

Wolfgang Amadeus
MOZART

Missa solennis in C

Missa solennis in C major

KV 337

Soli (SATB), Coro (SATB)

2 Oboi, 2 Fagotti, 2 Clarini, Timpani

2 Violini e Basso continuo

(Violoncello / Contrabbasso, Organo)

ad libitum: 3 Tromboni

herausgegeben von / edited by
Bernhard Janz

Stuttgarter Mozart-Ausgaben
Urtext

Klavierauszug / Vocal score
Eberhard Kraus



Carus 40.619/03

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 40.619), Studienpartitur (Carus 40.619/07),
Klavierauszug (Carus 40.619/03),
Chorpartitur, Solostimmen enthaltend (Carus 40.619/05),
komplettes Orchestermaterial (Carus 40.619/19).

The following performance material is available for this work:
full score (Carus 40.619), study score (Carus 40.619/07),
vocal score (Carus 40.619/03),
choral score, includes solo voice parts (Carus 40.619/05),
complete orchestral material (Carus 40.619/19).

Vorwort

Seit jeher gehören Mozarts Salzburger Messenvertonungen zum festen Bestand der kirchenmusikalischen Praxis: Wie nur wenige andere verbinden sie höchste künstlerische Vollendung und Klangschönheit mit technischen Ansprüchen, die – wenigstens in den Vokalteilen – kaum jemals über das hinausgehen, was von gut geschulten Laiensängern zu bewältigen ist. Hinzu kommt, dass auch der zeitliche Umfang dieser Messen sich problemlos in den Rahmen des Gottesdienstes einfügt. Dies trifft nicht nur auf die Brevis-Messen zu, sondern auch auf die solennen, die feierlichen, die sich von den anderen v. a. durch die reichere Instrumentalbesetzung mit Streichern, obligaten Holzbläsern, Pauken und Trompeten unterscheiden. Zu diesem Typus gehört auch die hier vorgelegte *Missa solemnis* in C KV 337.

Die autographe Partitur trägt den Datumseintrag März 1780, was den Schluss nahelegt, dass das Werk zu Ostern dieses Jahres im Salzburger Dom zum ersten Mal erklang. Die Originalpartitur befindet sich heute in der Österreichischen Nationalbibliothek in Wien; das dazugehörige Stimmenmaterial aus dem Familienbesitz der Mozarts wird in der Staats- und Stadtbibliothek Augsburg verwahrt.

Die Messe war schon vor 1800 in Abschriften außerordentlich weit verbreitet und zählte bereits zu Mozarts Lebzeiten zu seinen bekannteren Kirchenwerken. Mozarts Partitur weist eine merkwürdige Besonderheit auf: Auf das *Gloria* folgte zunächst das umfangreiche Fragment einer *Credo*-Vertonung mit der Überschrift „Tempo di Ciaccona“, das nach der Vertonung von etwa zwei Dritteln des *Credo*-Textes ausgerechnet mit den Worten „non erit finis“ abbricht. Es folgt eine neue, jetzt vollständige Vertonung des *Credo*, die keinerlei Ähnlichkeit zu dem davor stehenden Fragment aufweist. Der unvollendete Satz taucht nirgends in den erhaltenen Stimmenabschriften für die Praxis auf, was angesichts des Torso-Charakters kaum verwunderlich ist.

Mozart geht in KV 337 recht unkonventionell an die Vertonung des Messetextes heran, was sich v. a. im *Benedictus* zeigt, das Mozart als strenge, mit expressiven chromatischen Gängen durchsetzte Fuge in a-Moll komponiert, die die Aufrichtigkeit des Jubels über den, „der da kommt im Namen des Herrn“ in Frage zu stellen scheint. Diese Vertonung des *Benedictus*-Textes wurde mitunter als Zeichen des Aufbegehrens Mozarts gegen seine subalterne Stellung in Salzburg, ja geradezu als Blasphemie interpretiert. Näher liegt allerdings eine ganz andere Deutung: Genau mit dem „Benedictus“, dem Willkommensruf der Bewohner Jerusalems am Palmsonntag, beginnt die Passionszeit. Der, „der da kommt im Namen des Herrn“, kommt nicht, um als Kriegsheld Israel von den Römern zu befreien, sondern um – wie sich erst später zeigen wird – als Dulder am Kreuz das Erlösungswerk für alle Menschen zu vollenden. Dieser auf die Passion bezogene Aspekt des Textes dürfte an Ostern umso leichter nachzuvollziehen sein, als Mozart die Schlussdissonanz des „Benedictus“ ohne Unterbrechung in den Osterjubel des „Hosanna“ überführt und das Geschehen der Karwoche so gleichsam in die Erlösung und Auferstehung hinein auflöst.

Mozarts *Missa solemnis* erweist sich so nicht einfach als beliebige Einkleidung des Messetextes, als Dienstpflicht, derer Mozart sich mehr oder minder unbeteiligt entledigte, sondern als individuelle Deutung des Textes, als Bekenntnis, das durchaus auch subjektive Züge aufweist, allerdings stets vertiefend, nie verfälschend oder verflachend. Dessen sollten sich stets all diejenigen bewusst sein, die dieses Werk studieren, im Gottesdienst aufzuführen und hören.

Für nähere Informationen und Nachweise vgl. das ausführliche Vorwort in der Partitur.

Würzburg, Pfingsten 2002

Bernhard Janz

Foreword

Mozart's Salzburg settings of the Mass have always belonged to the basic repertoire of church choirs. As in few other settings of the Mass, these settings combine the utmost artistic perfection and tonal beauty with technical demands which – at least in the choral sections – are scarcely ever beyond the ability of well-trained amateur singers. The modest length of these masses also means that they are short enough for liturgical use. This is true not only of Mozart's *missa brevis* settings, but also of those solemn, festive masses, with a larger orchestra of strings, obligatory woodwind instruments, timpani and trumpets. One such is the present *Missa solemnis* in C, KV 337.

The autograph score is dated March 1780, which suggests that this work was probably first performed in Salzburg Cathedral for Easter of that year. The original score is preserved in the Österreichische Nationalbibliothek in Vienna; the corresponding parts, once in the possession of the Mozart family, are preserved by the Staats- and Stadtbibliothek in Augsburg.

This Mass was extraordinarily widely distributed in copies even before 1800, and during Mozart's lifetime it was already one of his better-known church works. Mozart's score of the Mass contains a curious feature: The *Gloria* is immediately followed by a lengthy fragment of a setting of the *Credo*, headed "Tempo di Ciaccona." After the setting of some two thirds of the *Credo* text the music suddenly breaks off – at the words "non erit finis"! There follows a new and complete setting of the *Credo*, which has no similarity to the preceding fragment. The incomplete movement is not in any of the surviving copied parts – not surprisingly, in view of its character as a torso.

In KV 337 Mozart set some sections of the text in a highly unconventional manner. For example, he set the *Benedictus* as a strict fugue in A minor coloured by expressive chromatic modulations, which seem to question the genuineness of the jubilation at the words "he who comes in the name of the Lord." This treatment of the words of the *Benedictus* has been interpreted as a sign of Mozart's discontent over his subordinate position in Salzburg, and even as blasphemy. However, an entirely different meaning can be read into it: The "Benedictus," the welcoming acclamation of the people of Jerusalem on Palm Sunday, marked the beginning of Christ's Passion. He "who comes in the name of the Lord" comes not as a heroic warrior who is to free Israel from the Romans, but – although this will not be evident until later – as the sufferer on the cross for the Redemption of all mankind. This aspect of the words is brought out at Easter by the fact that Mozart immediately followed the final dissonance of the "Benedictus" by the Easter jubilation of the "Hosanna," as though passing directly from the events of Holy Week into Redemption and Resurrection.

Mozart's *Missa solemnis* therefore proves to be not merely an agreeable setting of the words of the Mass, whose composition was a duty which he carried out with a greater or lesser degree of commitment, but an individual interpretation of the words, a subjective affirmation which always makes the subject matter more profound, never falsifying or diminishing it. Those who study the work, who perform it, or hear it performed in a sacred context should be aware of this fact.

For further information see the detailed German Foreword in the full score.

Würzburg, Pentecost 2002
Translation: John Coombs

Bernhard Janz

Missa solemnis in C

KV 337

Wolfgang Amadeus Mozart

1756–1791

Klavierauszug: Eberhard Kraus

Kyrie

Andante

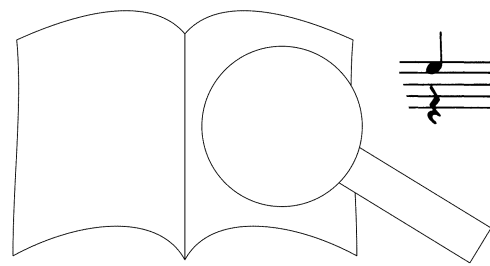
Oboi
Fagotti
Trombe
3 Tromboni
Timpani
Violini
Bassi

11 Soprano *Tutti f* Ky - ri - e

Alto *Tutti f* - ri - e

Tenore *Tutti f* Ky - ri - e

Basso *Tutti f* Ky - ri - e e - le - i -



Au. gsdauer/Duration: ca. 22 min.

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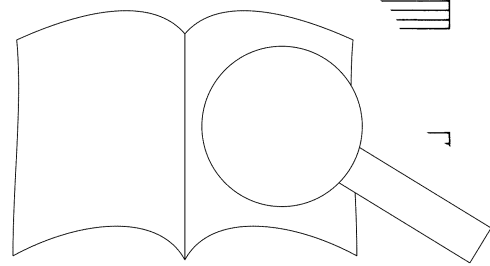
edited by
Bernhard Janz

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

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

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

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29

p Ky - ri - e e - lei - son, *fp* e - lei - son.

p Ky - ri - e e - lei - son. *fp*

p Ky - ri - e e - lei - son. *fp*

p Ky - ri - e e - lei - son. *fp*

34

fp Chri - ste, Chri - ste,

f Chri - ste, Chri - ste,

f Chri - ste, Chri - ste,

f Chri - ste, Chri - ste,

38

p Chri - ste e - lei *fp* - son. Ky - ri - *p*

p Chri - ste e - lei - son. *fp* Ky - ri - *p*

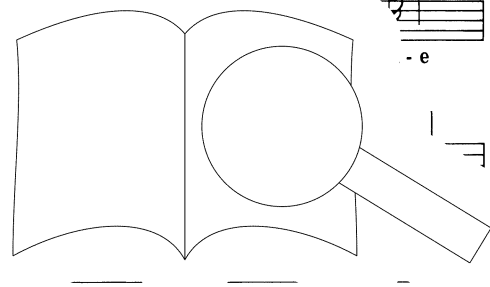
p Chri - ste e - lei - son. *fp* Ky - ri - *p*

p Chri - ste e - lei - son. *fp* Ky - ri - *p*

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

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

e e - lei
 e
 e
 e
 son.
 - i - son.

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Gloria

Allegro molto

Tutti *f*

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

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

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

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

Allegro molto

4

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

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

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

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

ta -

o - lun - ta

7

- tis, bo

ta -

tis, Lau - da - mus

vo - lun - ta - tis.

nae vo - lun - ta -

tis. Lau - da - mus te.

te. Be - ne - di - ci - mus te. Ad - o - ra - mus te, ad - o - ra - mus

Be - ne - di - ci - mus te. Ad - o - ra - mus te, ad - o - ra - mus

Be - ne - di - ci - mus te. Ad - o - ra - mus te, ad - o - ra - mus

Be - ne - di - ci - mus te. Ad - o - ra - mus te, ad - o - ra - mus

te. Glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus ti -

te. Glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus ti -

te. Glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus ti -

te. Glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus ti -

te. Glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus ti -

ti - bi pro - pter ma - gnam

ti - bi pro - pter

glo - ri - am tu -

glo - ri - am

glo - ri - am

Do - mi - ne De - us, -

us, -

am.

sf

fp

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Rex cae - le - stis. *Tutti p* Do - mi - ne Fi - li -
 De - - us Pa - ter o - mni - pot - ens.
 Rex cae - le - stis. *Tutti p* Do - mi - ne Fi - li -
 De - - us Pa - ter o - mni - pot - ens.

sfp

u - ni - ge - ni - te. D -
 Je - - su Chri -
 u - ni - ge - ni - te. De - us, -
 Je - - su Chri

sfp

A - gnus De - *Tutti f*
 li - us Pa - tris. Qui
 Fi - li - us Pa - *Tutti f*
 Qui
 Qui

sfp

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tol - lis pec - ca - ta mun - ta

tol - lis pec - ca - ta mun - ta

tol - lis pec - ca - ta mun - ta

tol - lis pec - ca - ta mun - ta

fp

fp

fp

fp

tr

tr

tr

p

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

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

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

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

Solo

Solo

Solo

Solo

tr

tr

tr

tr

fp

fp

Qui

Qui

tol - lis ta mun - ta

tol - ta mun - ta

tol - ta mun - ta

tol - ca - ta mun - ta

fp

fp

fp

fp

tr

tr

tr

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42

Solo

di, su - sci - pe de - pre - ca - ti -

di, su - sci - pe de - pre - ca - ti - o - nem

di, su - sci - pe de - pre - ca - ti -

di, su - sci - pe de - pre - ca - ti -

fp *tr* *sfp* *fp*

45

Tutti *f*

o - nem no - stram. Qui se -

no - stram. Qui se -

o - nem no - stram. Qui ad

o - nem no - stram. des ad

tr *fp* *tr* *tr*

48

Solo

de - xte - ra tris, Solo mi - se -

de - x. tris, Solo mi -

de - se -

de - se -

Pa -

Pa -

tr *p*

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

- se - re - re no - bis.

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

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

Tutti Quo - ni - am tu so - lus San - ctus

Tutti Quo - ni - am tu so - lus San - ctus

Tutti Quo - ni - am tu so - lus San - ctus

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

Do - lus Al - tis - si - mus, Je - sus. Tu so - lus Al - tis - si - mus, Je - sus.

Do - lus Al - tis - si - mus, Je - sus.

Do - lus Al - tis - si - mus, Je - sus.

Do - lus Al - tis - si - mus, Je - sus.

su Chri - - ste.

su Chri - - ste.

su Chri - - ste.

su Chri - - ste.

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

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

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

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

De - i Pa -

De - i a - - men, a -

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

tris. A - - me

a - men,

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

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

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

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

Solo
a - - men, a - -

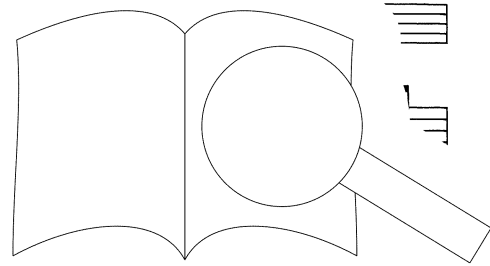
a - - men,

p *sfp* *sfp* *sfp* *fp* *fp*

a - -

men,

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81

81

84

men, a - men, a -

Tutti

Tutti

Tutti

Tutti

men,

84

87

men, a - men,

men,

men,

men,

men,

87

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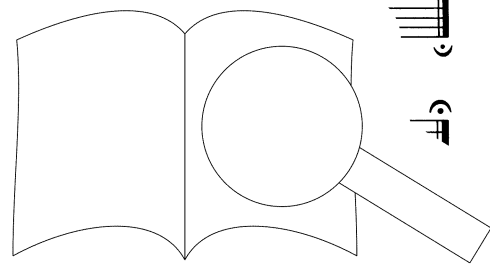
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a - men, a - - men, a - - men, a - men, a - -
 a - men, a - - men, a - - men, a - men, a - -
 a - men, a - - men, a - - men, a - men, a - -
 a - men, a - - men, a - - men, a - men, a - -

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

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

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Credo

Allegro vivace

Tutti f

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

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

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

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

Allegro vivace

f

5

fa - cto - rem cae - - li et ter - - rae, si -

fa - cto - rem cae - li et ter - - rae, - si -

fa - cto - rem cae - - li et ter - - vi - - si -

fa - cto - rem cae - - li et ter - - vi - si - bi - li -

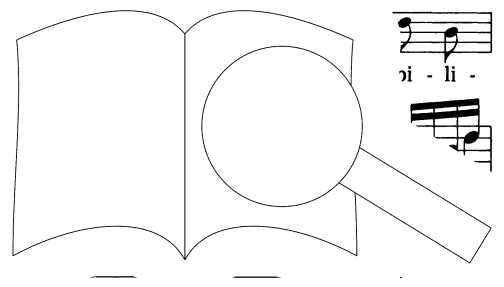
10

bi - - li - um, et in - vi - si - bi - - li -

bi - - si - bi - - li - um o - - mni - um,

bi - - o - - mni - um, et - - li -

o - - mni - um, si - li -



um, 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

um, in - vi - si - bi - - li - um. Et in u-num Do - mi - num

um, et in - vi - si - bi - - li - um. Et in u-num Do - - mi-num

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

Je - - sum Chri - stum, Fi - - li - um De -

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

Je - - sum Chri - stum, Fi - - li - u - - ni -

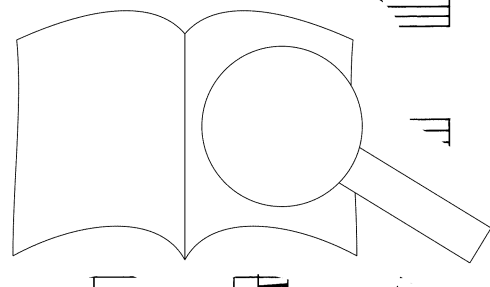
ge - ni - tum. Et . . . ta an - te o - mni - a sae - cu - la.

ge - ni - tum. - tum an - te o - mni - a sae - cu - la.

ge - ni - tum . . . tre na - tum an - te o - mni - a sae - cu - la.

Pa - tre - na - tum an - te

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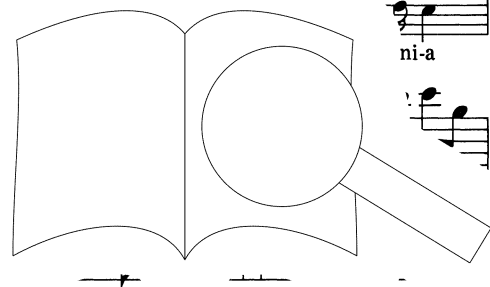


De - um de De - o, lu - men de lu - mi-ne,
 De - um de De - o, lu - men de lu - mi-ne,
 8 De - um de De - o, lu - men de lu - mi-ne,
 De - um de De - o, lu - men de lu - mi-ne,

De - - um ve - rum de De-o ve - - ro.
 De - - um ve - rum de De-o ve - - ro.
 8 De - - um ve - rum de De-o ve - - ro. ni-tum, non
 De - - um ve - - rum de De-o ve - rc Ge - ni-tum, non

fa - ctum, con-sub - stantia - tri: per quem o - mni - a
 fa - ctum, con stantia - tri: per quem o - mni - a
 8 fa - cti - a - lem Pa - tri: per quem o - mni - a
 - ti - a - lem Pa - tri: ni-a

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fa - - cta sunt. Qui pro - pter nos ho - - mi - nes, et
 fa - - cta sunt. Qui pro - pter nos ho - - mi - nes, et
 fa - - cta sunt. Qui pro - pter nos ho - - mi - nes, et
 fa - - cta sunt. Qui pro - pter nos ho - - mi - nes, et

pro - - pter no - - stram sa - lu - - tem de - - sce
 pro - - pter no - - stram sa - lu - - tem de
 pro - - pter no - - stram sa - lu
 pro - - pter no - stram sa - lu

dit
 - dit de cae - lis,
 de - scen - dit, de - scen - dit

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Andante Solo

de cae - - lis. Et in - car - na - - tus est

de cae - - lis.

de cae - - lis.

de cae - - lis.

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

ho - mo - fa - - ci - - fi - -

ci - - fi - -

Cru

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xus, cru - ci - fi - - xus et - - i - am pro

xus, cru - ci - fi - - xus et - - i - am pro

xus, cru - ci - fi - - xus et - - i - am pro

xus, cru - ci - fi - - xus et - - i - am pro

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

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

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

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

- sus,

- sus,

Allegro vivace

et se - pul

et se

et se

tus est, se - pul -

- tus est, se - i

se - pul - - tus est.

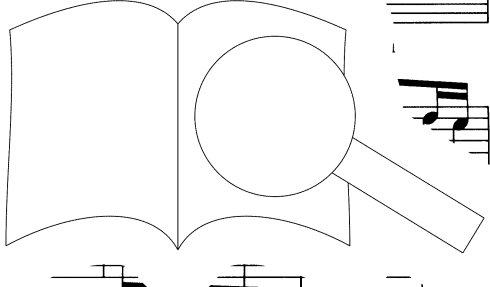
se - pul - - tus est.

f
Et re - sur - re - xit ter - ti - a di - e, se -
Et re - sur - re - xit ter - ti - a di - e, se -
Et re - sur - re - xit ter - ti - a di - e, se -
Et re - sur - re - xit ter - ti - a di - e, se -

cun - dum Scri - ptu - ras. Et a - scen -
cun - dum Scri - ptu - ras. Et a - scr
cun - dum Scri - ptu - ras. Et a
cun - dum Scri - ptu - ras. in in

cae - lum: det ad de - xte - ram
cae - det ad de - xte - ram
cae se - det ad de - xte - ram
se -

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Pa - tris. Et i - - te - rum ven - tu - rus, ven - tu - rus

Pa - tris. Et i - - te - rum ven - tu - rus, ven - tu - rus

Pa - tris. Et i - - te - rum ven - tu - rus, ven - tu - rus

Pa - tris. Et i - - te - rum ven - tu - rus, ven - tu - rus

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

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

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

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

vi - vos mor - tu -

vi - vos mor - tu -

vi - vo et mor - tu -

vi - vos mor - tu -

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os: cu - - jus re - gni non

os: cu - - - jus re - gni non

os: cu - - - jus re - gni non

os: cu - jus re - - - gni non

e - - rit fi - - nis, non,

e - - rit fi - - nis,

e - - rit fi - - nis,

e - rit fi - - nis,

non,

non e - - rit fi - - nis.

non,

non e - rit fi -

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Solo

Et in Spi - ri - tum San - ctum, Do - mi - num. Solo
 Solo Et vi - vi - fi -
 Solo Et vi - vi - fi -

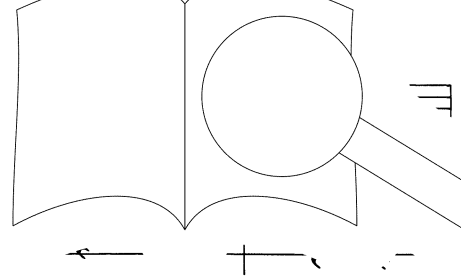
p

Qui ex Pa - tre Fi - li - o - que pro - ce - dit.
 can - tem:
 can - tem:

et
 et ra - tre et

Si qui lo -
 Si - tur,
 Fi - li - o. Et con - glo - ri - fi - ca - tur.
 Et

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

phe - tas. Tutti Et u - nam san
Tutti Et u - nam
Tutti Et u - nam
Tutti Et u - nam

san - a et a - po -
san - li - cam et a - po -
san - tho - li - cam et a - po -
- tho - li - cam

sto - li - cam Ec - cle - si - am. Con - fi - te - or

sto - li - cam Ec - cle - si - am. Con - fi - te - or

sto - li - cam Ec - cle - si - am. Con - fi - te - or

sto - li - cam Ec - cle - si - am. Con -

u - num ba - ptis - ma, u - num ba -

u - num ba - ptis - ma, u - num ba

u - num ba - ptis - ma, u - num ba

fi - te - or u - num ba - ptis re -

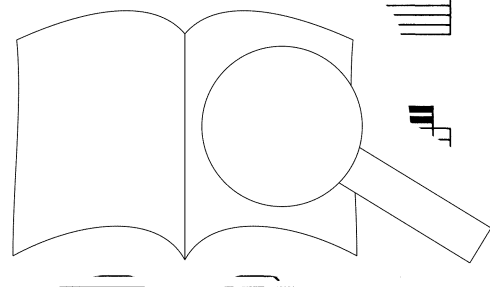
in re - mis - si to - rum. Et ex -

in re - n. pec - ca - to - rum. Et

in - nem pec - ca - to - rum.

o - nem pec - ca - to -

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spe - cto re - sur - re - cti - o - nem mor -

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

p Et ex - spe - cto re - sur - re -

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

tu - o - tu - rum. Et

- nem mor - tu - o - rum.

- cti - o - nem mor - tu - o - rum.

mor - tu - o - rum

vi - tam ven -

- tam ven -

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

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

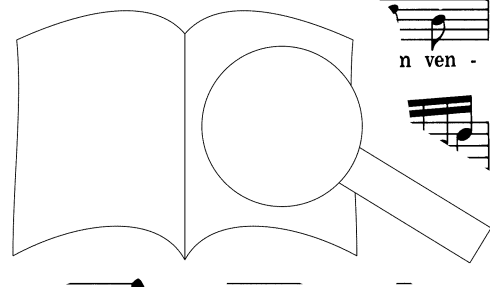
tu - ri sae - cu - li, et vi - tam ven -

ven - tu - ri sae -

n ven -

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

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

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

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

- cu - li. A - men, a

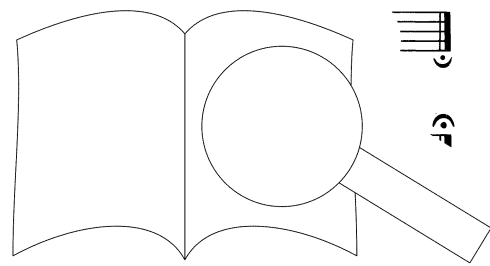
a - men, a -

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

a -

a - men, a -

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Sanctus

Adagio

Tutti *f*

San - ctus, San - ctus, San - ctus

San - ctus, San - ctus, San - ctus

San - ctus, San - ctus, San - ctus

San - ctus, San - ctus, San - ctus

Adagio

f *p* *f* *p*

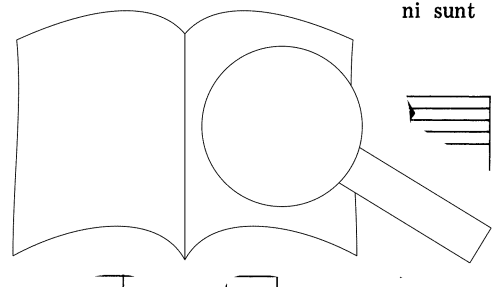
4 *p* *cresc.*
Do - - mi-nus De - - us, - ba - oth. Ple - ni sunt

p *cresc.*
Do - mi-nus De Sa - - ba - oth. Ple - ni sunt

p
Do - - m. Je - us Sa - - ba - oth. Ple - ni sunt

p
- us, De - us Sa - - ni sunt

crescendo *f*



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7 **Allegro non troppo**

Solo

cae - li et ter - ra glo - ri - a tu - a. Ho - san - na in ex -

cae - li et ter - ra glo - ri - a tu - a.

cae - li et ter - ra glo - ri - a tu - a.

cae - li et ter - ra glo - ri - a tu - a.

Allegro non troppo

10 **Tutti**

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

na. in ex -

o-san-na, ho-san-na

14

cel - sis. Ho - san - na in ex - cel - sis. Ho -

cel - sis. Ho - san - na in ex - cel - sis.

cel - sis.

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

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

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

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

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

in ex - cel - sis. Ho - san - - na in ex - cel - sis. in cel -

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

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

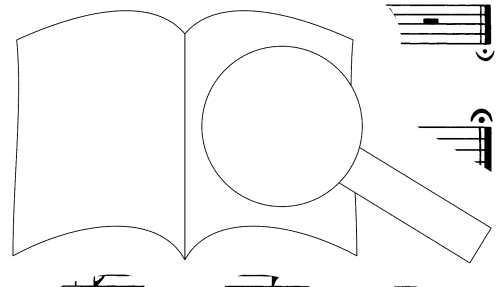
sis. Ho-san - na, sis. Ho-san - na, ho - san - na in ex-cel - sis.

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

sis. in ex-cel - sis. Ho-san - na sis.

san - na in ex-cel - sis. Ho-sar

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Benedictus

Allegro non troppo

8 Tutti f Be - ne - di - ctus qui ve - - nit in
Be - ne - di - ctus qui ve - - nit in no - - mi-ne Do -

Allegro non troppo

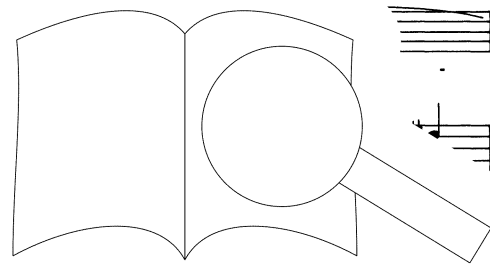
5 Tutti Be - ne - di - ctus
Be - ne - di - ctus qui ve - - nit in no - mi-ne Do - mi -
no - mi-ne Do - mi - ni, nit ae Do - mi -
no - mi-ne D - nit in no -
mi - ni, qui us qui ve - - nit in no - mi - ne
no-mi-ne I Be - ne - di - ctus qui
Be - ne - di -
in

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

be - ne - di - ctus qui ve - nit in no-mi - ne
 ni, qui ve - nit in no-mi - ne Do
 Do - mi - ni. Be -
 ni. Re - ctus qui ve -

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

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

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

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

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Solo

Do - mi - ni. Ho - san - na in ex -

Do - mi - ni.

Do - mi - ni.

Do - mi - ni.

Tutti

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

ex -

in ex -

o-san-na, ho-san-na

cel -

cel -

cel -

Ho - san - na in ex - cel - sis. Ho -

Ho - san - na in ex - cel - sis.

Ho - cel - sis.

sis.

is.

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

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

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

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

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

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

in ex - cel - sis. Ho - san - - na in ex - cel -

in ex - cel - sis. Ho - san - - na in ex

in ex - cel -

p

sis. Ho-san - na, ho -

sis. Ho-san - -

sis. Ho

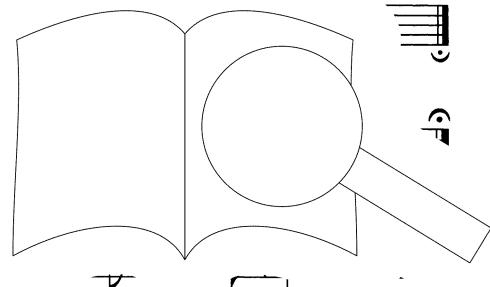
Ho-san - na, ho - san - na in ex-cel - sis.

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

ex-cel - sis. Ho-san - na, ho -

- na in ex-cel - sis. Ho-san - n

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Agnus Dei

Andante sostenuto

Piano introduction in B-flat major, 3/4 time. The music features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand, starting with a half note G4 and moving through various intervals.

4 Soprano solo

Measures 4-6. Soprano solo entry. The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The piano accompaniment continues with the same eighth-note pattern.

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

Measures 7-8. The soprano continues with a half note Bb4, followed by a quarter note C5, and then a half note D5. The piano accompaniment remains consistent.

pec - ca - ta - mun -

Measures 9-10. The soprano continues with a half note E5, followed by a quarter note F5, and then a half note G5. The piano accompaniment continues with the eighth-note pattern.

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

Measures 11-12. The soprano continues with a half note A5, followed by a quarter note B5, and then a half note C6. The piano accompaniment continues with the eighth-note pattern.

re - no - bis,

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15

re - no

tr

cresc. *f*

Detailed description: This system contains measures 15 and 16. The vocal line starts with a melodic phrase on the note 're' and continues with 'no'. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. A trill (tr) is marked above the final note of the vocal line. The piano part includes a crescendo (cresc.) and a forte (f) dynamic marking.

17

bis. A - gnus De - i, qui tol - lis pec.

tr *p*

Detailed description: This system contains measures 17, 18, and 19. The vocal line begins with a rest followed by the word 'bis.' and then 'A - gnus De - i, qui tol - lis pec.'. The piano accompaniment continues with its rhythmic pattern. A trill (tr) is marked above the vocal line in measure 18, and a piano (p) dynamic marking is present in measure 19.

20

ca - ta, pec - ca - ta mun - di se -

Detailed description: This system contains measures 20, 21, and 22. The vocal line continues with 'ca - ta, pec - ca - ta mun - di se -'. The piano accompaniment maintains the same rhythmic texture.

23

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

tr

Detailed description: This system contains measures 23 and 24. The vocal line continues with 're - re, mi - se - mi - se -'. A trill (tr) is marked above the vocal line in measure 23.

25

se - re - re no -

Detailed description: This system contains measures 25 and 26. The vocal line continues with 'se - re - re no -'. The piano accompaniment concludes the phrase.

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28

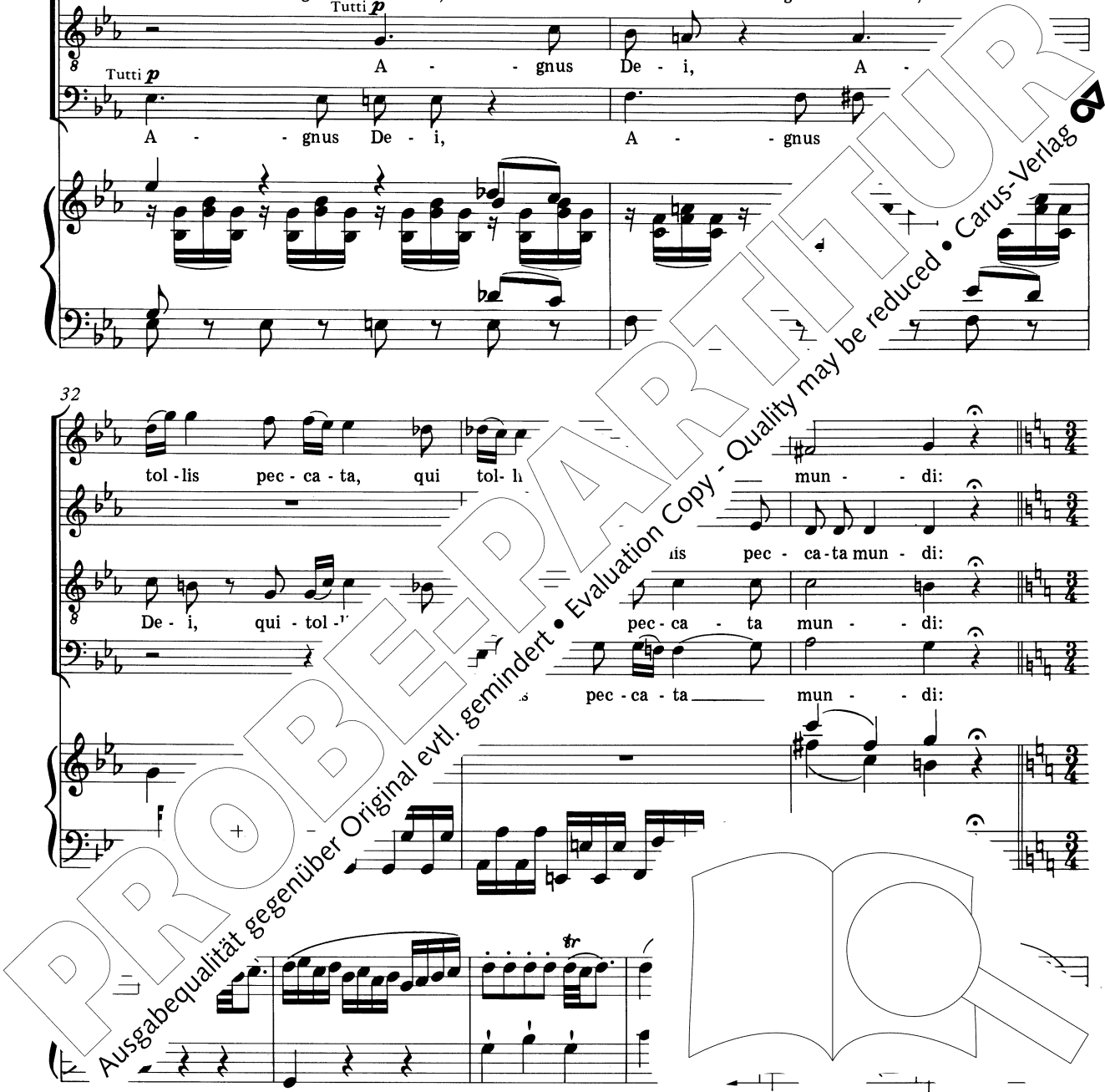
re - - - re - - - no - - -

30

p Tutti
 bis. A - - gnus De - i, A - - gnus De - i, qui
 A - - gnus De - i, A - - gnus De - i,
 A - - gnus De - i, A - - gnus

32

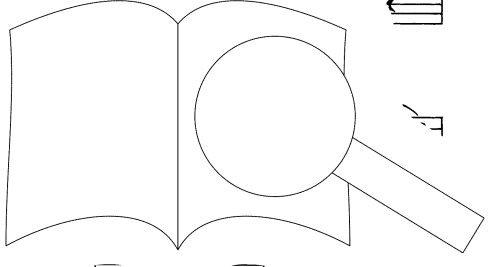
tol - lis pec - ca - ta, qui tol - li - - - mun - - di:
 De - i, qui - tol - li - - - pec - ca - ta mun - - di:
 pec - ca - ta mun - - di:
 pec - ca - ta mun - - di:



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

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

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



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59 *f* Tutti

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

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

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

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

65 *p* Solo

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

no - bis pa - cem, do - na

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

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

72

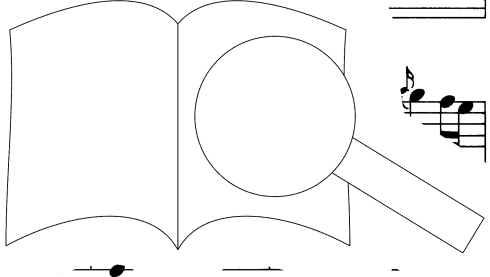
do - na - cem, do - na no - bis,

no - cem, do - na

do pa - cem,

pa - cem,

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

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

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

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

Tutti *f*

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

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

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

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

p

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

pa - - do - - na pa - -

pa - - do - - na pa - -

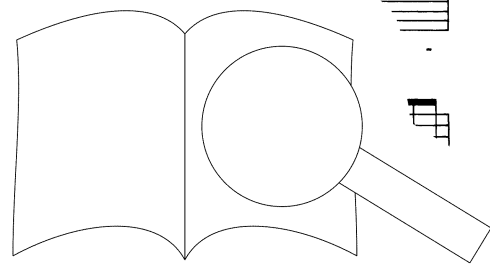
pa - - do - - na

Solo

p

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Tutti f

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

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

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

Solo *p*

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