

Wolfgang Amadeus  
**MOZART**

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**Missa in c**

KV 427

Soli (SSTB), Coro (SATB/SATB)  
Flauto, 2 Oboi, 2 Fagotti  
2 Corni, 2 Clarini, 3 Tromboni, Timpani  
2 Violini, Viola e Basso continuo  
(Violoncello/Contrabbasso, Organo)

herausgegeben und eingerichtet von / edited and revised by  
Richard Maunder

Gemeinschaftsausgabe mit / A joint edition with  
Oxford University Press

Klavierauszug / Vocal score



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Carus 40.620/03

## Einleitung

Kurz bevor Wolfgang Amadeus Mozart am 4. August 1782 Constanze Weber heiratete, gelobte er, zum Dank eine groß-angelegte Messe zu schreiben. Nach fünf Monaten berichtete er seinem Vater in einem Brief (4. Januar 1783), daß sie schon halb beendet sei:

wegen der Moral hat es ganz seine richtigkeit; – es ist mir nicht ohne vorsatz aus meiner feder geflossen – ich habe es in meinem herzen wirklich versprochen, und hoffe es auch wirklich zu halten – meine frau war als ich es versprach, noch ledig – da ich aber fest entschlossen war sie bald nach ihrer genesung zu heyrathen, so konnte ich es leicht versprechen – zeit und umstände aber vereitelten unsere reise [nach salzburg], wie sie selbst wissen; – zum beweis aber der wirklichkeit meines versprechens kann die spart von der hälfte einer messe dienen, welche noch in der besten hoffnung da liegt.

Es scheint daher, Mozart habe das Werk in Salzburg aufführen wollen und zwar anlässlich eines Besuches mit Constanze bei seinem Vater und seiner Schwester. Der Besuch mußte bis Juli 1783 aufgeschoben werden, und die Aufführung fand am 26. Oktober 1783 in St. Peter in Salzburg statt, wobei Constanze die Sopransoli sang.

Mozart hatte zu dieser Zeit nur Kyrie, Gloria, Sanctus, „Osanna“ und Benedictus vollendet und zwei Sätze des Credo („Credo in unum Deum“, „Et incarnatus est“) entworfen, aber nicht vollständig instrumentiert. In der Salzburger Aufführung erklangen nur die vollständigen Sätze, eine weitere Aufführung ist nicht nachweisbar, und Mozart setzte auch die Arbeit an dieser Messe nicht fort. Im März 1785 arbeitete er Kyrie und Gloria, ergänzt durch eine Tenor- und eine Sopranarie zu dem italienischen Oratorium „Davide penitente“ um, dessen Libretto vermutlich aus der Feder Lorenzo da Pontes stammt.

In Mozarts Autograph der c-Moll Messe fehlt das Benedictus, zum Sanctus existiert nur eine Separatpartitur (Particell) der Bläser und Pauken. Von dem ursprünglich vollständigen Salzburger Aufführungsmaterial sind nur die drei Posaunenstimmen und der mit autographen Korrekturen Mozarts versehene Orgelpart überliefert. Als weitere Quelle zu dieser Edition wurde die handschriftliche Partitur des Chorrektors am Stift Heilig Kreuz in Augsburg, Pater Matthäus Fischer (1763–1840), herangezogen. Als Grundlage diente Fischer vermutlich der um diese Zeit in Augsburg noch komplett vorhandene originale Stimmensatz aus Salzburg. Im „Qui tollis“, Sanctus und „Osanna“ schrieb Fischer in Ermangelung einer ausreichenden Zahl von Systemen auf seinem Notenpapier

die acht Vokalstimmen in vier Systemen zusammen. In den Sätzen Sanctus und „Osanna“ blieb seine Arbeit unvollständig, denn nur vier Stimmen (sehr selten fünf) wurden in die Partitur eingetragen.

Bei der Edition einer praktischen Ausgabe nach diesen Quellen stellen sich zwei Probleme: 1. Im „Credo in unum Deum“ und „Et incarnatus est“ muß die Instrumentierung im Stile der übrigen Sätze ergänzt werden. Mozarts Skizze des „Et incarnatus est“ weist zwei freie Systeme auf. In der vorliegenden Ausgabe wurden Stimmen für zwei Hörner ergänzt, wobei sich Horn I gelegentlich mit dem übrigen Holzbläser-Concertino vereint.<sup>1</sup> 2. Sanctus und „Osanna“ erforderten eine Rekonstruktion nach Mozarts Particell und Fischers unvollständiger Partitur, die dadurch erleichtert wurde, daß im „Osanna“ die fehlenden Stimmen meist durch Instrumente verdoppelt werden. Auch eingedenk der Tatsache, daß nicht eindeutig zu klären ist, ob es sich bei den vier von Fischer notierten Vokalstimmen immer um die *gleichen* vier Stimmen handelt, war es möglich, die Fuge unter Berücksichtigung von Mozarts Einteilung der Stimmen in zwei getrennte vierstimmige Chöre so zu rekonstruieren, daß beispielsweise Subjekt und Kontrasubjekt immer zusammen im gleichen Chor erscheinen.

Es ist noch anzumerken, daß in Klavierauszug und Aufführungsmaterial von Mozarts *Missa* in c zwischen dem Befund der Quellen und den Herausgeberzusätzen diakritisch nicht unterschieden wurde (der Kritische Bericht in der Partiturgabe gibt darüber detailliert Auskunft). In der Rechtschreibung des Messetextes folgt die Partitur Mozarts Schreibweise im Partiturotograph, während der vorliegende Klavierauszug und die Chorpartitur sich in Orthographie und Silbentrennung nach der zur Zeit gültigen Fassung der Editio Vaticana richten, die in manchen Details von Mozarts Schreibweise abweicht.

Cambridge, 1988

Richard Maunder

Übersetzung: Willi Schulze und Gabriela Krombach

<sup>1</sup> Vgl. Richard Maunder, Vorwort zu: Mozart, *Mass in c minor*, Full score/Partitur, Oxford/Stuttgart 1990.

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:  
Partitur (Carus 40.620),  
Klavierauszug (Carus 40.620/03),  
Chorpartitur (Carus 40.620/05),  
komplettes Orchestermaterial (Carus 40.620/19).

The following performance material is available for this work:  
full score (Carus 40.620),  
vocal score (Carus 40.620/03),  
choral score (Carus 40.620/05),  
complete orchestral material (Carus 40.620/19).

# Missa in c

KV 427 (417a)

## Kyrie

Wolfgang Amadeus Mozart

1756–1791

Andante moderato

Oboi, Fagotti  
Corni, Clarini  
3 Tromboni  
Timpani  
Violini, Viola  
Bassi ed Organo

4

Soprano *f* Tutti  
Ky - ri - e e - lei - son

Alto *f* Tutti  
Ky - ri - e

Tenore

Basso

Coro

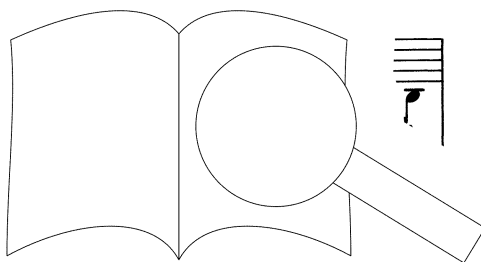
8

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

son, e - lei

lei

e



12

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

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

16

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

lei - - - son, e - lei - -

ri - e e -

19

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

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

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

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

- lei - son,

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

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

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

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

son. Ky - ri - e

son. Ky - ri - e

8 son. Ky - ri - e

son. Ky - ri - e

26

lei - son, e - lei

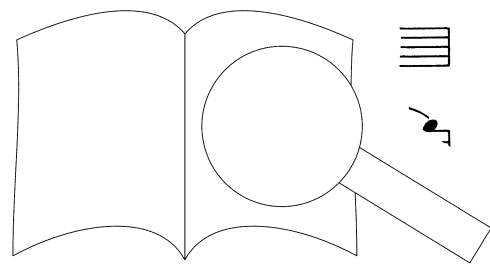
lei

8 lei

son, e

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Chri - - - ste e -

son.

son.

son,

son,

32

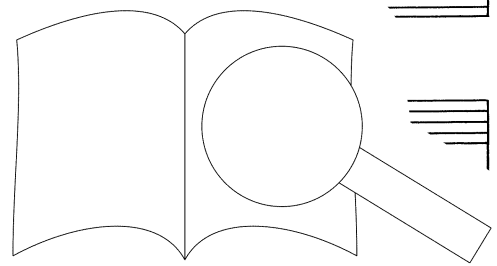
36 *tr*  
lei - son, e - lei - son. e, Chri - ste e -

*p*  
Chri

ste,

lei - son.

*p*  
e - lei - son.



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41

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

*p* Chri - ste, Chri - ste e - lei - son,

*p* Chri - ste, Chri - ste e - lei - son,

*p* Chri - ste e - lei - son,

*p* Chri - ste e - lei - son,

41

*p* *cresc.* *p*

47

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

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

47

e son,

47

*p*

\* lei - son, e - lei - son,

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53

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

58

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

62

son. Chri - ste e - lei

e - lei - son.

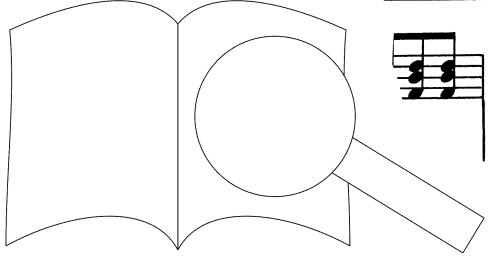
son.

lei son.

\*

e - lei - son.

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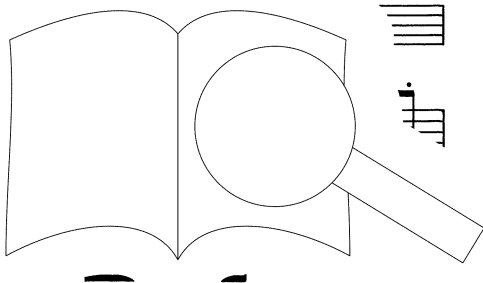
66

69

69

73

73



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

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

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

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

son. Ky - - ri - e e -

son. Ky - - ri - e e -

son. Ky - - ri - e e -

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

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

lei - son. Ky - ri - e.

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

son, e i - son.

son, i - son.

son, le - i -

le - i -

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# Gloria

Allegro vivace

*f* Tutti

3

Glo - ri - a  
Glo - ri - a  
Glo - ri - a in ex - cel

Allegro vivace

*f*

3

Glo - ri - a in ex - cel

5

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

8

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

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

11

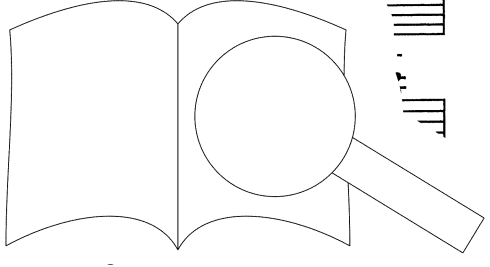
cel - sis, in ex - cel sis, De  
 cel - sis, in ex - cel sis,  
 cel sis,  
 cel - sis, in ex - cel - sis, in ex - cel in ex -

14

cel sis  
 in ex - cel sis  
 De - o, in ex - sis  
 sis De - o, in ex

17

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De - o, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis. Et in

De - o, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis.

De - o, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis.

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

*p*

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

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

Et in - ter - ra pax ho - . b.

Et in - ter - ra pax

*p*

*pp*

nae

bo

bo

lun

vo

bo

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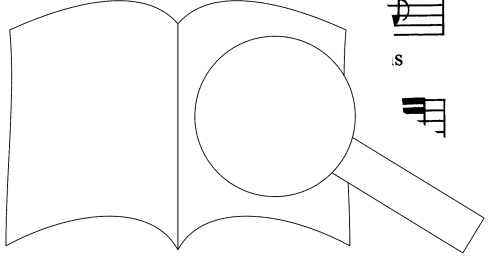
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ta - lun - vo - lun - ta - tis. Glo - nae vo - lun - ta -

tis. Glo - ri - a in ex - cel - sis, in ex - cel - sis, in ex - cel - sis, in ex - tis. Glo - ri - a in ex - cel - sis, in ex - cel - sis, in ex - ce. - ri - a in ex - cel - sis, in ex - cel - sis, in ex - cel - sis, in ex - tis. Glo - ri - a in ex - cel - sis, in ex -

sis in ex - cel - sis in ex - cel - sis in ex - cel - sis in ex - cel - sis in

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40

o, in ex - cel - sis De - o, in ex - cel - sis, in ex -  
 De - o, in ex - cel - sis De - o, in ex - cel - sis, in ex -  
 De - o, in ex - cel - sis De - o, in ex - cel - sis, in ex -  
 De - o, in ex - cel - sis De - o, in ex - cel - sis, in ex -

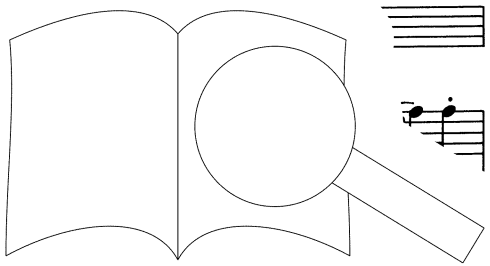
43

cel - sis, in ex - cel - sis. Et in - ter - ra  
 cel - sis, in ex - cel - sis. Et in  
 cel - sis, in ex - cel - sis. in  
 cel - sis, in ex - cel - sis. ra

47

ter - ra pax ho - nae  
 ter - ra pa - bo  
 ter - ni - bus  
 mi - ni - bus

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51

vo - - - lun - - - ta - - -

nae vo - - - lun - - -

bo - - - nae vo - - - lun - - -

bo - - - nae

Musical score for measures 51-53. It features four vocal staves and two piano staves. The vocal parts have lyrics: 'vo - - - lun - - - ta - - -', 'nae vo - - - lun - - -', 'bo - - - nae vo - - - lun - - -', and 'bo - - - nae'. The piano accompaniment includes a treble clef staff with a 7/8 time signature and a bass clef staff.

54

ta - - - tis.

ta - - -

ta - - -

vo - - - lun - - - ta - - -

54

*p*

Musical score for measures 54-56. It features four vocal staves and two piano staves. The vocal parts have lyrics: 'ta - - - tis.', 'ta - - -', 'ta - - -', and 'vo - - - lun - - - ta - - -'. The piano accompaniment includes a treble clef staff with a 7/8 time signature and a bass clef staff. A dynamic marking of *p* is present.

57

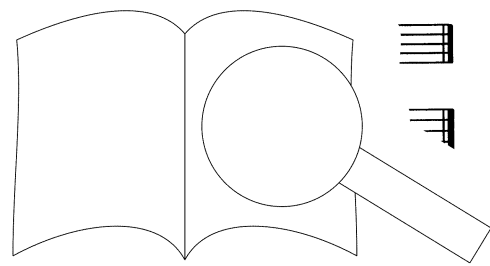
57

*pl*

Musical score for measures 57-59. It features four vocal staves and two piano staves. The piano accompaniment includes a treble clef staff with a 7/8 time signature and a bass clef staff. A dynamic marking of *pl* is present.

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# Laudamus te

Allegro aperto

Measures 1-4. Treble clef, bass clef. Dynamics: *p*, *f*. Includes a triplet of eighth notes in measure 3.

Measures 5-8. Treble clef, bass clef. Dynamics: *p*, *f*. Includes trills in the treble clef.

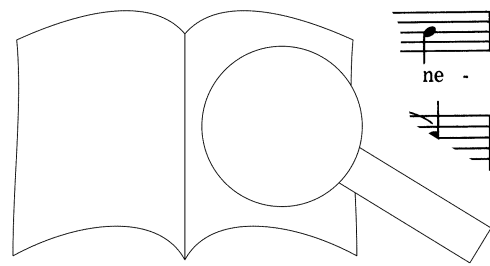
Measures 9-11. Treble clef, bass clef. Includes trills in the treble clef.

Measures 12-15. Treble clef, bass clef. Soprano solo line. Dynamics: *p*.

Measures 16-19. Treble clef, bass clef. Includes lyrics: mus, Be - ne -

Measures 20-23. Treble clef, bass clef. Includes lyrics: us - te, ne -

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24

di - ci - mus te. Ad - o -

28

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

32

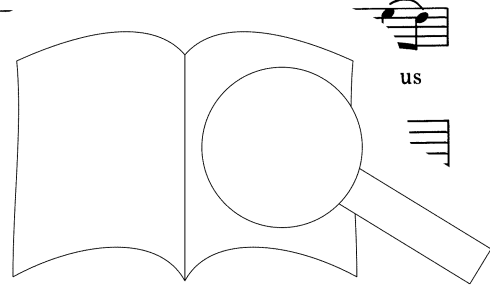
ca

36

41

us

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45

te. Ad - - o -

48

ra - mus te.

51

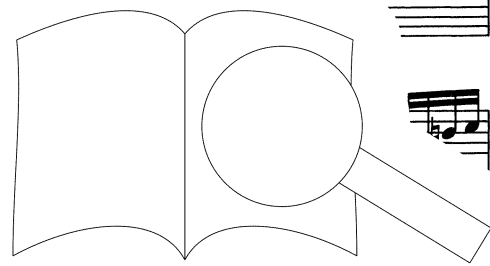
Glo - ri - fi - ca

56

59

cresc.

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62

65

Lau - da - - mus te. Ad-o - ra - - mus

*p* *fp*

70

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

*fp*

75

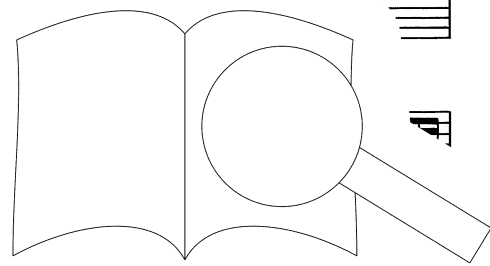
te, glo - ri - - fi - ca - mu. Lau - da - mus te.

*mfp* *mfp* *mfp*

80

te.

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84

Lau - da

89

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

94

te. Be - ne - di - ci - mus

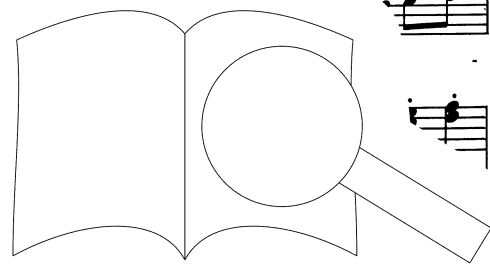
98

te. Ad - ro

101

Glo - ri

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104

108

112

117

121

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ca

mus

te, glo - ri - fi - ca

*fp fp fp*

mus

*cresc.*

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# Gratias

Adagio

Soprano I *f* Tutti  
Gra - ti-as, gra - ti-as a - gi-musti - - bi pro - pter

Soprano II *f* Tutti  
Gra - ti-as a - gi-mus ti - bi pro - pter

Alto *f* Tutti  
Gra - ti-as a - gi-mus ti - bi pro - pter

Tenore *f* Tutti  
Gra - ti-as a - gi-mus ti - bi pro

Basso *f* Tutti  
Gra - ti-as a - gi-mus ti - bi pro

Adagio

4

ma - gnam, ma - gnam glo - ri - am. Gra - ti -

ma - gnam, ma - gnam glo - ri - am. Gra - ti -

ma - gnam, ma - gnam glo - ri - am. Gra - ti -

ma - gnam, ma - gnam glo - ri - am. Gra - ti -

glo - ri - am tu - am. ti -

7

as a - - gi - mus pro - pter ma - gnam glo - ri - am, pro - pter ma - gnam

as a - - gi - mus pro - pter ma - gnam

as a - - gi - mus pro - pter ma - gnam glo - ri - am, pro - pter ma - gnam

as a - - gi - mus pro - pter ma - gnam glo - ri - am, pro - pter ma - gnam

as a - - gi - mus pro - pter ma - gnam glo - ri - am, pro - pter ma - gnam

7

10

glo - ri - am tu - - - ar

glo - ri - am tu - -

glo - ri - am

glo - ri - am.

glo - ri - am.

10

# Domine Deus

Allegro moderato

1 2 3 4 5

6 7 8 9 10

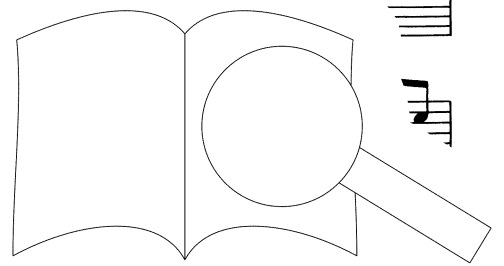
11 Soprano I solo

11 12 13 14 15

11 12 13 14 15

16 17 18 19 20

16 17 18 19 20



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21

us Pa - - ter, De - us Pa - ter

21

26

o - mni - pot - ens.

Do - mi - ne Fi - li u - ni

26

31

Je - su Chri - ste. Do - - us, A - -

31

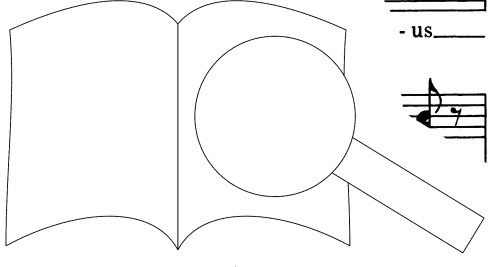
36

e i,

- us

36

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41

Do - mi - ne Fi - li u - ni - ge - ni - te  
 Pa - - tris. Do - mi - ne De - us, Rex coe -

46

Je - su, Je - - - su Chri - ste.  
 le - - stis, De - us Pa - ter o - mni - pot - ens.

51

56

I us, Do - mi - ne De - us, Δ - -  
 us, Do - - mi - ne

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gnus De - i, Fi - li - us, Fi - li - us

gnus De - i, Fi - li - us, Fi - li - us

Pa - tris, A - gnus De - i, Fi - li - us

Pa - tris, Fi - li - us Pa -

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

tris, Fi -

Pa Fi - li - us Pa

A - gnus De - i, Fi -

81

tris. A

85

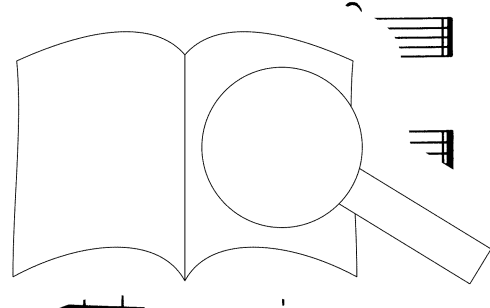
tris, Fi - li - us, Fi - - li - us Pa - - tris,  
- gnus De - i, Fi - li - us Pa

90

Fi - li - us, Fi - li - us  
li - us, Fi - li - us

95

Pa



# Qui tollis

Largo

Coro I

Soprano I

Alto I

Tenore I

Basso I

Qui tol -

Qui

Qui

Coro II

Soprano II

Alto II

Tenore II

Basso II

Qui

Largo

4

lis pec - ca - ta

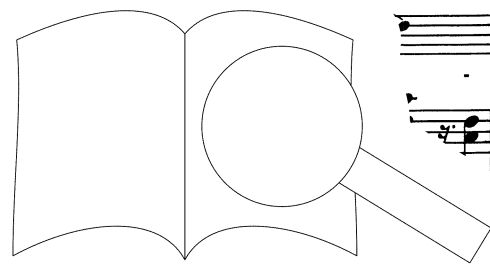
tol - - lis pec - ca - di,

tol - - lis pec - di,

tol - - lis mun - di,

Qui tol - - lis

Qui tol -



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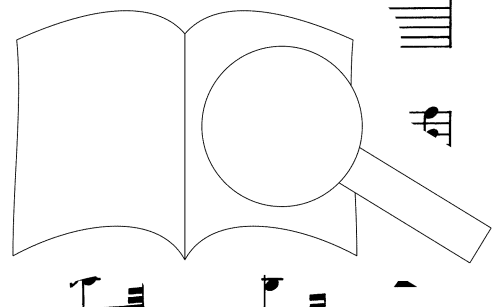
qui tol - lis pec - ca - ta, qui  
 qui tol - lis, qui  
 qui tol - lis pec - ca - ta, qui  
 qui tol - lis, qui tol -

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

tol - lis, qui tol - lis  
 tol - lis, qui tol - lis, ec - ca -  
 tol - lis, qui t tol - lis  
 qui tol - lis, qui tol -  
 lis pec - ca di, pec -

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

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ta mun - di, mi - se - re -  
 lis pec - ca - ta mun - di,  
 lis pec - ca - ta mun - di,  
 ca - ta mun - di,

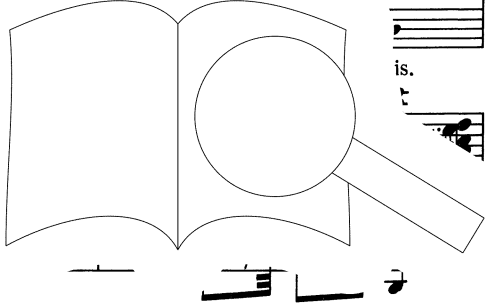
ta, pec - ca - ta mun - di,  
 pec - ca - ta mun - di,  
 pec - ca - ta mun - di,  
 ca - ta mun - di,

13

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

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

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

Qui tol - lis pec -  
 Qui tol -  
 Qui tol  
 Qui

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

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

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qui tol - lis pec - ca - ta mun - *p*

qui tol - lis pec - ca - ta mun - *p*

ta mun - di, pec - ca - ta mun - *p*

di, pec - ca - ta mun - *p*

qui tol - lis pec - ca - ta mun - *p*

tol - lis pec - ca - ta mun - *p*

ca - ta, qui tol - lis pec - ca - ta *p*

di, pec - ca - ta mun - *p*

25

28

*p*

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

di, su - sci-pe de-pre -

di, su - sci-pe de-pre -

di, su - sci-pe de-pre -

di, su - sci - pe, su - sci-pe, su -

di, su - sci - pe, su - sci-pe, su -

di, su - sci - pe, su - sci-pe, su -

di, su - sci - pe, su - sci-pe, su -

di, su - sci - pe, su - sci-pe, su -

di, su - sci - pe, su - sci-pe, su -

di, su - sci - pe, su - sci-pe, su -

di, su - sci - pe, su - sci-pe, su -

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

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

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

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

- sci-pe de-pre-ca-ti - o-nem no - - stram.

- sci-pe de-pre-ca-ti - o-nem no - - stram.

- sci-pe de-pre-ca-ti - o-nem no - - stram.

su-sci-pe de-pre-ca-ti - o-nem no - - stram.

ad de - xte - ram Pa - - ti qui se - des

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

des ad de - xte - ram I qui se - des

des ad de - xte - rar p qui se - des

qui se - des ad

Qui se -

Qui se -

Qui se -

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

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

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

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

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

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

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

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

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

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

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

re - re no - bis.

re - re no - bis.

re - re no - bis.

re - re no - bis.

no - bis.

no - bis.

no - bis.

no - bis.

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# Quoniam

Allegro

3

6

12

17

22

Soprano I solo

Soprano II solo

Quo Tenore solo

so - - - - - luc San - ctus,

Quo - ni -

28

am tu so - - - - - lus Do - mi - nus, tu

tu so - lus San - - - - - ctus, tu so - lus

8 Quo - ni - am tu

34

so - - - - - lus, tu so - - - - -

San - - - - - lus

so - - - - - lus Al - tis tu so - - - - -

34

40

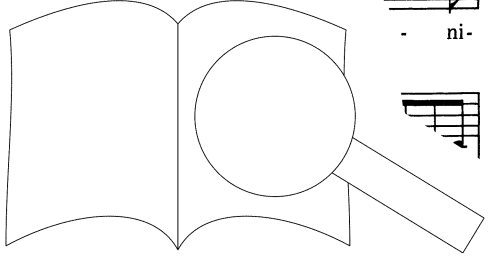
tu so - - - - - lus Do - - - - - mi - nus.

San - - - - - lus San - - - - - ctus.

lus Al - tis - - - - - si - - - - - ni -

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45

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

45

50

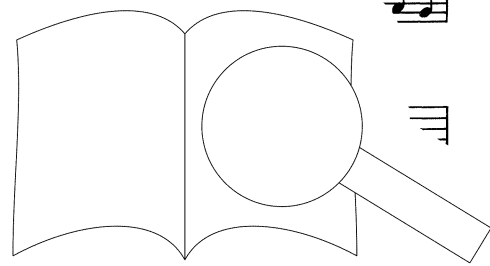
- - - - - ctus, tu  
 San - ctus, tu so - - lus, so - lus San -  
 so - - lus San - ctus, Do - mi - nus - - - - - lus Al -

50

55

lus  
 tu so - lus San - -  
 u - so - lus San - -

55



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60

ctus. Tu

ctus. Tu

ctus. Tu

60

*f*

*p*

66

so - lus Do - mi - nus. Tu so

so - lus Do - mi - nus. Tu

so - lus Do - mi - nus. Tu

66

*cresc.*

72

mus.

mus.

mus.

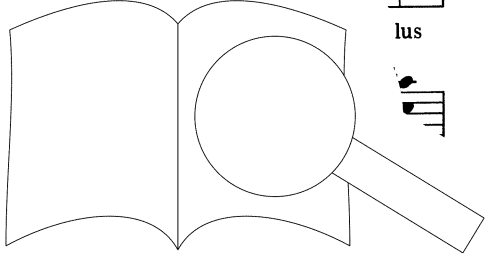
72

Quo-

ni - am tu so - lus San - ctus, tu so - lus San - ctus.  
Quo - ni - am tu so - lus S - ctus tu so - lus

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

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San

ctus, tu so - lus San

ctus, tu so - lus S-

so - lus

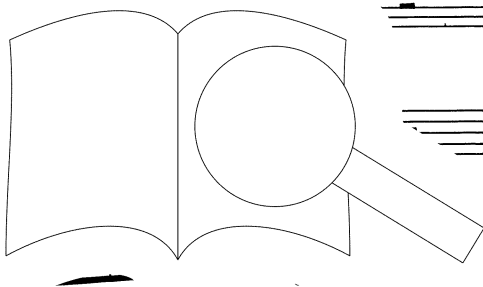
San Quo - - ni - am tu so - lus, tu

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

us. Quo -

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110

so - - - - - lus San-ctus,

tu so - - - - - lus

110

*p*

117

tu so - - - - -

San - ctus, tu so - - - - -

tu so - - - - -

117

*fp*

123

San - - - ctus.

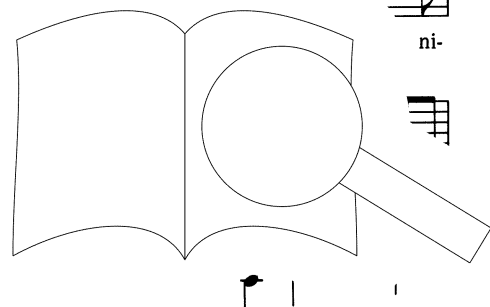
lus San - - - ctus.

lus San -

ni-

123

*fp* *fp*



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

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

am, quo - ni - am tu

so - lus San - ctus. Do - - tis - si -

- lus San -

- lus San -

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144

ctus. Tu

ctus. Tu

ctus. Tu

144

*f*

*p*

149

so - lus Do - - mi - nus. Tu

so - lus Do - - mi - nus. Tu - - Al -

so - lus Do - - mi - nus. - lus Al -

149

*f*

*p*

154

tis - - si - mus, Al - tis - si - mus.

tis - si - mus, Al - tis - si - mus.

Al - tis - si - mus, /

154

*f*

*p*

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160

166

## Jesu Christe

Adagio *Tutti f*

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

4

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

# Cum Sancto Spiritu

7 *Alla breve*

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

7 *Alla breve*

cto Spi - ri tu, in glo

16

ri - a De

16

Cum San - -

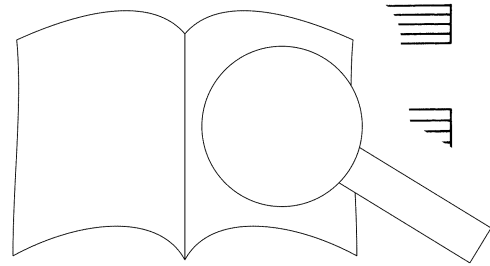
22

Spi - - ri - tu, in glo -

22

Cum San - -

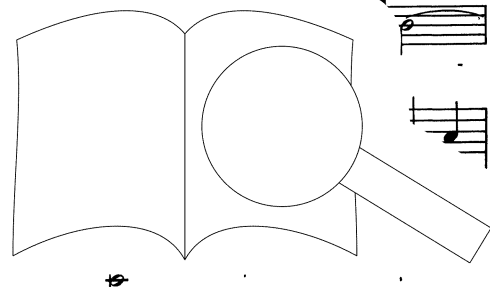
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cto Spi - ri - tu, in glo -  
 ri - a De - i  
 ri - a De - i Pa - tris. A -  
 men, a - men, a -

ri - a De - i Pa - tris. A - men,  
 Pa tris. A - men  
 men, a men, me. San -

men,  
 Cum cto Spi ri -  
 a cto Spi

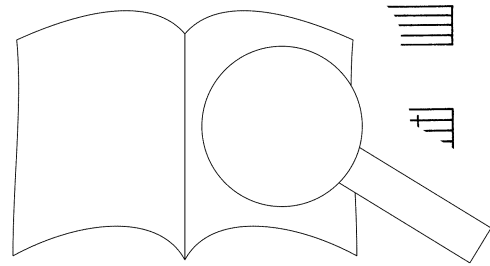


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men, a  
 tu, in glo - ri - a De - i Pa - tris.  
 - men. Cum San -  
 ri - a De - i Pa - tris. A -

A  
 en,  
 cto Sp. in  
 men,

*p*  
 a  
 men, a - men.  
*p*  
 a  
 men, a - men, a -  
 glo  
 ri - a De A



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Cum San -

men, a -

men, a -

Cum San -

cto Spi - ri - tu,

men, a - men,

men, a - men,

cto Sp. tu, in glo -

cto Sp. tu, in glo -

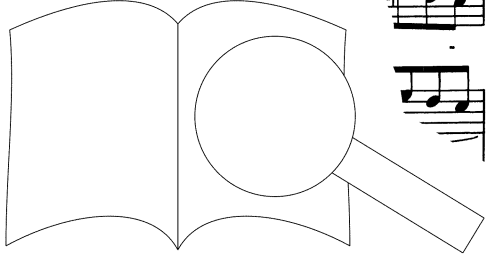
men, a

a

n, a -

a

De - i Pa - tris.



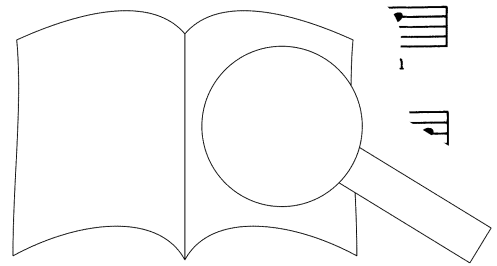
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73 *p* *f*  
ri - a De - i Pa - tris. A - men,  
*p* *f*  
- men, a - men,  
*p* *f*  
- men, a - men, a -  
*p* *f*  
men, a -

78  
a - - - men,  
a - - -  
- men.  
- men. San -

83  
a  
San - - - cto - - - ri -  
cto  
82  
cto

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men, a - - -

men.

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

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

Cum San

a - - - men, - men,

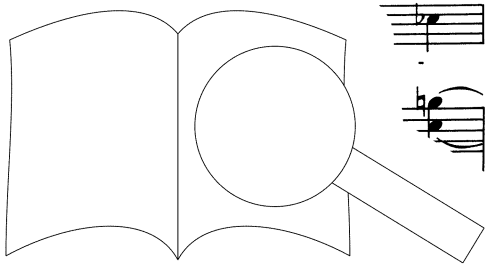
men, a -

a - - - men, a -

Spi - - ri - tu, in glo -

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103

men, a men.  
 ri - a De - i Pa tris. Cum  
 men, a

103

men. Cum San

108

San cto  
 cto Spi - ri

108

113

San cto Spi - ri -  
 tu. A  
 men. San

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tu. A - - - - -

men.

cto Spi - - ri - tu, cum San - - -

Cum San - - - - -

cto

cto Spi - - ri - tu.

San

cto Spi - - ri -

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133

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

133

138

- ri - a. Cum San -  
 a.  
 cum San -  
 men.

138

143

- - - cto Spi - ri - tu,  
 men.

143

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Cum San - - - - - cto

A - -

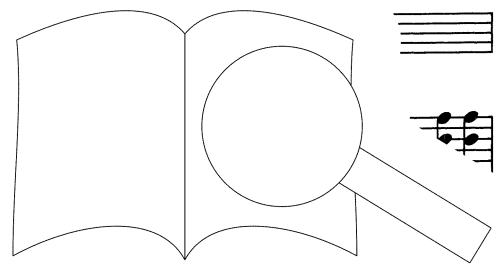
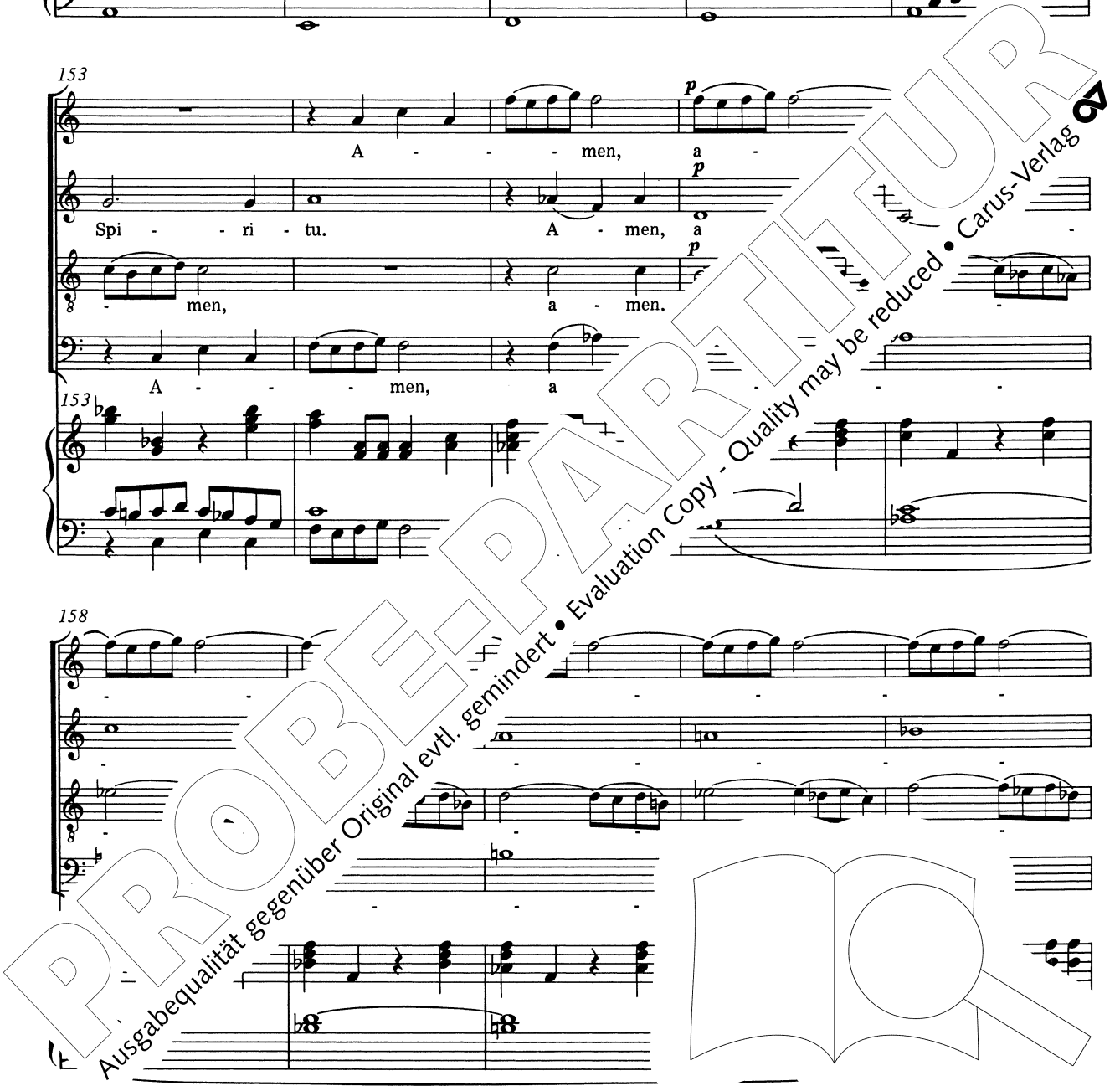
- - - - - cto Spi - - ri - tu.

A - - - - - men, a - -

Spi - - ri - tu. A - - men, a - -

men, a - - men.

A - - - - - men, a - -



163 *f*

- - - - - *f* - men, a - men, a - men, a - men. *p* Cum San -

men, a - men, a - men, a - men. *p* Cum

men, a - men, a - men.

men, a - men, a - men.

163 *f* *p*

169

- - - - - cto Spi - - - - - ri

San cto Spi

Cum San cto, cum San - cto

Cum San cto Spi tu,

169 *p* *f*

176

ri - a, in glo - ri - a,

in in glo - ri - a,

in glo -

177

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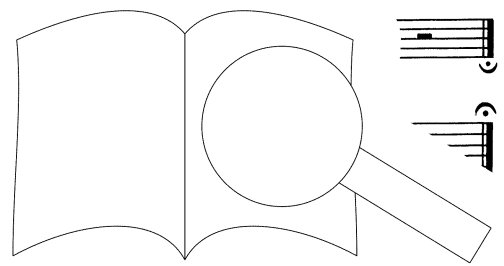
- ri - a De - i Pa -  
 in glo - ri - a De - i Pa -  
 in glo - ri - a De - i Pa -  
 - ri - a, in glo - ri - a De - i Pa -

tris. A -  
 tris. A -  
 tris. A -  
 tris. A -

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

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# Credo

Allegro maestoso

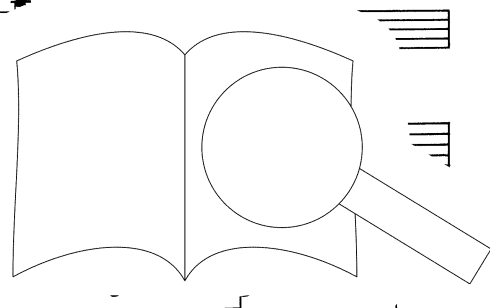
Measures 1-4 of the piano introduction. The music is in 3/4 time and begins with a forte (*f*) dynamic. It features a rhythmic pattern of eighth and sixteenth notes in both hands.

Measures 5-8 of the piano introduction. The music continues with the established rhythmic pattern, showing some chromatic movement in the upper voice.

Measures 9-12 of the piano introduction. The music begins with a piano (*p*) dynamic and includes a *cresc.* (crescendo) marking. The texture becomes more complex with some triplets.

Vocal entries for Soprano I, Soprano II, Alto, Tenore, and Basso. The music is marked *Tutti f*. The lyrics are: *Cre - do, - um De - um, - o in u - num De - um, cre - do in u - num De - um, cre - do in u - num De - um, - do, cre - do in t*

Piano accompaniment for the vocal entries, corresponding to measures 13-16. It features a rhythmic accompaniment with some chords.



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Pa - trem o-mni - pot - en - tem, fa - cto - rem coe - li et ter - -

Pa - trem o-mni - pot - en - tem, fa - cto - rem coe - li et ter - -

Pa - trem o-mni - pot - en - tem, fa - cto - rem coe - li et ter - -

8 Pa - trem o-mni - pot - en - tem, fa - cto - rem coe - li et ter - -

Pa - trem o-mni - pot - en - tem, fa - cto - rem coe - li et ter - -

rae, fa - cto - rem coe - li et ter - - rae, o - mni - um, et in -

rae, fa - cto - rem coe - li et ter - - bi - li - um o - mni - um,

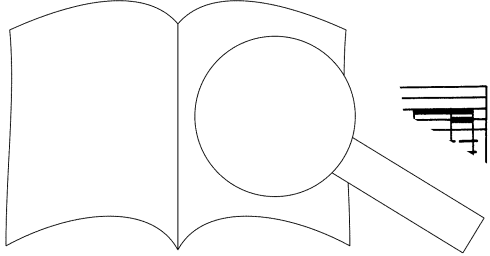
rae, fa - cto - rem coe - li et ter - - vi - si - bi - li - um o - mni - um,

8 rae, fa - cto - rem coe - li et ter - - rae, vi - si - bi - li - um o - mni - um,

ter - - rae, vi - si -

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25

vi - - - si - - - bi - - - li - um,

et in - vi - - - si - - - bi - - - li -

et in -

et in - vi

et in - vi

25

Piano accompaniment for measures 25-28, featuring a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

29

et in - vi - si - bi - li

um, et in - vi - si - bi u.

vi am.

li - um.

bi - li - um.

29

Piano accompaniment for measures 29-32, continuing the rhythmic pattern from the previous section.

A magnifying glass icon is positioned over the bottom right of the page, highlighting the piano accompaniment.

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Cre - do.

Cre - do.

Cre - do.

Cre - do.

Cre - do.

Cre - do.

33

*cresc.*

*f*

37

Et in u - num Do - mi - num

Et in u - num Do - mi - num

Et in u - num Do

Et in

Fi - li - um,

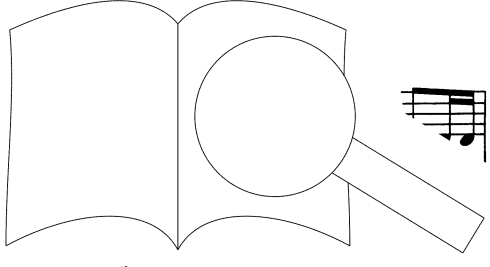
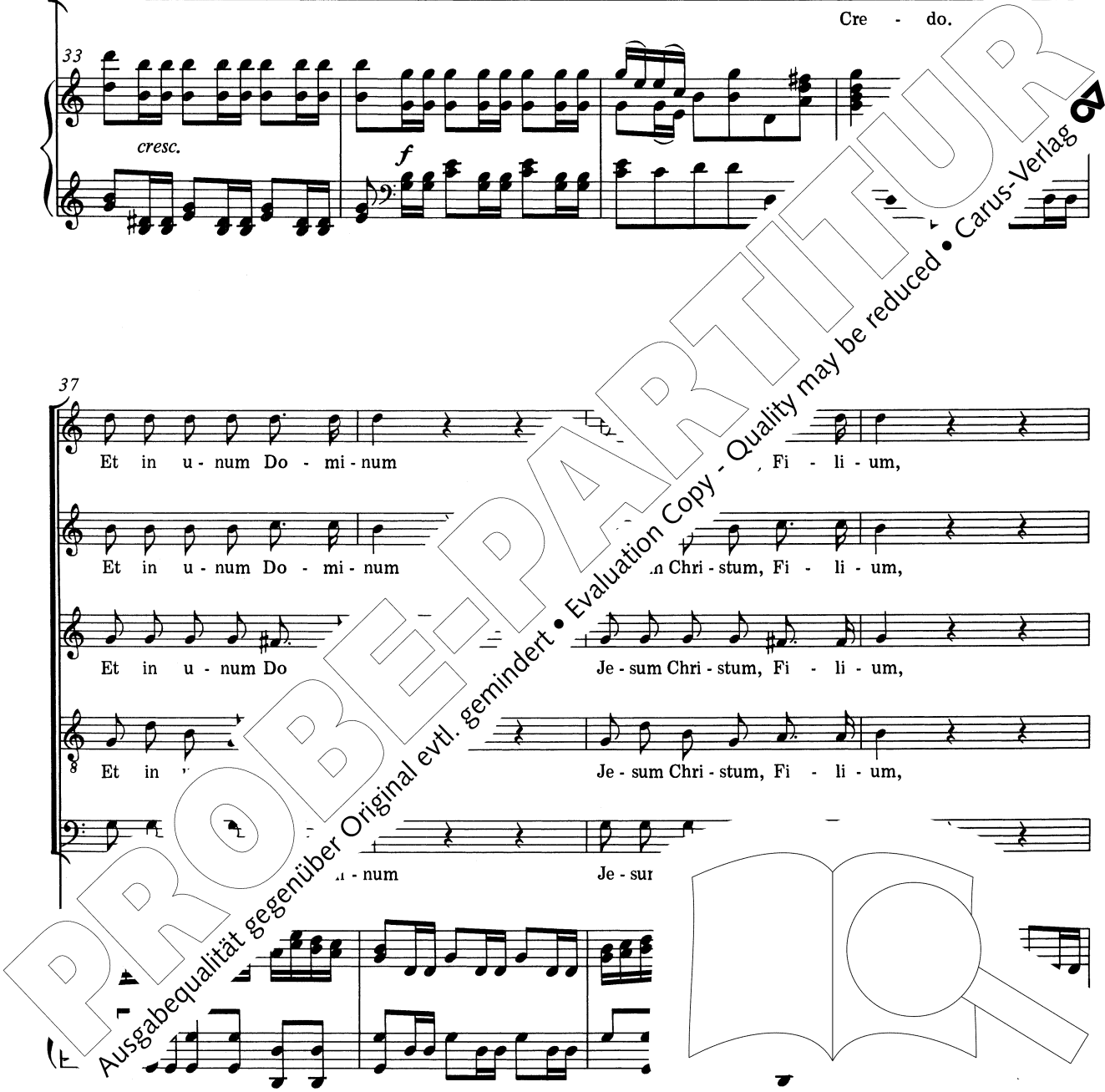
in Chri - stum, Fi - li - um,

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

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

... - num

Je - sur



Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre na - tum an -

Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre na - tum an -

Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre na - tum

Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre na - tum

Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre na - tum,

41

te o-mni-a

- te, an - te o-mni-a

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

- te, an - te o-mni-a

cre - do,

ni-a

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sae - - - - - cu - la.

sae - - - - - cu - la.

sae - - - - - cu - la.

sae - - - - - cu - la.

sae - - - - - cu - la.

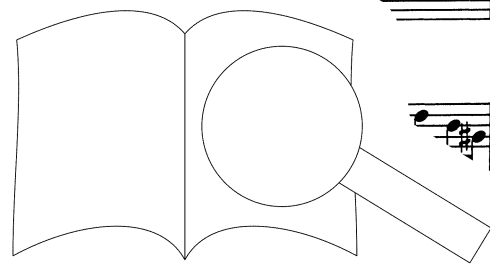
*p*

*cresc.*

*f*

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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,  
 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,

Piano accompaniment for measures 59-62, featuring a right-hand melody with eighth-note patterns and a left-hand accompaniment with chords and eighth-note figures.

De - - um ve - rum de De - o ve - - ro.  
 De - - um ve - rum de De - o ve - - ro.  
 De - - um ve - rum de De - o ve - - ro.  
 De - - um ve - rum de De - o ve - - ro.  
 De - - um ve - rum de De - o ve - - ro.

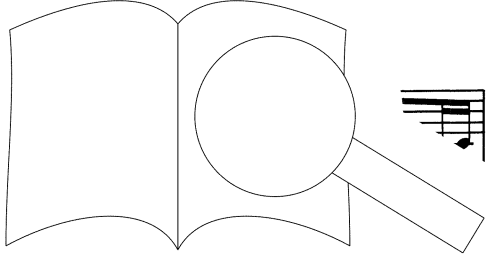
Piano accompaniment for measures 63-66, continuing the musical texture from the previous page with similar rhythmic patterns.

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Ge - ni-tum, non fa - ctum, ge - ni-tum, non fa - ctum,  
 Ge - ni-tum, non fa - ctum, ge - ni-tum, non fa - ctum,  
 Ge - ni-tum, non fa - ctum, ge - ni-tum, non fa - ctum,  
 ro. Ge - ni-tum, non fa - ctum, ge - ni-tum, non fa - ctum,  
 ro. Ge - ni-tum, non fa - ctum, ge - ni-tum, non fa

con - - su' - - - - - lem Pa - - - -  
 con - - - - - stan - ti - a - lem  
 - sub - - - - stan - ti - a - lem  
 con - ti - a - lem Pa - - - - tri:  
 a - - - - lem Pa

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tri: per quem o - - - - -

Pa - tri: per quem o - - - - -

Pa - tri: per quem o - - - - -

per quem o - - - - -

per quem o - - - - -

cta sunt.

fa - cta sunt.

- mni-a fa - cta sunt.

- mni-a fa - cta sunt.

- mni-a

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83

*cresc.*

*f*

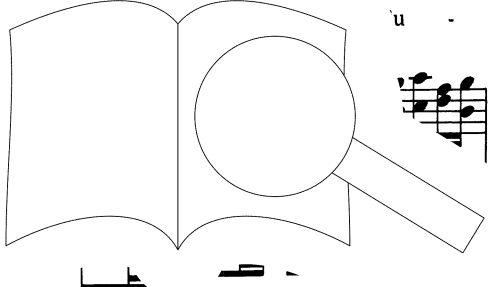
Cre - do. Qui pro - pter nos ho - mi - nes, et pro - pter no - stram sa - lu -

Cre - do. Qui pro - pter et pro - pter no - stram sa - lu -

Cre - do. Qui mi - nes, et pro - pter no - stram sa - lu -

Cre - do nos ho - mi - nes, et pro - pter no - stram sa - lu -

pro - pter nos ho - mi - nes, u -



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tem, qui pro - pter nos ho - - mi - nes, et pro - pter no - stram sa -

tem, qui pro - pter nos ho - - mi - nes, et pro - pter no - stram sa -

tem, qui pro - pter nos ho - - mi - nes, et pro - pter no - stram sa -

8 tem, qui pro - pter nos ho - - mi - nes, et pro - pter no - stram sa -

tem, qui pro - pter nos ho - - mi - nes, et pro - pter r

lu - - tem de - scen - dit de coe

lu - - tem de - scen - dit de - scen -

lu - - tem de - - lis, de - scen -

8 lu - - coe - lis, de - scen -

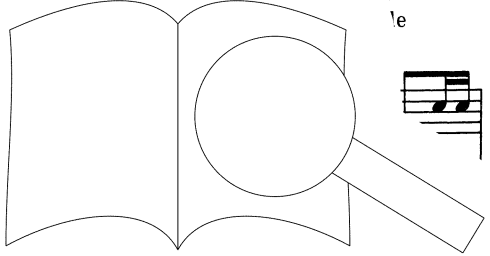
lu - - dit de coe - lis, de -

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dit, de - scen -

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

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

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

res

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# Et incarnatus est

Andante ma sostenuto

24

cto ex Ma - ri - a Vir - gi - ne: Et ho - mo fa - ctus est,

29

et ho - mo fa

33

tr tr 3 3 3 3 3 3

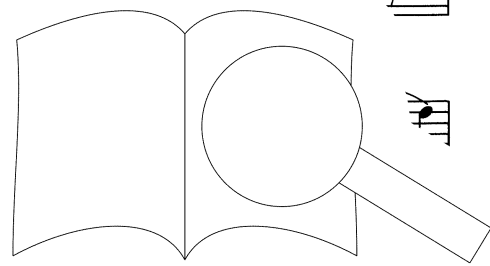
36

3 3 3 3

39

7 7

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et ho - mo\_ fa - ctus est,

et ho - - - mo fa - - -

- ctus

est. Et in - car -

de Spi - ri - t

*mf*

61

(\*)

ex - Ma - ri - a Vir - gi - ne: Et ho - mo fa - ctus est, et ho - mo

66

fa -

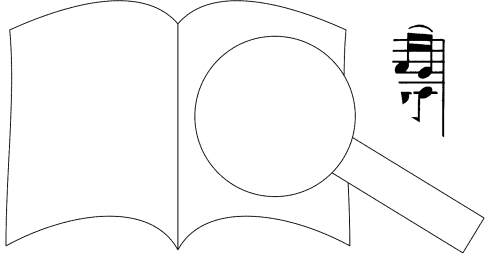
70

tr

73

76

fa - ctus est,



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est, fa ctus

est, fa

fa

92 Cadenza

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99

Musical score for measures 99-102. The system consists of three staves: a vocal line in the upper staff and a piano accompaniment in two staves below. The key signature has one flat (B-flat). The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

103

Musical score for measures 103-106. The system consists of three staves: a vocal line in the upper staff and a piano accompaniment in two staves below. The key signature has one flat. The piano part features a prominent eighth-note accompaniment.

107

Musical score for measures 107-110. The system consists of three staves: a vocal line in the upper staff and a piano accompaniment in two staves below. The key signature has one flat. The piano part features a prominent eighth-note accompaniment.

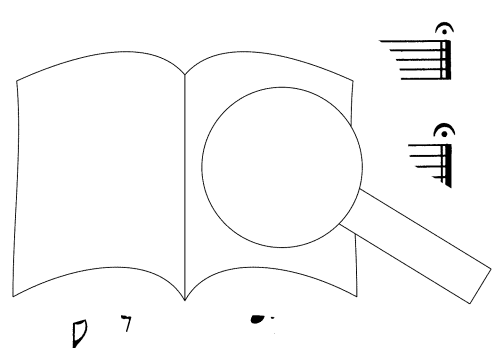
111

Musical score for measures 111-115. The system consists of three staves: a vocal line in the upper staff and a piano accompaniment in two staves below. The key signature has one flat. The text "ctus est." is written below the vocal line in measure 111. The piano part features a mix of chords and moving lines.

116

Musical score for measures 116-119. The system consists of three staves: a vocal line in the upper staff and a piano accompaniment in two staves below. The key signature has one flat. The piano part features a mix of chords and moving lines.

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# Sanctus

**Largo**

Soprano  
Alto  
Tenore  
Basso

Coro I

Soprano  
Alto  
Tenore  
Basso

Coro II

**Largo**

5

San - ctus

San - ctus

San - ctus

San - ctus

San

San

8

*p* Do - - - mi - nus De - us

*p* Do - - - mi - nus De - us

*p* Do - - - mi - nus De - us

*p* Do - - - mi - nus De - us

*p* Do - - - mi - nus De - us Sa - ba-oth,

*p* Do - - - mi - nus De - us Sa - ba-oth,

*p* Do - - - mi - nus De - us Sa - ba-oth,

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

10

*f* Sa - ba-oth, Do - mi - nus De - us

*f* Sa - ba-oth, Do - mi - nus De - us

*f* Sa - ba-oth, Do - mi - nus De - us

*f* Sa - ba-oth, Do - mi - nus De - us

*f* Do - mi - nu. Sa - ba-oth. Ple - ni

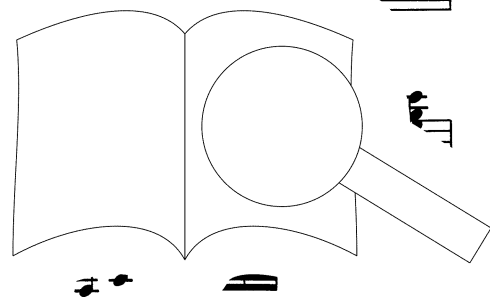
*f* us Sa - ba-oth. Ple - ni,

*f* nus De - us Sa - ba-oth. Ple - ni,

*f* Do - mi - nus De - us Sa - ba-oth. Ple - ni,

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

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

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

12

14

sunt coe - li et ter - ra ri - a tu -  
 sunt coe - li et ter - ra a tu -  
 sunt coe - li et ter ri - a tu -  
 sunt coe - li et glo - ri - a tu -

- li et ter - ra glo - ri - a tu -  
 coe - li et ter - ra glo - ri - a tu -  
 sunt coe - li et ter a tu -  
 sunt coe - li et t

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Musical score for measures 16-18. It includes vocal staves with lyrics and piano accompaniment. The tempo is marked 'Allegro comodo'. The lyrics for measure 18 are 'In - ex - O - san - na in ex - cel - sis. O -'.

Piano accompaniment for measures 16-18, showing the left and right hand parts.

Musical score for measures 19-21. It includes vocal staves with lyrics and piano accompaniment. The lyrics for measure 19 are 'cel sis, in ex - cel - sis. O -' and 'san in ex - cel - sis. O -'. The lyrics for measure 21 are 'In - ex - O - na,'.

Piano accompaniment for measures 19-21, showing the left and right hand parts.

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

cel  
san - na in

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

22

In ex -

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

san - na, o - san - na

o - san - na, o - san - na

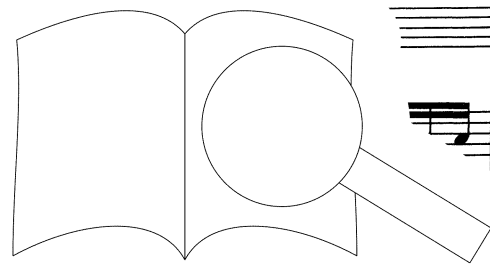
sis, in

san - na

cel - sis. o -

sis,

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

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

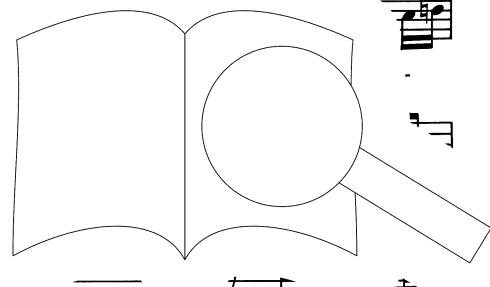
26

29  
 san - na in ex - cel - sis,  
 o - san - na,  
 o - san - na,  
 - sis. O - san - na, o - san - na in ex -  
 - sis,

na 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,

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

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

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

cel - sis. O - san - na, o - san - na, o - san - na, o -

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

cel - sis. O - san - na, o - san - na, o - san - na, o -

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

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

cel - sis. O - san - na, o - san - na, o - san - na, o -

sis. O - san - na, san - na, o - san - na, o - san - na, o -

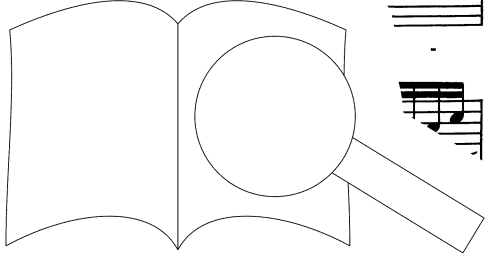
san - na, o - san - na, o - san - na, o - san - na, o -

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

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

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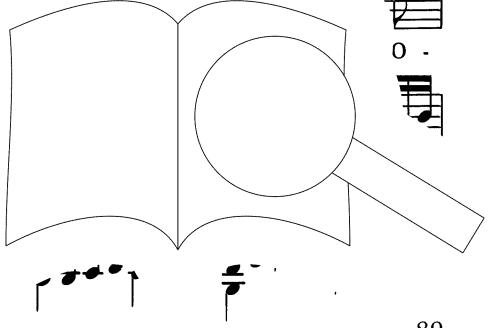


san - na, o - san - na, o - san - na, o - san -  
 o - san - na in ex - cel - sis. O - san - na, o - san - na in ex - cel -  
 san - na in ex - cel - sis. O - san - na, o - san - na, o - san - na in ex -  
 na, o - san - na, o - san - na, o - san - na in ex -  
 o - san - na in ex - cel - sis. O - san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

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

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

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

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

44  
 sis. O - san - na, o - san - na, o - san - na in ex - cel -  
 sis. O - san - na, o - san - na in ex - cel -  
 na, o - san - na, o - san - na in  
 san - na in ex - cel - sis. O - san - na

47  
 sis. O - san - na, o - san - na, o - san - na in ex - cel -  
 sis. O - san - na, o - san - na in ex - cel -  
 sis. O - san - na, o - san - na in ex - cel -  
 sis. O - san - na, o - san - na in ex - cel -

49  
 sis. O - san - na, o - san - na, o - san - na in ex - cel -  
 sis. O - san - na, o - san - na in ex - cel -  
 sis. O - san - na, o - san - na in ex - cel -  
 sis. O - san - na, o - san - na in ex - cel -

51  
 sis. O - san - na, o - san - na, o - san - na in ex - cel -  
 sis. O - san - na, o - san - na in ex - cel -  
 sis. O - san - na, o - san - na in ex - cel -  
 sis. O - san - na, o - san - na in ex - cel -

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

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



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

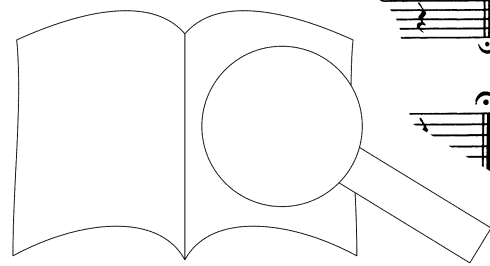
in ex - cel - sis. O - san - na in ex - cel - sis. O -  
 in ex - cel - sis. O - san - na in ex - cel - sis. O -  
 in ex - cel - sis. O - san - na in ex - cel - sis.  
 in ex - cel - sis. O - san - na in ex - cel - sis.

56

59  
 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, in ex - cel - sis.  
 san - na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis.  
 sna - in ex - cel - sis, in ex - cel - sis, in ex - cel - sis.  
 - sis, in ex - cel - sis, in ex - cel - sis.

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# Benedictus

Allegro comodo

First system of piano accompaniment, measures 1-3. The music is in C major, 4/4 time. The right hand starts with a forte (f) dynamic and features a trill (tr) on the second measure. The left hand provides a steady bass line.

Second system of piano accompaniment, measures 4-6. The right hand continues with a trill (tr) on the fourth measure. The dynamic shifts to piano (p) in the fifth measure and returns to forte (f) in the sixth measure.

Third system of piano accompaniment, measures 7-9. The right hand features a rapid sixteenth-note passage starting in measure 7, with a forte (f) dynamic. The left hand continues with a steady bass line.

Fourth system of piano accompaniment, measures 10-12. The right hand continues with a sixteenth-note passage, ending with a trill (tr) on the twelfth measure. The left hand provides harmonic support.

13 Soprano I solo

Be - ne - di - - .it

Soprano II solo

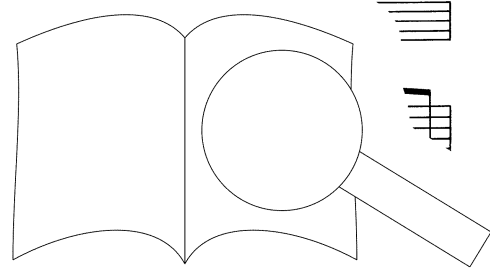
Be - ne - di - - - ctus qui ve-nit,

Tenore solo

Basso solo

13

Fifth system of piano accompaniment, measures 13-15. The right hand features a sixteenth-note passage. The left hand continues with a steady bass line.



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17

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

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

17

21

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

21

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

24

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

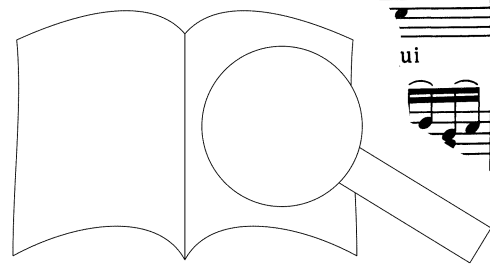
Be - ne - di - ctus qui ve - nit, qui

qui ve -

ui

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27

ve - nit, qui ve - nit, qui ve - nit, qui

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



31

nit, qui ve - nit, qui

nit, qui ve - nit, qui

ve - nit.

qui ve - nit.

*cresc.*

*mf* *p*



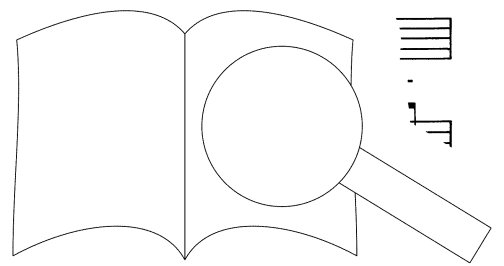
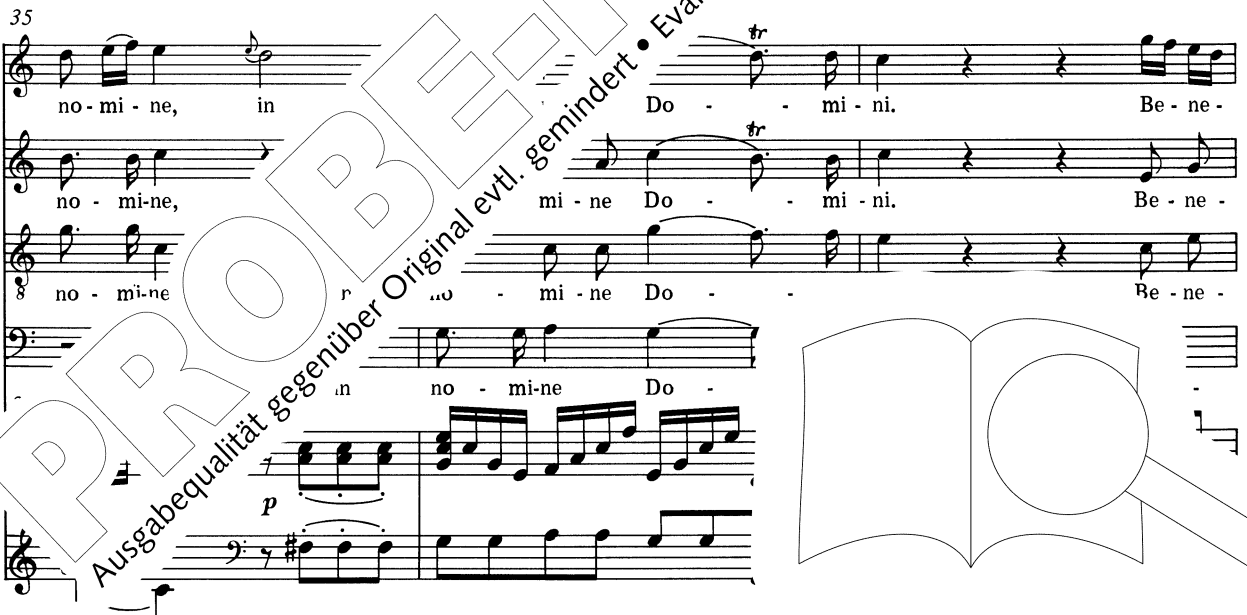
35

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

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

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

no - mi - ne Do -

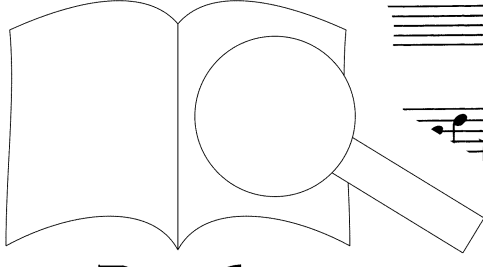


di - ctus, be - ne - di - ctus qui ve - nit in  
 di - ctus, be - ne - di - ctus qui ve - nit in  
 di - ctus, be - ne - di - ctus qui ve - nit in  
 ctus, be - ne - di - ctus qui ve - nit in

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

mi - ne Do  
 mi - ne  
 mi - ni.  
 mi - ni.

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Four empty musical staves: two for vocal parts (soprano and alto) and two for piano accompaniment (treble and bass clef).

Piano accompaniment for measures 49-51. The right hand features a melodic line with a trill (tr) in measure 51. The left hand provides a rhythmic accompaniment.

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

Be - ne - di - - - ctus qui ve - nit in no - r De

Be - ne - di - - - ctus qu'

Be - ne - di - - - ctus qu' ve - nit,

Vocal parts for measures 52-54. The piano part includes a piano (*p*) dynamic marking and continues the accompaniment.

Piano accompaniment for measures 52-54, continuing from the previous system.

Be - ne

Be

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

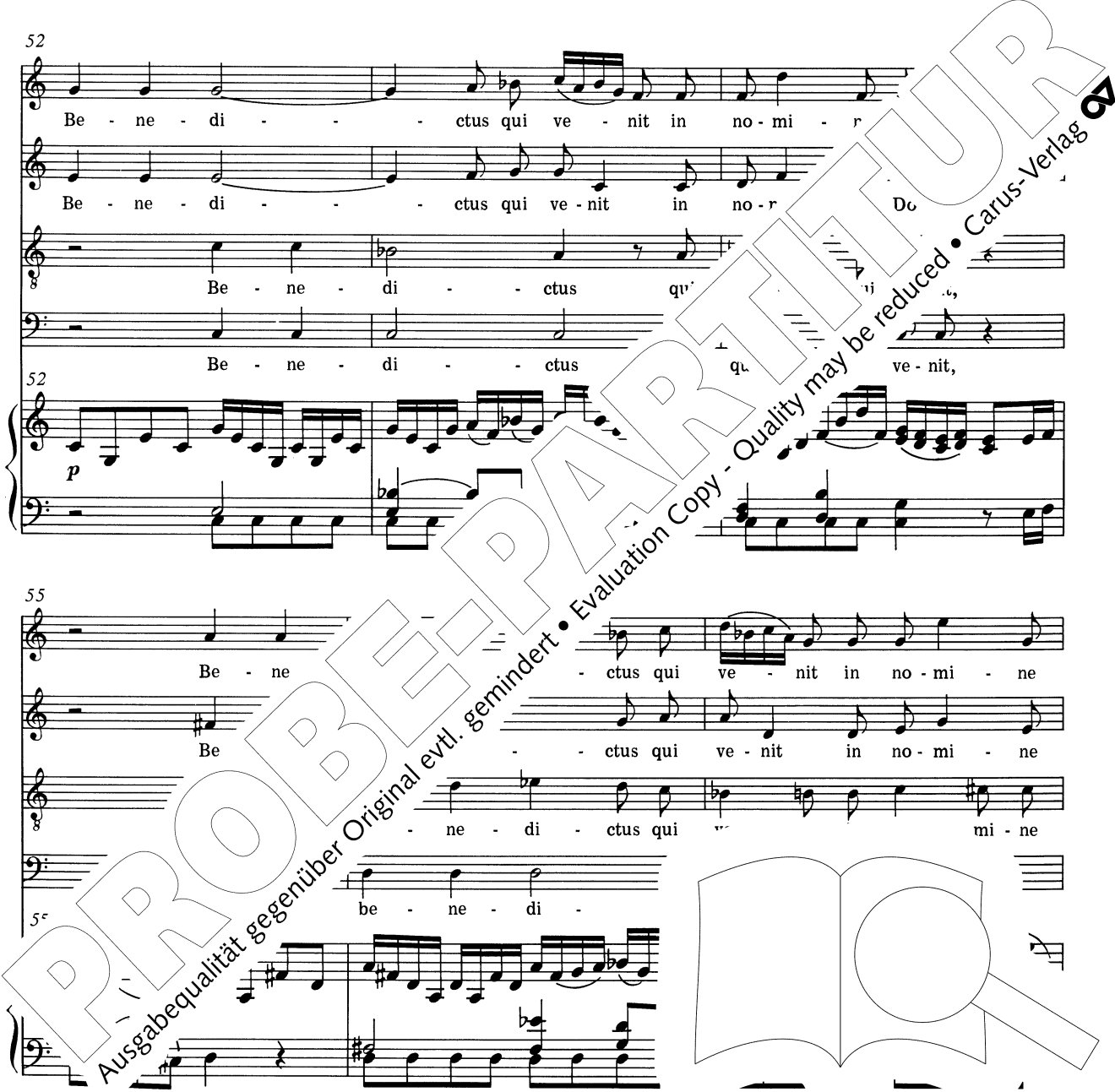
- ctus qui ve - nit in no - mi - ne

- ne - di - ctus qui mi - ne

be - ne - di -

Vocal parts for measures 55-57. The piano part continues the accompaniment.

Piano accompaniment for measures 55-57, continuing from the previous system.



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

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

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

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

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

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

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

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

Be - r . . . us qui ve - nit,

Be -

it,

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69

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

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

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

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

69

73

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

Be - ne - di - ctus

73

*P*

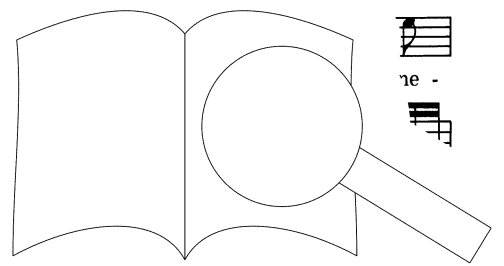
76

be - - - - - di - - - ctus qui

di - - - ctus

Be - - - - - ve - nit, be - ne - di - - - - -

Be - - - - -



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ve - - nit, qui ve - - nit, qui ve

di - - ctus qui ve - - nit, qui

ctus qui ve - - nit,

di - - ctus qui ve - - nit,

*cresc.* *f* *p*

- nit, qui ve - - nit, qui ve -

ve - - nit, qui ve - - nit, qui

qui ve - - nit, qui

qui ve - - nit,

qui ve - - nit,

*f* *p*

ve - nit ir

ve - nit

ve -

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

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

no - mi-ne, in - - mi -

*p* *mf* *p*

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ni. Be-ne-di-ctus, be-ne-di-ctus qui

ni. Be-ne-di-ctus, be-ne-di-ctus qui ve - -

ni. Be-ne-di-ctus, be-ne-di-ctus qui ve - -

ni. Be-ne-di-ctus, be-ne-di-ctus qui ve - -

89 91

*mf p mf p mf p*

93

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

- nit in no-mi-ne Do-

- nit in no-mi-ne

93 95

- nit in no-

97

mi-ne Do mi-ni

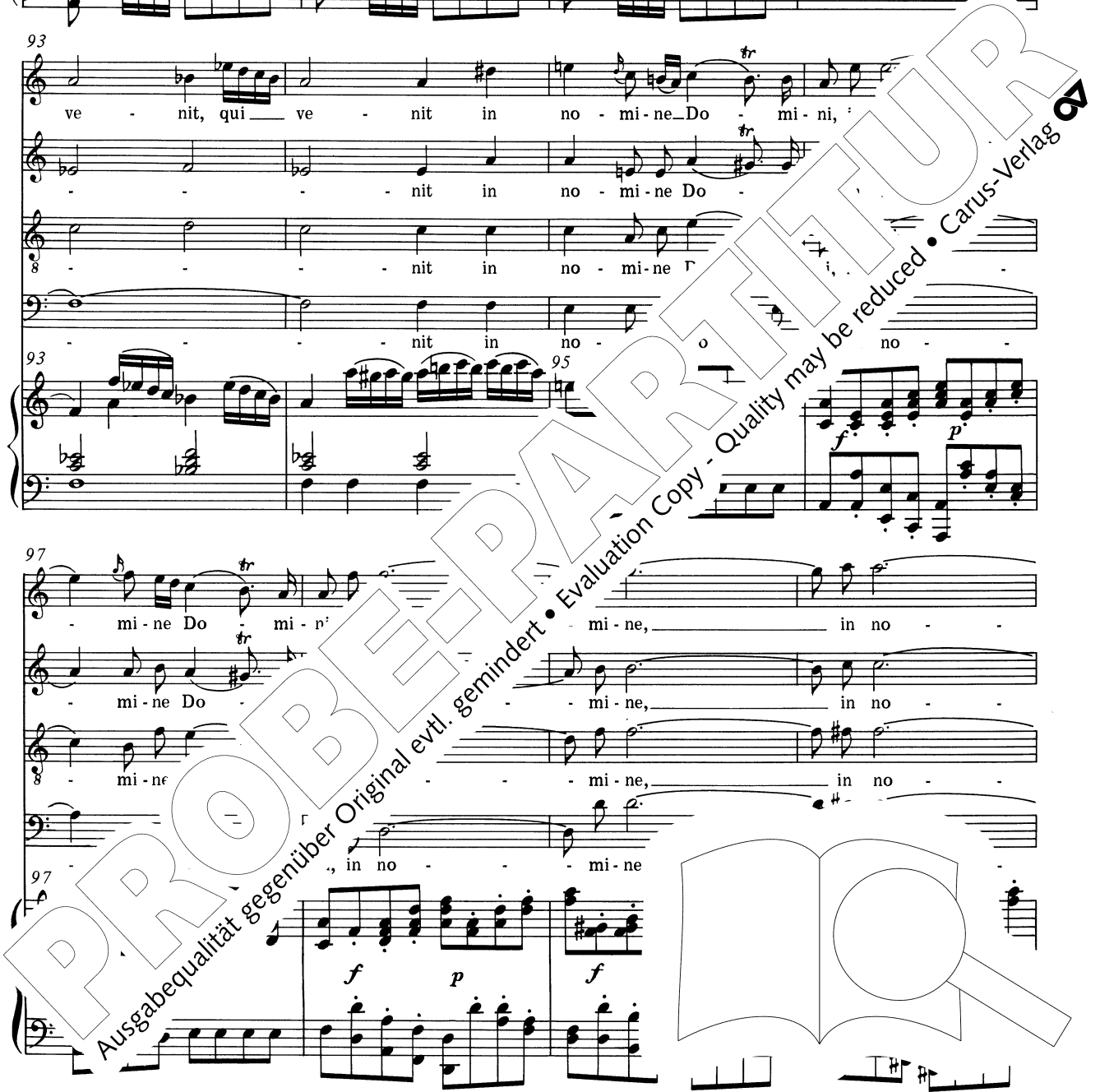
mi-ne Do

mi-ne

97

in no-mi-ne

*f p f*



mi - ne Do - mi - ni.

mi - ne Do - mi - ni.

mi - ne Do - mi - ni.

mi - ne Do - mi - ni.

Soprano I

Alto I

Tenore I

Basso I

Soprano II

Alto II

Tenore II

Basso II

Tutti

Tutti

Tutti

Tutti

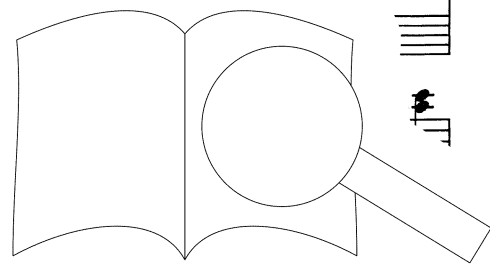
O - san -

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*Tutti*  
 - - - na, o - san - na in ex - cel - sis, in ex -  
 O - san - na, o - san - na in ex - cel - sis. O - san -  
 san - na in ex - cel - sis. O - san - na in ex - cel - sis. O - san -  
 - - - na, o - san - na in ex - cel - sis, in ex -  
 O - san - na, o - san - na in ex - cel - sis. O - san -  
 san - na in ex - cel - sis. O - san - na in ex - ce'

cel  
 na, o - san - na, o - san - na,  
 O - san - na, o - san - na,  
 na, o - san - na, o - san -  
 cel  
 na,  
 san - na  
 o - san - na,  
 sis. O - - san - na  
 na, o - - san - na  
 san - na,  
 o - san - - na,

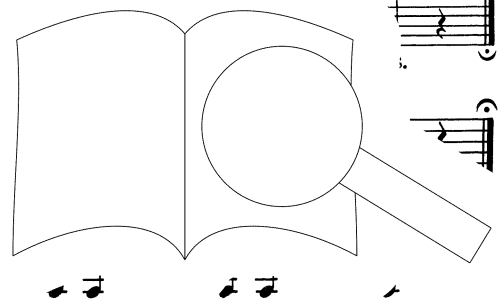


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na in ex - cel - sis. O - san - na in ex - cel - sis,  
 na in ex - cel - sis. O - san - na in ex - cel - sis,  
 na in ex - cel - sis. O - san - na in ex - cel - sis,  
 na in ex - cel - sis. O - san - na in ex - cel - sis,  
 in ex - cel - sis, in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

Piano accompaniment for measures 115-117, featuring a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

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



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