

Wolfgang Amadeus  
**MOZART**

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**Missa in C**

Krönungsmesse / Coronation Mass  
KV 317

Soli (SATB), Coro (SATB)  
2 Oboi, 2 Corni, 2 Clarini, Timpani  
2 Violini e Basso continuo  
(Violoncello/Fagotto/Contrabbasso, Organo)  
ad libitum: 3 Tromboni

herausgegeben von / edited by  
Ulrich Leisinger

Stuttgarter Mozart-Ausgaben  
Urtext

Klavierauszug / Vocal score  
Mathias Siedel



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Carus 40.618/03

# Inhalt

Vorwort / Foreword	3
Kyrie Soli ST, Coro SATB	5
Gloria Soli SATB, Coro SATB	9
Credo Soli e Coro	21
Sanctus Coro	38
Benedictus Soli e Coro	41
Agnus Dei Solo S	48
Soli e Coro	50

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## Vorwort

Die Bezeichnung „Krönungsmesse“, unter der die *Missa in C* KV 317 von W. A. Mozart allgemein bekannt ist, ist zwar historisch irreführend (Mozart selbst hat sie nämlich weder für eine Krönung geschrieben, noch nach derzeitigem Kenntnisstand bei einer solchen aufgeführt), doch besagt sie viel über die Rolle, die dieser Messe in der Rezeptionsgeschichte seiner Kirchenmusik zukommt. In der Wertschätzung des Komponisten war sie eine seiner bedeutendsten Messkompositionen. Seit 1792 fand sie abschriftlich weite Verbreitung; bezeichnenderweise war sie auch die erste Messe Mozarts, die Breitkopf und Härtel kurz nach 1800 im Druck veröffentlichten.

Die autographe Partitur der Krönungsmesse befand sich vor dem Zweiten Weltkrieg in der Preußischen Staatsbibliothek zu Berlin; sie ist erst seit Ende der 1970er Jahre wieder zugänglich und befindet sich heute in der Biblioteka Jagiellońska in Kraków. Seit 1998 liegt sie, herausgegeben von Ernst Hintermaier, als erstes von Mozarts Salzburger Kirchenwerken auch in einer Faksimileausgabe vor. Das Autograph ist eigenhändig mit dem Datum „li 23 di marzo 1779“ versehen. Die Messe bildet damit die erste Kirchenkomposition, die Wolfgang Amadeus Mozart nach der Rückkehr von der Reise nach Mannheim und Paris und nach der Wiederaufnahme in den ihm verhassten Dienst am Salzburger Hof geschrieben hat. Die Datierung, die große Besetzung und die Ausdehnung des Werkes, die deutlich über die der *Missae breves* aus der Mitte der 1770er Jahre hinausgeht, lassen annehmen, dass die erste Aufführung zum Osterfest 1779 (der Ostersonntag fiel damals auf den 6. April) vorgesehen war.

Den Vorgaben des Fürsterzbischofs Colloredo folgend sind alle Sätze des Werkes knapp angelegt; auf kontrapunktische Mittel, etwa auf Schlussfugen im *Gloria* und *Credo*, wird verzichtet. Wie in anderen Messen auch hat Mozart das *Agnus Dei* nicht in der Grundtonart komponiert, die erst mit dem „Dona nobis pacem“ wieder erreicht wird. Die Mitwirkung von Pauken und Trompeten schließt Modulationen in weit entfernte Tonarten aus; auffällig sind aber doch die häufigen Eintrübungen nach Moll, die über das übliche, textbedingte Maß (etwa bei den Textworten „Miserere nobis“ oder „Cruxifixus etiam pro nobis“) hinausgehen und ein einheitstiftendes Moment für das Werkganze bilden. Neue Wege schlägt Mozart in formaler Hinsicht ein, wenn er in der Instrumentalmusik erprobte Mittel auf die Kirchenmusik überträgt. Am auffälligsten ist dies bei der regelmäßigen Wiederaufnahme des thematischen Materials im *Gloria* und *Credo* (was dort geradezu zu einer rondoartigen Gesamtanlage führt). Gesteigert wird dieses Verfahren, wenn das *Kyrie*-Thema zur Abrundung des Werkes im „Dona nobis pacem“ wieder aufgegriffen wird. Auch die obligate Führung der Blasinstrumente ist ohne die Erfahrungen der großen Reise nach Mannheim und Paris schwer vorstellbar. In Salzburg gehörte zu einer Messe auch eine Epistelsonate. Allem Anschein nach hat Mozart die Kirchensonate KV 329 anlässlich der Uraufführung neu komponiert. Sie ist nämlich dem Quellenbefund nach in zeitlicher Nähe entstanden und entspricht in der Besetzung (wenn auch ohne Posaunen) der *Missa*, zudem

ist sie mit den charakteristischen Schleiferfiguren thematisch unverkennbar auf das *Gloria* bezogen. (Siehe die Neuausgabe im Carus-Verlag die auf dem bis vor wenigen Jahren verloren geglaubten Autograph beruht, CV 3.329, Stuttgart 2001)

Die wichtigste Quelle für die Krönungsmesse stellt die bereits erwähnte autographe Partitur dar, die korrekturarm und nahezu fehlerfrei niedergeschrieben ist. Die Hornstimmen wurden offenbar aus Platzmangel auf separaten Blättern notiert, die heute der Partitur beigegeben sind. Das Autograph enthält präzise Anweisungen zur Verwendung der Orgel als Continuoinstrument und zur Besetzung der Bassstimme. Im Autograph finden sich auch Hinweise zur Mitwirkung von drei Posaunen. Salzburger Tradition gemäß werden die drei tieferen Singstimmen in den Tutti mit Posaunen verstärkt; Mozart gibt alle Abweichungen hiervon explizit an.

Die autographe Partitur erweist sich als besonders wertvoll, da die übrigen erhaltenen Abschriften und frühen Druckausgaben mit grundlegenden Mängeln behaftet sind. Leider ist das Schicksal des Originalstimmensatzes ungewiss; ungeklärt ist, ob eine heute in Privatbesitz befindliche Partiturskopie von der Hand des Paters Matthäus Fischer (1763–1840), der dem Stift Heilig Kreuz in Augsburg angehörte, wirklich unmittelbar darauf zurückgehen kann.

In Ermangelung des Originalstimmensatzes muss damit weiterhin die autographe Partitur als einziger zweifellos authentischer Textzeuge angesehen werden; sie liegt demnach der Edition als maßgebliche Quelle zugrunde. Eine frühe Stimmenabschrift des Kopisten Fügler (Österreichische Nationalbibliothek, Musiksammlung, Signatur *S.m.* 437), die mit dem Autograph ziemlich genau übereinstimmt, wird im Kritischen Bericht zur Partitur zusätzlich ausgewertet, da sie einige aufführungspraktische Präzisierungen enthält, die aufgrund ihrer zeitlichen und räumlichen Nähe zum Original wertvolle Anregungen für heutige Aufführungen bieten können.

Leipzig, im Oktober 2000

Ulrich Leisinger

## Foreword

The name "Coronation Mass" by which the *Missa in C* major KV 317 of Wolfgang Amadeus Mozart is generally known, is historically misleading (Mozart did not compose it for a coronation, and so far as is known at present it was never performed at one during his lifetime), but the name says a great deal about the role of this work in the increasing appreciation of Mozart's church music by succeeding generations. Mozart himself regarded this as one of the most important among his settings of the Mass. From 1792 onwards manuscript copies of it circulated widely and, significantly, it was the first Mass by Mozart to appear in print, when Breitkopf & Härtel published it soon after 1800.

The autograph score of the Coronation Mass was kept before the Second World War at the Preußische Staatsbibliothek in Berlin; it became accessible again at the end of the 1970s, and it is now at the Biblioteka Jagiellońska in Kraków; since 1998 it has also been available in a facsimile publication, edited by Ernst Hintermaier. The autograph score bears the date "li 23 di marzo 1779" in Mozart's own hand. Therefore this Mass was the first church composition which Mozart wrote following his stay in Mannheim and Paris, when circumstances had compelled him to return to his hated employment at the Court of Salzburg. The date, the full scoring of the work, and its dimensions – substantially greater than those of the *Missae breves* written about the middle of the 1770s – suggest that this work was probably intended for performance at Easter 1779 (Easter Sunday that year was on the 6th April).

In accordance with the instructions given by Archbishop Colloredo, the Prince-Bishop of Salzburg, all the movements of this work are laid out concisely. Elaborate contrapuntal sections, such as fugues to conclude the *Gloria* and *Credo*, are avoided. As in other masses, Mozart did not compose the *Agnus Dei* in the original key, to which the music returns only in the "Dona nobis pacem." The participation of timpani and trumpets rules out modulations into remote keys; noticeable, however, are the frequent darkenings into the minor, more than those which commonly occur at such passages as "Miserere nobis" and "Crucifixus etiam pro nobis," and which here create a unifying element in the work as a whole. Mozart introduced formal innovations by employing in church music means of expression which he had explored in the field of instrumental music. The most striking of these is the regular recurrence of thematic material in the *Gloria* and *Credo* (which suggests overall rondo-like structures). This compositional feature is carried further when the *Kyrie* theme returns to conclude the work in the "Dona nobis pacem". The freely-soaring passages for the wind instruments would scarcely have been imaginable but for the experience which Mozart gained during his long visits to Mannheim and Paris. In Salzburg a Mass included the performance of an Epistle Sonata. It appears that Mozart composed the Church Sonata KV 329 for use at the first performance of this Mass; the sources indicate that it was written at about the same time as the Mass, and its instrumental scoring is the same (although without trombones). Its characteristic slurred figures clear-

ly relate it thematically to the *Gloria*. (See the new edition following the autograph long believed to have been lost, CV 3.329, Stuttgart, 2001.)

The most important source for the Coronation Mass is the autograph score already mentioned, which is almost free from corrections and contains hardly any errors. The horn parts were written, obviously because of lack of space, on separate sheets, which are now bound together with the score. The autograph contains precise instructions concerning the use of the organ as continuo instrument and concerning the instruments which Mozart intended to play the bass line. In the autograph there are also mentions of the participation of three trombones. In accordance with a Salzburg tradition the three lower voices are supported by trombones in the tutti passages; Mozart gives explicit instructions when this is not to be done.

The original score is particularly important owing to the fact that the other surviving copies and early printed editions contain major errors. Unfortunately the fate of the original performance parts is uncertain. It is unclear whether a score, now in private ownership, copied by Pater Matthäus Fischer (1763–1840), a member of the Heilig Kreuz Community in Augsburg, was really made directly from those parts.

In the absence of the original performance parts the autograph score has to be regarded as the only undoubtedly authentic source, so it has been accepted as the basis for the present edition. An early set of parts written by the copyist Füglerl (Österreichische Nationalbibliothek, Vienna, Musiksammlung, shelf no. *S.m.* 437), which corresponds fairly exactly with the autograph score, is also discussed in the Critical Report (see the full score), because it contains some pointers concerning details of performance practice which, since the set was made close to the original in time and place, can offer valuable suggestions for modern performances.

Leipzig, October 2000  
Translation: John Coombs

Ulrich Leisinger

# Missa in C

## Krönungsmesse / Coronation Mass

KV 317

Wolfgang Amadeus Mozart  
1756–1791

Klavierauszug: Mathias Siedel

### Kyrie

Andante maestoso

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

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

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

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

Oboi  
Corni  
Clarini  
Timpani  
3 Tromboni  
(colla parte Coro)  
Violini  
Bassi ed  
Organo

Andante maestoso

le - - i - son.

- ri - - le - - i - son.

e - - le - - i - son.

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

Aufführungsdauer/Duration: ca. 24 min.

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Urtext  
edited by  
Ulrich Leisinger

**più andante**

Solo

7

Ky - ri - e e - lei - i -

**più andante**

Ob. Solo

7

*mf p mf p p*

son.

Ky - ri - e e lei -

9

9

Solo

Ky - ri - e e lei -

8

11 Solo

*tr*

11

13

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

son.

13 Solo

15 lei - son. Chri - - ste e - le - i - son

Chri - - ste - le - - i - on. Ky - - ri -

15 Solo

Ky - - ri - e e - le - i -

e e - le - - i - son.

18

Maestoso come prima

21

Tutti

*f* *p* *f* *fp* *f* *fp* *f*

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

son. *p* *f* *fp* *f* *fp* *f*

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

8 *f* *p* *f* *fp* *f* *fp* *f*

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

*f* *p* *f* *fp* *f* *fp* *f*

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

Maestoso come prima

21

*f* *p* *f* *p* *f* *p*

24

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

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

8 le - - i - son e - e - - i - s Ky - ri - e e - lei -

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

24

*f* *p*

Ky - ri - e e - lei - son.

son,

Ky - ri - e e - lei - son.

son,

Ky - ri - e e - lei - son.

son,

Ky - ri - e e - lei - son.

28

*f* *p* *p*

8



# Gloria

**Allegro con spirito**

Tutti

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

**Allegro con spirito**

*f* *p* *f* *p*

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

*f* *p*

De - o. Et in ter - ra pax, pax,  
cel - sis. Et in ter - ra pax, pax,  
cel - sis. Et in ter - ra pax, pax,  
cel - sis De - o. Et in ter - ra pax, pax,

6

17

pax ho - mi - ni - bus bo - - nae

pax ho - mi - ni - bus bo - - nae

8 pax ho - mi - ni - bus bo - - nae

pax ho - mi - ni - bus bo - - nae

17

24

vo - - lun - ta - - tis.

vo - - lun - ta - - tis.

8 vo - - lun - ta - - tis.

vo - - lun - ta - - tis.

24

Lau - - da - - mus te.

Lau - - da - - mus te.

8 Lau - - da - - mus te.

Lau - - da - - mus te.

29

34

Solo

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

34

41

Tutti

Glo - ri - fi - ca - - mus te.  
 Glo - ri - fi - ca - te.  
 Glo - ri - ca - - mus te.  
 Glo - ri - ca - mus te.

41

gra - - ti - as a - gi - mus, a - - gi - mus ti - bi  
 Gra - ti - as, gra - - ti - as a - gi - mus, a - - gi - mus ti - bi  
 Gra - ti - as, gra - - ti - as a - gi - mus, a - - gi - mus ti - bi  
 Gra - ti - as, gra - - ti - as a - gi - mus, a - - gi - mus ti - bi

46

51

pro - - pter ma - gnam glo - ri - am, glo - ri - am tu - -

pro - - pter ma - gnam glo - ri - am, glo - ri - am tu - -

pro - pter ma - gnam glo - ri - am, glo - ri - am tu - -

pro - - pter ma - gnam glo - ri - am, glo - ri - am tu - -

51

56

Solo

am. Do - - mi - ne De - us, cae -

am.

am. Solo - - us ra - ter,

am.

56

Solo

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

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

Pa - - ter o - mni - pot - ens.

63

ge - ni - te, Je - - su Chri - ste, Je - su Chri - - ste. A - gnus  
 De - i, Fi - - li - us Pa - - tris. Do - mi - ne  
 Solo Je - - su Chri - ste, Je - su Chri - - ste. A - gnus  
 Fi - - li - us, Fi - li - us Pa - - tris. Do - mi - ne Fi - -

De - i, Fi - li - us Pa - - tris. Tutti Qui tol lis, ai  
 Fi - - li, Je - su Chri - - ste. Tutti Qui tol lis, qui  
 De - i, Fi - li - us Pa - - tris. Tutti Qui tol lis, qui  
 li, Je - su Chri - - ste. Tutti Qui tol lis, qui

pec - ca - - ta mun - - di,  
 tol - lis pec - ca - - ta mun - - di,  
 tol - lis pec - ca - - ta mun - - di,  
 tol - lis pec - ca - - ta mun - - di,

81

Solo

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

Solo

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

Solo

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

Solo

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

Piano accompaniment for measures 87-92, featuring a melodic line in the right hand and a supporting bass line in the left hand.

Tutti

re - re no - bis. Qui tol lis, qui

Tutti

re - re no - bis. Qui tol lis, qui

Tutti

re - re no - bis. Qui tol lis, qui

Tutti

re - re no - bis. Qui tol lis, qui

Piano accompaniment for measures 93-98, continuing the musical texture with chords and moving lines.

pec - ca - ta mun - di,

tol - lis pec - ca - ta mun - di,

tol - lis pec - ca - ta mun - di,

tol - lis pec - ca - ta mun - di,

Piano accompaniment for measures 99-104, concluding the section with a final cadence.

Solo

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

Solo

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

Solo

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

Solo

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

Tutti

ca - ti - o - nem no - stram. Qui se - de

o - nem no - stram. Qui se - des ad

Tutti

ca - ti - o - nem no - stram. Qui se - des ad

Tutti

o - nem no - stram. Qui se - des ad

de - des ad de - xte-ram, de - xte-ram Pa - tris,

de-xte-ram, qui se - des, qui se - des ad de - xte-ram Pa - tris,

se - des ad de - xte-ram, qui se - des ad de - xte-ram Pa - tris,

de - xte-ram, qui se - des ad de - xte-ram, de - xte-ram Pa - tris,

123

Solo

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

Solo

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

Solo

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

Solo

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

123

129

re - - re no - - bis.

re - - re no - - bis.

re - - re no - - bis.

re - - re no - - bis.

129

4

Tutti

Quo - ni - am tu so - - lus, so - - lus

Tutti

Quo - ni - am tu so - - lus, so - - lus

Tutti

Quo - ni - am

Tutti

Quo - ni - am

134



139

*f* San - ctus, *p* tu so - lus, so - lus *f* Do - mi-nus,  
*f* San - ctus, *p* tu so - lus, so - lus *f* Do - mi-nus,  
 8 San - ctus, Do - mi-nus,  
 San - ctus, Do - mi-nus,

139

*f* *p* *f*

144

quo - ni-am tu so - lus, tu so - lus San - ctus tu  
 quo - ni-am, quo - ni-am tu so - lus, so - lus  
 8 quo - ni-am, quo - ni-am tu so - lus, tu so - lus  
 quo - ni-am, tu so - lus San - ctus, tu so - lus

144

*f* *p* *f*

Do - mi-nus, tu so - lus Al - tis - si - mus,  
 San - ctus, Do - mi-nus, tu so - lus Al - tis - si - mus,  
 8 San - ctus, Do - mi-nus, tu so - lus Al - tis - si - mus,  
 San - ctus, Do - mi-nus, tu so - lus Al - tis - si - mus,

149

*f* *p* *f*

Je - su, Je - su Chri -

Je - su, Je - su Chri -

Je - su, Je - su Chri -

Je - su, Je - su Chri -

*p*

ste. Cum San - cto Spi - ri - tu,

ste. Cum San - cto Spi - ri - tu,

ste. in San - cto Spi - ri - tu,

ste. in San - cto Spi - ri - tu,

*f*

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

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

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

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

*f*

173 Solo

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

This system contains three vocal staves. The first staff has a 'Solo' marking above it. The lyrics 'a - - - men, a - - - men,' are written below the notes. The second staff also has a 'Solo' marking above it. The lyrics 'a - - - men, a - - - men,' are written below. The third staff has a 'Solo' marking above it. The lyrics 'a - - - - - men,' are written below. The piano accompaniment is shown in the bottom staff of this system.

173

*p*

This system shows the piano accompaniment for measures 173-178. It consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The music is in 7/8 time and features a steady eighth-note accompaniment in the right hand and a more rhythmic bass line in the left hand.

179 Tutti

a - - - men, Tutti a - - - en,  
Tutti a - - - n,  
Solo Tutti a - - - men,  
a - - - en, a - - - - - men, a - - - - -

This system contains four vocal staves. The first staff has a 'Tutti' marking above it. The lyrics 'a - - - men, Tutti a - - - en,' are written below. The second staff has a 'Tutti' marking above it. The lyrics 'Tutti a - - - n,' are written below. The third staff has a 'Solo' marking above it. The lyrics 'Solo Tutti a - - - men,' are written below. The fourth staff has a 'Tutti' marking above it. The lyrics 'a - - - en, a - - - - - men, a - - - - -' are written below. The piano accompaniment is shown in the bottom staff of this system.

179

This system shows the piano accompaniment for measures 179-183. It consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The music is in 7/8 time and features a steady eighth-note accompaniment in the right hand and a more rhythmic bass line in the left hand.

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

This system contains four vocal staves. The lyrics 'a - - - men, a - - - men, a - - - men,' are written below the first staff. The lyrics 'a - - - - - men, a - - - - - men, a - - - - - men,' are written below the second staff. The lyrics 'a - - - - - men, a - - - - - men, a - - - - - men,' are written below the third staff. The lyrics 'men, a - - - - - men, a - - - - - men,' are written below the fourth staff. The piano accompaniment is shown in the bottom staff of this system.

184

6

This system shows the piano accompaniment for measures 184-188. It consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The music is in 7/8 time and features a steady eighth-note accompaniment in the right hand and a more rhythmic bass line in the left hand. A fermata is placed over the final measure of the right-hand staff.

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

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

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

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

188

6

men,

men,

men,

men,

5

3

men.

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

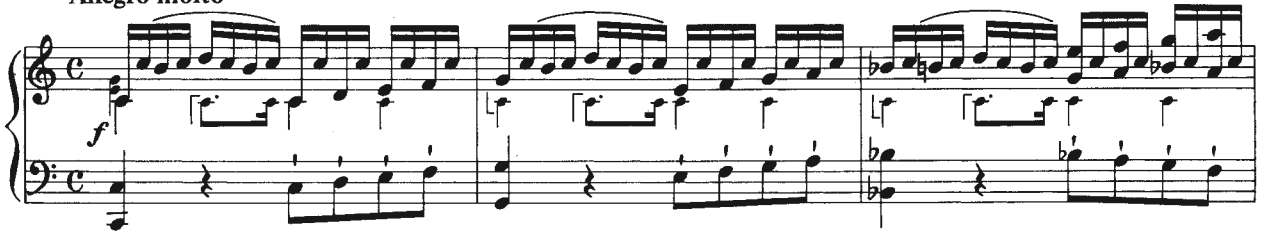
men, a - - - - men.

men.

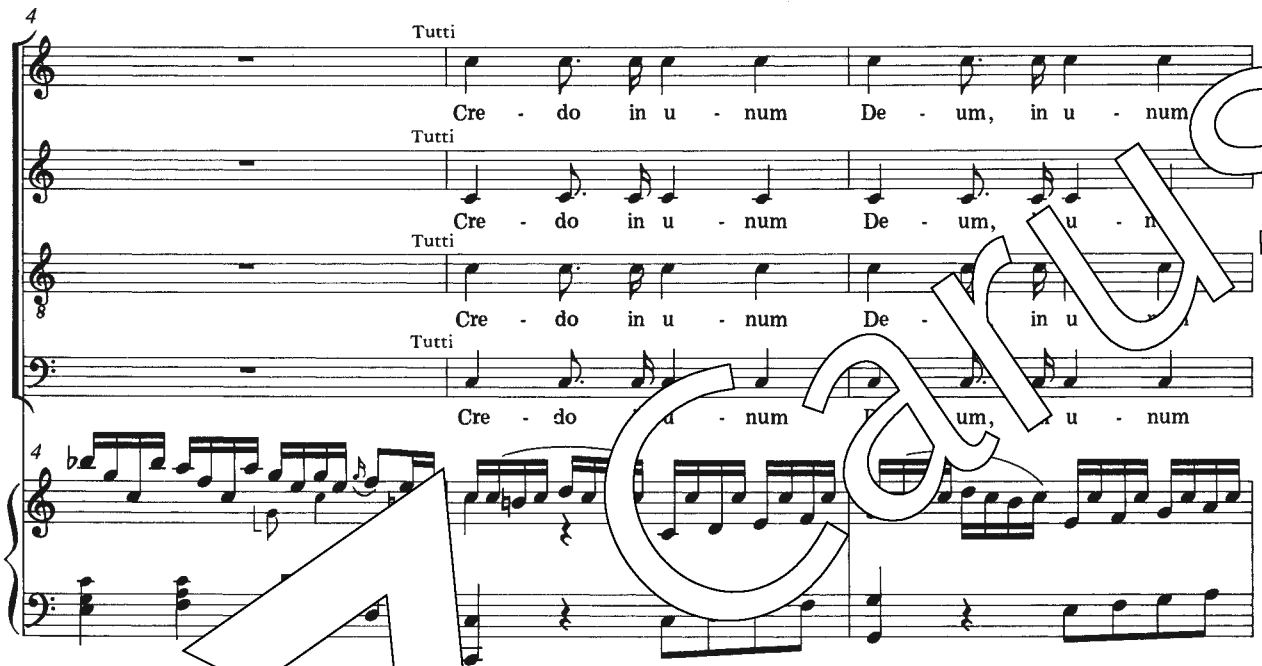
3

# Credo

Allegro molto



4 *Tutti*  
Cre - do in u - num De - um, in u - num  
*Tutti*  
Cre - do in u - num De - um, u - num  
*Tutti*  
Cre - do in u - num De - in u  
*Tutti*  
Cre - do u - num De - um, u - num



um, trem o - mni - pot - en - - tem, fa - cto -  
De Pa - trem o - mni - pot - en - - tem, fa - cto - rem -  
De - um, Pa - trem o - mni - pot - en - - tem, fa - cto -  
De - um, Pa - trem o - mni - pot - en - - tem, fa -

7



- rem cae - li et ter - rae, vi - si - bi - li - um o - mni - um,  
 cae - li et ter - rae, vi - si - bi - li - um  
 - rem cae - li et ter - rae, vi - si - bi - li - um o - mni - um,  
 cto - rem cae - li et ter - rae, vi - si - bi - li - um o - mni - um,

o - mni - um, et in - vi - si - bi - li - um.  
 o - mni - um, et in - vi - si - bi - li - um.  
 o - mni - um, in - vi - si - bi - li - um.  
 o - mni - um, in - vi - si - bi - li - um.

Et in u - num

Et in u - num

Et in u - num

Et in u - num

19 *f* *p* *f* *p* *f* *p* *f*

Do - mi - num Je - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni -  
 Do - mi - num Je - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni -  
 8 Do - mi - num Je - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni -  
 Do - mi - num Je - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni -

23

tum. Et ex Pa - tre, ex Pa - tre na - tum an - te  
 tum. Et ex Pa - tre na - tum an - te  
 8 tum. Et ex Pa - tre na - tum an - te  
 tum. Pa - tre na - tum an - te

23

mni - a, o - mni - a sae - cu - la. De - um de  
 tum an - te o - mni - a sae - cu - la. De - um de  
 8 o - mni - a, an - te o - mni - a sae - cu - la.  
 o - mni - a, an - te o - mni - a sae - cu - la.

26

De - o, lu - men de lu - mi - ne, De - um ve - rum de  
 De - o, lu - men de lu - - mi - ne, De - um ve - rum de De - o, de  
 De - um de De - o, lu - men de lu - mi - ne, De - - um ve - rum de  
 De - um de De - o, lu - men de lu - - mi - ne, De - um de

De - o ve - ro.  
 De - o ve - ro.  
 De - o ve - ro.  
 De - o ve - ro.

Ge - ni - tum, non fa - ctum, non

Ge - ni - tum, non fa - ctum, non

Ge - ni - tum, non fa - ctum, non

Ge - ni - tum, non fa - ctum, non



fa - ctum, con - sub - stan - ti - a - lem Pa - tri: per quem o - mni - a  
 fa - ctum, con - sub - stan - ti - a - lem Pa - tri: per quem o - mni - a  
 fa - ctum, con - sub - stan - ti - a - lem Pa - tri: per quem  
 fa - ctum, con - sub - stan - ti - a - lem Pa - tri: per quem o - mni - a

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

o - pter nos ho - mi - nes, pro - pter nos ho - mi - nes, et pro - pter  
 sunt. Qui pro - pter nos, qui pro - pter nos ho - mi - nes,  
 sunt. Qui pro - pter nos ho - mi - nes, qui pro - pter nos ho - mi - nes, et pro - pter  
 sunt. Qui pro - pter nos, nos ho - mi - nes, et pro - pter

47

no - stram, no - stram sa - lu - - tem de - scen - dit de cae - -  
 et pro - pter no - stram sa - lu - - tem de - scen - dit de cae - -  
 no - stram, no - stram sa - lu - - tem de - scen - dit de cae - -  
 no - stram, no - stram sa - lu - - tem de - scen - dit de cae - -

50

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

- dit, de -  
 de - scen - dit, de -  
 scen - dit, de -  
 - dit, de -

53

scen - dit de cae - lis.

scen - dit de cae - lis.

scen - dit de cae - lis.

scen - dit de cae - lis.

Adagio

Solo

Et in - car - na - tus est

Et in - car - na - tus est

Et in - car - na - tus est

Et in - car - na - tus est

Adagio

tu San - - cto ex Ma - ri - a Vir - - gi - ne: Et

de Spi - ri - tu San - - cto ex Ma - ri - a Vir - - gi - ne: Et

de Spi - ri - tu San - - cto ex Ma - ri - a Vir - - gi - ne: Et

de Spi - ri - tu San - - cto ex Ma - ri - a Vir - - gi - ne: Et

63

ho - mo, ho - - - mo fa - - - ctus est.

ho - mo, ho - - - mo fa - - - ctus est.

ho - - mo, ho - - - mo fa - - - ctus est.

ho - mo, ho - - - mo fa - - - ctus est.

Piano accompaniment for measures 63-64, featuring a flowing melody in the right hand and a steady bass line in the left hand.

65

*Tutti*  
Cru - ci - fi - - - xus et - i - am pro no

*Tutti*  
Cru - ci - fi - - - et - i - a pro

*Tutti*  
Cru - ci - fi - - - xus et - i - am

*Tutti*  
Cru - ci - - - us et - i - pro no - - -

Piano accompaniment for measures 65-66, continuing the musical texture with a prominent bass line.

ti - o Pi - la - - - to pas - sus,

bis: sub Pon - ti - o Pi - la - - - to pas - sus,

bis: sub Pon - ti - o Pi - la - - - to pas - sus,

bis: sub Pon - ti - o Pi - la - - - to pas - sus,

Piano accompaniment for measures 67-68, featuring a complex rhythmic pattern in the right hand.

*crescendo* *f*

pas - sus, pas - - sus et *crescendo* se - pul - - tus

pas - sus, pas - - sus et *crescendo* se - pul - - tus

pas - sus, pas - - sus et *crescendo* se - pul - - tus

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

69 *cresc.* *f*

*pp* **Primo tempo** *f*

est, *pp* se - pul - tus est. Et re - sur - re - ter - ti - a

est, *pp* se - pul - tus est. re - sur - re - xit ter - ti - a

est, *pp* se - pul - tus est. Et re - sur - xit ter - ti - a

est, *pp* se - pul - tus est. Et re - sur - re - xit ter - ti - a

71 **Primo tempo**

- dum, se - cun - dum Scri - ptu - ras. Et a - scen -

di - e, se - cun - dum, se - cun - dum Scri - ptu - ras. Et a - scen -

di - e, se - cun - dum, se - cun - dum Scri - ptu - ras. A - scen -

di - e, se - cun - dum, se - cun - dum Scri - ptu - ras. Et a - scen -

74

- dit in cae - lum: se - det, se - det ad de - xte - ram  
 dit in cae - lum: se - det, se - det ad  
 - dit in cae - lum: se - det, se - det ad de - xte - ram  
 dit in cae - lum: se - det, se - det ad de - xte - ram

Pa - tris, ad de - xte - ram Pa - tris. Et  
 de - xte - ram, ad de - xte - ram Pa - tris. Et  
 Pa - tris, ad de - xte - ram Pa - tris. Et  
 Pa - tris, ad de - xte - ram Pa - tris. Et

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

86

*f p f p f p f*

glo - ri - a, ju - di - ca - re, ju - di - ca - re vi - vos et mor - tu -

glo - ri - a, ju - di - ca - re, ju - di - ca - re vi - vos et mor - tu -

glo - ri - a, ju - di - ca - re, ju - di - ca - re vi - vos et mor - tu -

glo - ri - a, ju - di - ca - re, ju - di - ca - re vi - vos et mor - tu -

90

os: cu - - jus re - gni non e - rit fi - nis, non

os: cu - jus gni n e - rit fi - nis, non,

os: cu - jus re - gni n e - rit - fi - nis, non,

os: re - gni non - rit fi - nis, non,

90

rit fi - nis, non e - rit fi - nis. Solo Et in

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

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

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

93

97

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

97

*p*

100

et vi - vi - fi - can - tem:  
vi - fi - can - tem:  
vi - fi - can - tem:  
Solo

100

Qui ex Pa - tre Fi - li -

100

Qui cum Pa - tre et  
Qui cum Pa - tre, cum Pa - tre et  
Qui cum Pa - tre, cum Pa - tre et  
o - que pro - ce - dit.

103



106

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

106

109

con - glo - ri - fi - ca - tur: qui lo - cu - tu  
 con - glo - ri - fi - ca - tur: qui lo -  
 con - glo - ri - fi ca - tur: qui lo - cu - tus  
 et con - glo - ri ca - tur: lo cu - tus est, lo -

109

- tus est per Pro - phe - tas. Et u - nam san -  
 cu - tus est per Pro - phe - tas. Tutti Et u - nam  
 est, lo - cu - tus est per Pro - phe - tas. Et u - nam san -  
 cu - tus est per Pro - phe - tas. Et u - nam

112

ctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si -  
 san - ctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si -  
 ctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si -  
 san - ctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si -

am. Con - fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem  
 am. Con - fi - te - or u - num ba - ptis - ma in re - mis - si -  
 am. Con - fi - te - or u - num ba - ptis - ma in re - mis - si -  
 am. Con - fi - te - or u - num ba - ptis - ma in re - mis - si -

- ca - to - rum. Et ex - spe - cto re - sur - re - cti - o - nem, re - sur - re - cti -  
 pec - ca - to - rum. Et ex - spe - cto re - sur - re - cti - o - nem, re - sur - re - cti -  
 o - nem pec - ca - to - rum. Et ex - spe - cto re - sur - re - cti - o - nem, re - sur - re - cti -  
 o - nem pec - ca - to - rum. Et ex - spe - cto re - sur - re - cti - o - nem, re - sur - re - cti -





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

Cre - - do in num -  
 Cre - in u - m De -  
 8 Cre - do in num De -  
 Cre - in u - num De -

um. A - - men, a - men.  
 um. A - - men, a - men.  
 8 um. A - - men, a - men.  
 um. A - - men, a - men.

# Sanctus

Andante maestoso

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

Andante maestoso

*f* *tr* *tr* *tr* *tr*

5

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

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

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

Do - us, - us Sa - ba - oth.

5

cae - li et ter - ra, ple - ni sunt cae - li et ter - ra

Ple - ni sunt cae - li et ter - ra, ple - ni sunt cae - li et ter - ra

Ple - ni sunt cae - li et ter - ra, ple - ni sunt cae - li et ter - ra

Ple - ni sunt cae - li et ter - ra, ple - ni sunt cae - li et ter - ra

9

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

Allegro assai

glo - - ri - a tu - a. O - san - - na in ex -

glo - - ri - a tu - a. O - san - - na in ex -

glo - - ri - a tu - a. O - san - - na in ex -

glo - - ri - a tu - a. O - san - - na in ex -

Allegro assai

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

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

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

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

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

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

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

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

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

32 *tr*

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

37 *tr*

- sis, in ex - cel - sis.  
 in ex - cel - sis, in ex - cel - sis.  
 in ex - cel - sis, in ex - cel - sis.  
 in ex - cel - sis, in ex - cel - sis.

42



# Benedictus

Allegretto

Piano introduction, measures 1-4. The music is in 2/4 time, marked *Allegretto*. The right hand features a melodic line with eighth notes, while the left hand provides a steady accompaniment of eighth notes.

Piano introduction, measures 5-8. The melodic line continues with eighth notes, and the accompaniment remains consistent.

Vocal entry, measures 9-12. The vocal line begins with the lyrics "Be - ne - di - ctus qui". The piano accompaniment continues. The tempo is *Solo sotto voce*.

Vocal continuation, measures 13-16. The vocal line continues with the lyrics "qui ve - nit in no - ve - nit, be - ne - di - ctus qui ve - nit in". The piano accompaniment continues.

Piano conclusion, measures 17-20. The piano accompaniment concludes the piece with a final melodic flourish in the right hand and a steady accompaniment in the left hand.

17

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

*f. p*

17

*f p*

22

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

*f. p*

22

*f p*

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

*p* *pp* *crescendo*

27

*p* *pp* *crescendo*

32

*sotto voce*

Be - ne - di - ctus, be - ne -  
*sotto voce* ne - di - ctus qui ve - nit, be - ne -  
*sotto voce* ne - di - ctus qui ve - nit, be - ne -  
*sotto voce* di - ctus, be - ne - di - ctus qui

32

Ob, 8va

*p*

36

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

36

*f* *p* *f* *p*

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

40

*f* *p* *f* *p*

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

45 *tr* *fp* *tr* *fp* *tr* *fp*

Do - - mi - ni. Be - - ne - di - ctus qui  
 Do - - mi - ni. Be - - ne - di - ctus qui  
 Do - - mi - ni. Be - - ne - di - ctus qui  
 Do - - mi - ni. Be - - ne - di - ctus qui

49 *f* *p* *f* *p* *f* *p* *f* *p*

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

53 *f* *p* *tr*

57

Allegro assai

ve - nit in no - mi - ne Do - mi - ni. Tutti *f*  
 ve - nit in no - mi - ne Do - mi - ni. Tutti *f*  
 ve - nit in no - mi - ne Do - mi - ni. Tutti *f*  
 ve - nit in no - mi - ne Do - mi - ni. Tutti *f*

57

Allegro assai

*pp* *f* *tr*

62

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

62

*tr* *f*

in ex - cel - sis, in ex - cel - sis.  
 in ex - cel - sis, in ex - cel - sis.  
 in ex - cel - sis, in ex - cel - sis.  
 in ex - cel - sis, in ex - cel - sis.

67

*f*

72 **Allegretto**

Solo *sotto voce*

Be - ne - di - ctus qui ve -

Solo *sotto voce* Be - ne - di - ctus qui ve - nit, be - ne -

Solo *sotto voce* Be - ne - di - ctus qui ve - nit, be - ne -

Solo *sotto voce* Be - ne - di - ctus qui ve - nit,

72 **Allegretto**

Ob. 8<sup>va</sup>

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

76

nit in no - mi - ne,

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

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

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

76

no - mi - ne Do - mi - ni.

no - mi - ne Do - mi - ni.

no - mi - ne Do - mi - ni.

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

**Allegro assai**

Tutti *f*

no - mi - ne Do - mi - ni.

no - mi - ne Do - mi - ni.

no - mi - ne Do - mi - ni.

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

**Allegro assai**

no - mi - ne Do - mi - ni.

no - mi - ne Do - mi - ni.

no - mi - ne Do - mi - ni.

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

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

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

- sis, in ex - cel - sis.  
 in ex - cel - sis, in ex - cel - sis.  
 in ex - cel - sis, in ex - cel - sis.  
 in ex - cel - sis, in ex - cel - sis.

# Agnus Dei

Andante sostenuto

*pizz.*

6 Soprano solo

A - gnus De - i,

arco

11

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

arco

16

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

*pizz.* *cresc.* arco

21

re - re, mi - se - re - re no - bis. A - gnus De - i,

*f* *p* *pizz.*



27

A - gnus De - i, qui tol - - lis pec - ca - ta, pec - ca - ta mun - di: mi - se -

arco

33

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

*crescendo* *p*

39

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

pizz. pizz.

45

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

51

pec - ca - ta mun - di, A - gnus De - i, qui tol - lis pec - ca - ta: —

arco

*f p* *f p* *f p*



66

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

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

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

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

66

*crescendo*

69

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

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

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

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

*Allegro con spirito*

*Tutti f*

69

*f*

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

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

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

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

72

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

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

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, do - na

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

85

89 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

89

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

92





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

- reliable editions based on Urtext
- easily playable keyboard accompaniments
- high-quality printing
- performance material available on sale

Bach, C. P. E.: Magnificat Wq 215 / BR E4 ⊕	<b>carus plus</b>	33.215/03
- Heilig Wq 217 / BR F77 ⊕		33.217/03
Bach, J. S.: sämtliche Kantaten · complete cantatas		
- Himmelfahrtsoratorium · Ascension oratorio		
BWV 11 ⊕	<b>carus plus</b>	31.011/03
- Messe in h-Moll · B Minor Mass BWV 232 ⊕	<b>carus plus</b>	31.232/03
- Johannespassion · St. John Passion BWV 245	<b>carus plus</b>	
- Traditionelle Fassung · traditional version (1739/1749)		31.245/93
Fassung · version II (1725)		31.245/53
Fassung · version IV (1749)		31.245/03
- Magnificat in D BWV 243 ⊕	<b>carus plus</b>	31.243/03
- Markuspassion · St. Mark Passion BWV 247 ⊕		31.247/03
- Matthäuspassion · St. Matthew Passion BWV 244	<b>carus plus</b>	31.244/03
- 4 Missae in F, A, g, G BWV 233–236		31.233/03–31.236/03
- Osteroratorium · Easter Oratorio BWV 249 ⊕		31.249/03
- Weihnachtsoratorium · Christmas Oratorio BWV 248	<b>carus plus</b>	31.248/53
Beethoven: Missa in C op. 86 ⊕	<b>carus plus</b>	40.688/03
- Missa solemnis op. 123	<b>carus plus</b>	40.689/03
- Symphonie Nr. 9 op. 125. Finale	<b>carus plus</b>	23.801/03
Brahms: Ave Maria op. 12 ⊕		40.180/03
- Der 13. Psalm ⊕		40.182/03
- Ein deutsches Requiem op. 45 ⊕	<b>carus plus</b>	27.055/03
- Schicksalslied op. 54		10.399/03
Bruckner: Te Deum	<b>carus plus</b>	27.190/03
Buxtehude: Also hat Gott die Welt geliebt BuxWV 5 ⊕		36.010/03
- Das Jüngste Gericht ⊕		36.019/03
- Membra Jesu nostri ⊕		36.013/03
Cherubini: Krönungsmesse · Messe solennelle in G		40.087/03
- Requiem in c ⊕	<b>carus plus</b>	40.086/03
Dvořák: Messe in D op. 86 ⊕		40.653/03
Fauré: Requiem op. 48		
(version symphonique, 1900)	<b>carus plus</b>	27.312/03
- Requiem op. 48 (avec petit orchestre, 1889)		27.311/03
Franck, César: Die Sieben Worte · The Seven Words		40.095/03
- Messe in A op. 12		40.646/50
Gounod: Requiem in C op. posth.		27.315/03
Händel: Alexander's Feast ⊕	<b>carus plus</b>	55.075/03
- Brookes-Passion HWV 48 ⊕	<b>carus plus</b>	55.048/03
- Israel in Egypt HWV 54 ⊕	<b>carus plus</b>	55.054/03
- Messiah HWV 56 ⊕	<b>carus plus</b>	55.056/03
- Ode for St. Cecilia's Day (Cäcilienode) HWV 76 ⊕		10.372/03
- O praise the Lord. Anthem HWV 254 ⊕		40.911/03
- Te Deum HWV 283 (Dettinger Te Deum) ⊕	<b>carus plus</b>	55.283/03
- Saul HWV 53 ⊕		55.053/03
Hasse: Missa in g ⊕		50.703/03
- Requiem in Es ⊕		97.004/03
Haydn, Johann M.: Missa Beatissimae Virginis Mariae MH 15		50.305/03
- Missa in honorem Sanctae Ursulae MH 546		54.546/03
- Missa Sancti Hieronymi MH 254		54.254/03
- Missa sub titulo Sanctae Theresiae MH 797		50.328/03
- Missa sub titulo Sancti Francisci Seraphici MH 826		50.329/03
- Missa sub titulo Sancti Leopoldi MH 837 ⊕		54.837/03
- Requiem in B MH 838 ⊕		54.838/03
- Requiem in c MH 154		50.321/03
- Vesperae solennes MH 321		50.348/03
Haydn, Joseph: Die Schöpfung · The Creation	<b>carus plus</b>	51.990/03
- Missa brevis in F	<b>carus plus</b>	40.601/03
- Missa brevis St. Joannis de Deo in B (Kleine Orgelsolomesse · Little Organ Solo Mass)	<b>carus plus</b>	40.600/03
- Missa Cellensis (Kleine Mariazeller Messe)		40.606/03
- Missa Cellensis in honorem BVM in C (Cäcilienmesse) ⊕	<b>carus plus</b>	40.604/03
- Missa in Angustiis (Nelsonmesse)	<b>carus plus</b>	40.609/03
- Missa in honorem BVM in Es (Große Orgelsolomesse)		40.603/03
- Missa in tempore belli (Paukenmesse)	<b>carus plus</b>	40.607/03
- Missa „Rorate coeli desuper“ in G		40.602/03
- Missa Sancti Bernardi von Offida in B (Heiligmesse)		40.608/03
- Missa Sancti Nicolai in G (Nikolaimesse)	<b>carus plus</b>	40.605/03
- Missa in B (Harmoniemesse)		40.612/03
- Missa in B (Schöpfungsmesse) ⊕		40.611/03
- Missa in B (Theresienmesse · Theresien Mass)	<b>carus plus</b>	40.610/03
Herzogberg: Die Geburt Christi op. 90		40.196/03
- Die Passion op. 93		40.197/03
- Erntefeier op. 104		40.198/03

Homilius: Johannespassion · St. John Passion HoWV I.4 ⊕	<b>carus plus</b>	37.103/03
- Markuspassion · St. Mark Passion HoWV I.10 ⊕		37.110/03
- Passionskantate HoWV I.2 ⊕		37.104/03
- Weihnachtsoratorium · Christmas oratorio		
HoWV I.1 ⊕	<b>carus plus</b>	37.105/03
Mauersberger: Christvesper RMWV 7		7.201/03
Mendelsohn: Christus MWV A 26		40.169/03 und 40.170/03
- Der 42. Psalm · Psalm 42 MWV A 15 ⊕	<b>carus plus</b>	40.072/03
- Elias · Elijah MWV A 25 ⊕	<b>carus plus</b>	40.130/03
- Hymne „Hör mein Bitten“ · „Hear my prayer“ MWV B 49 ⊕	<b>carus plus</b>	40.165/03
- Lauda Sion MWV A 24 ⊕		40.077/03
- Lobgesang · Sinfonie-Kantate MWV A 18 ⊕	<b>carus plus</b>	40.076/03
- Magnificat in D MWV A 2 ⊕	<b>carus plus</b>	40.484/03
- O Haupt voll Blut und Wunden MWV A 8 ⊕	<b>carus plus</b>	40.186/03
- Paulus · St. Paul MWV A 14 ⊕	<b>carus plus</b>	40.129/03
- Vom Himmel hoch MWV A 22 ⊕	<b>carus plus</b>	40.189/03
- Wer nur den lieben Gott lässt walten MWV A 7 ⊕	<b>carus plus</b>	40.132/03
Monteverdi: Vespro della Beata Vergine ⊕	<b>carus plus</b>	27.801/03
Mozart: Sämtliche geistliche Vokalwerke · complete sacred vocal works		
- Davide penitente KV 469		40.060/03
- Exsultate, jubilate KV 165		40.767/03
- Missa in c (Waisenhausmesse) KV 139		40.614/03
- Missa brevis in G KV 140	<b>carus plus</b>	40.623/03
- Missa brevis in D KV 194 ⊕	<b>carus plus</b>	40.625/03
- Missa in C (Spatzenmesse · Sparrow Mass) KV 220	<b>carus plus</b>	40.626/03
- Missa in C (Krönungsmesse · Coronation Mass) KV 317	<b>carus plus</b>	40.618/03
- Missa solemnis in C KV 337		40.619/03
- Missa in c KV 427 · Bernius/Wolf ⊕	<b>carus plus</b>	51.651/03
- Missa in c KV 427 · Levin		51.427/03
- Missa in c KV 427 · Maunder		40.620/03
- Requiem KV 626 · Levin		51.626/53
- Requiem KV 626 · Maunder		40.630/03
- Requiem KV 626 · Süßmayr	<b>carus plus</b>	51.626/03
- Vesperae solennes de Confessore KV 339 ⊕	<b>carus plus</b>	40.059/03
Puccini: Messa a 4 voci (Messa di Gloria) SC 6	<b>carus plus</b>	40.645/03
Rheinberger: Der Stern von Bethlehem op. 164 ⊕	<b>carus plus</b>	50.164/03
- Missa in A op. 126 für Frauenchor · for women's choir ⊕		50.126/03
- Missa in B op. 172 für Männerchor · for men's choir ⊕		50.172/03
- Messe in C op. 169		50.169/03
- Requiem op. 60		50.060/03
- Stabat Mater op. 16		50.016/03
Rossini: Petite Messe solennelle ⊕	<b>carus plus</b>	40.650/03
- Messa di Rimini		40.674/03
- Miserere		40.805/03
- Stabat Mater	<b>carus plus</b>	70.089/03
Ryba: Missa pastoralis bohémica		40.678/03
Saint-Saëns: Oratorio de Noël ⊕	<b>carus plus</b>	40.455/03
- Requiem		27.317/03
Salieri: La Passione di Gesù Cristo		40.942/03
Schubert: Sämtliche geistliche Vokalwerke · complete sacred vocal works		
- Magnificat in C D 486 ⊕	<b>carus plus</b>	70.053/03
- Messe in G D 167	<b>carus plus</b>	40.675/03
- Messe in Es D 950 ⊕	<b>carus plus</b>	40.660/03
Schütz: Weihnachts-Historie ⊕	<b>carus plus</b>	20.435/03
Suppé: Missa pro defunctis, Requiem		40.085/03
Telemann: Die Tageszeiten ⊕		39.137/03
- Donner-Ode		39.142/03
- Hosianna dem Sohne David		39.117/03
- Mached die Tore weit ⊕	<b>carus plus</b>	39.105/03
Verdi: Requiem	<b>carus plus</b>	27.303/03
- Stabat Mater		27.294/03
- Te Deum		27.194/03
Vivaldi: Beatus vir (Ps 111) RV 597 ⊕		40.012/03
- Credo RV 591 ⊕	<b>carus plus</b>	40.004/03
- Dixit Dominus (Ps 109) RV 594 ⊕		40.007/03
- Gloria RV 589 ⊕	<b>carus plus</b>	40.001/03
- Kyrie RV 587 ⊕		40.005/03
- Magnificat RV 610 ⊕	<b>carus plus</b>	40.002/03

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