6: AP und ST mit Staccatopunkten. Diese Zeichen wurden in der Edition wegen der gleichzeitigen *Pizzicato*-Anweisung weggelassen; möglicherweise hatte Rheinberger zunächst an eine *Staccato*-Ausführung dieser Stelle gedacht (wie Violoncello Takte 20-21) und hat die Vorschrift *pizzicato* später nachgetragen, ohne die Staccatopunkte zu tilgen.

25 A: Schwellerzeichen in ST und EO vorhanden.

27 Org 1: *mezzoforte* fehlt in ST und EO.

34 und 40 Org (oberes System) 3: Unterer Notenhals vom Herausgeber ergänzt.

34 Org (fünftes Viertel): *piano* in ST und EO vorhanden.

37 S: Diminuendozeichen in ST und EO vorhanden.

52-56 S, M, A: Melismenbögen in ST und EO jeweils vorhanden.

56 Fl: Der Phrasierungsbogen reicht in AP nur bis über die Grenze von Takt 55 (anschließend Seitenwechsel). Verlängerung bis 56,2 nach ST.

57 VII 1: Bögen in AP und ST auf 1-3 und 4-6. Angleichung der Bogensetzung an Violine II vom Herausgeber.

58 Org (oberes System) 1: Unterer Notenhals vom Herausgeber ergänzt.

59-60 S: Melismenbögen in ST vorhanden.

62: *rit.* fehlt in EO und mehrheitlich in ST.

Credo

5-6 Org (mittleres System): In AP ohne Pausen; bis auf die letzte Note von Takt 6 ist das System leer.

7 S, M, A: Diminuendozeichen in ST und EO vorhanden.

13 Org (oberes System): Halbpause in der zweiten Takthälfte vom Herausgeber ergänzt.

15 Vc: Phrasierungsbogen in AP und ST durchgehend bis zum Taktende. Einrichtung der Bogensetzung vom Herausgeber in Analogie zu den höheren Orchesterstimmen.

19 Org (mittleres System) 1: Oberer Notenhals vom Herausgeber ergänzt.

20 Org (mittleres System): Halbpause in der zweiten Takthälfte vom Herausgeber ergänzt.

21-22 Va: Zwischen diesen Takten erfolgt in AP ein Seitenwechsel. Von Takt 21 findet sich ein kurzer Bogen, und ein neuer Bogen beginnt auf 22,1. ST mit Bögen auf 21,3-22,1 und 22,1-2. In der Edition Bogen von 21,3 bis 22,2 durchgezogen.

25 S, M, A 3: *forte* fehlt in ST und EO.

29 Org: *mezzoforte* steht in ST und EO erst zu Beginn des Taktes.

30 A 1: *forte* in ST und EO vorhanden.

30 Org (mittleres System) 1: Oberer Notenhals

32-33 Fl, VI I, II, Va, Vc: *piano* steht in AP je

33 Org (mittleres System): Oberer Notenhals

ausgeber ergänzt.

36 Org (mittleres System) 1: Statt des

ST und EO *d*.

48-50 A: ST und EO schreiben ein

Mezzosopran) und ein C

51-54 Org: ST und EO

51,2 bis 54,4 und in c

54: *rit.* beginnt in EO

59 M, Org: EO

(Mezzosopr

59 Org (c

65 Fl, V

sich

ti.

eres c.

isc

b.

von

auf 81.

Problem wegen eines Zeilenwechsels ähnlich. In der Edition wur

90 VI I 4, v.

2 und Va 3: AP und ST mit überflüssigem Auflösungszeichen vor a¹.

93-94 Org (mittleres System): Überbindung von *b* in ST und EO vorhanden.

95 Org (mittleres System) 1: Halbpause vom Herausgeber ergänzt.

97 VI I 2-3: AP und ST setzen den Phrasierungsbogen auf 2-4; Angleichung der Bogensetzung an Violine II und Viola vom Herausgeber.

100 VI I 2: AP und ST mit überflüssigem Auflösungszeichen vor e¹.

100 Va: AP mit zwei Phrasierungsbögen über diesem Takt (vor dem dortigen Seitenwechsel offenbar schematisch zu jedem der Instrumente gesetzt, für die Viola aber überflüssig und deshalb in der Edition wie schon in ST weggelassen).

105 A: Der erste Melismenbogen reicht in AP bis 105,4.

106 Org (oberes System): Unterer Notenhals am Taktende bei f¹ vom Herausgeber ergänzt.

113: *rit.* fehlt in EO und mehrheitlich in ST.

114 Org: ST und EO mit c¹ anstelle von a im Schlußakkord.

Sanctus et Benedictus

8 Org 1: *mezzoforte* in ST und EO vorhanden.

16-17 Org (Pedal): AP mit einem Phrasierungsbogen zwischen diesen Takten. Da der Bogen überflüssig ist und auch in ST und EO fehlt, wurde er in der Edition weggelassen.

24 und 26 sowie 63 und 65 Org (oberes System) 1: AP schreibt¹ über der nach oben gehaltenen oberen Viertelnote eine Ganze f¹ und EO schreiben in 24 und 63 unter der oberen Viertelstehenden Ganznote eine Viertelpause und decken den Takten mit dem Befund von AP.

27 Vc 2: Staccatopunkt fehlt in AP; ST mit St

35: *rit.* steht über dem Flöten-System von A

Takt 36.

35 Org: ST und EO schreiben in der

37-39 S, M, A: *Solo* ist in AP in Klar¹ Rheinbergers). ST und EO ergä¹

40-41 A: EO mit Crescendo¹ Zeichen in Takt 41.

45 und 47 Org (mittleres System) 1: Ähnchen jeweils vom Herausgeber

47-48 Org (oberes System) 1: *rit.* steht über den Taktstrich

48-49 (anschließend) *rit.*

53 M 1-2: *rit.* steht über den Taktstrich

56 M 4: *rit.* steht über den Taktstrich

Acht: *rit.* steht über den Taktstrich

58 C: *rit.* steht über den Taktstrich

am Taktanfang in EO als Viertelnote

und

AP auch nur bis 3 gelesen werden.

10-jässiges Auflösungszeichen vor c¹.

11-jässiges Auflösungszeichen vor c¹.

12-jässiges Auflösungszeichen vor c¹.

13-jässiges Auflösungszeichen vor c¹.

14-jässiges Auflösungszeichen vor c¹.

15-jässiges Auflösungszeichen vor c¹.

16-jässiges Auflösungszeichen vor c¹.

17-jässiges Auflösungszeichen vor c¹.

18-jässiges Auflösungszeichen vor c¹.

19-jässiges Auflösungszeichen vor c¹.

20-jässiges Auflösungszeichen vor c¹.

21-jässiges Auflösungszeichen vor c¹.

22-jässiges Auflösungszeichen vor c¹.

23-jässiges Auflösungszeichen vor c¹.

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25-jässiges Auflösungszeichen vor c¹.

26-jässiges Auflösungszeichen vor c¹.

27-jässiges Auflösungszeichen vor c¹.

28-jässiges Auflösungszeichen vor c¹.

29-jässiges Auflösungszeichen vor c¹.

30-jässiges Auflösungszeichen vor c¹.

31-jässiges Auflösungszeichen vor c¹.

32-jässiges Auflösungszeichen vor c¹.

33-jässiges Auflösungszeichen vor c¹.

34-jässiges Auflösungszeichen vor c¹.

35-jässiges Auflösungszeichen vor c¹.

36-jässiges Auflösungszeichen vor c¹.

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38-jässiges Auflösungszeichen vor c¹.

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40-jässiges Auflösungszeichen vor c¹.

41-jässiges Auflösungszeichen vor c¹.

42-jässiges Auflösungszeichen vor c¹.

43-jässiges Auflösungszeichen vor c¹.

44-jässiges Auflösungszeichen vor c¹.

45-jässiges Auflösungszeichen vor c¹.

46-jässiges Auflösungszeichen vor c¹.

47-jässiges Auflösungszeichen vor c¹.

48-jässiges Auflösungszeichen vor c¹.

49-jässiges Auflösungszeichen vor c¹.

50-jässiges Auflösungszeichen vor c¹.

