

Anton
BRUCKNER

Messe d-Moll

WAB 26

Soli (SATB), Coro (SATB)
2 Flauti, 2 Oboi, 2 Clarinetti, 2 Fagotti
2 Corni, 2 Trombe, 3 Tromboni, Timpani
2 Violini, Viola, Violoncello, Contrabbasso, Organo

herausgegeben von / edited by
Knud Breyer

Bruckner *vocal*
Urtext

Klavierauszug / Vocal score
Ferdinand Löwe, Revision: Claudia Seidl



Carus 27.092/03

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Partitur (Carus 27.092),
Klavierauszug (Carus 27.092/03),
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Vorwort

Die 1864 komponierte *Messe d-Moll* (WAB 26) gehört zu den ersten Werken Anton Bruckners, die nach seiner Lehrzeit bei Otto Kitzler (1834–1915) und während der Bekanntschaft mit dem Kapellmeister und Komponisten Ignaz Dorn (1839–1872) entstanden, also von Parteigängern der sogenannten „Neudeutschen Schule“ beeinflusst waren. Während die 1854 komponierte *Missa solennis* noch bis hin zu Themenziten ganz der Messtradition Ludwig van Beethovens, Wolfgang Amadeus Mozarts und Joseph Haydns verhaftet war, schlägt die d-Moll-Messe einen neuen Ton an, der bereits den späteren Sinfoniker erkennen lässt. Ein Initialerlebnis für Bruckners Neuorientierung war 1863 der Besuch der Linzer Erstaufführung des *Tannhäuser* von Richard Wagner unter der Leitung von Kitzler.

Entstehung und Aufführungen

Die Anfänge der Arbeit an der *Messe d-Moll* können auf Mai 1864 datiert werden. Vermutlich plante Bruckner ursprünglich, die Messe zum Geburtstag von Kaiser Franz Joseph I. am 18. August präsentieren zu können. Das Vorhaben, die Komposition in nur drei Monaten zu vollenden, erwies sich aber als zu ambitioniert. Nachdem Anfang Juli nur das *Gloria*, mit dem Bruckner seine Arbeit begonnen hatte, und das *Kyrie* vorlagen, konnte Bruckner die übrigen Sätze erst im Laufe des Septembers abschließen, dafür aber in rascher Folge. Folglich war das Werk in der immer noch sehr kurzen Zeitspanne von nur vier Monaten vollendet. Die Stimmenauschrift sowie auch eine Partiturabschrift besorgte anschließend Bruckners Linzer Kopist Franz Schimatschek (1812–1877) mit Unterstützung von Gehilfen.

Die Uraufführung der Messe fand am 20. November 1864 unter der Leitung des Komponisten anlässlich des Cäcilienfestes im Alten Linzer Dom (heute Ignatiuskirche) statt. Das Konzert wurde ein großer Erfolg. Noch im Dom wurde Bruckner mit einem Lorbeerkrantz geehrt, dessen Atlasschleife in goldenen Lettern eine Sentenz von Moritz von Mayfeld (1817–1904) zierte: „Von der Gottheit einstens ausgegangen – Muß die Kunst zur Gottheit wieder führen.“¹ Die Messe wurde bereits am vierten Adventssonntag desselben Jahres, dem 18. Dezember 1864, als *concert spirituel* im Linzer Redoutensaal wiederholt. Erzherzog Joseph wohnte dieser Aufführung bei. In der Presse annoncierte man wegen der enormen Nachfrage sogar eigens den Verkauf der Sperrsitze. Bruckner selbst war von der enthusiastischen Aufnahme seiner Messe auch bei der zweiten Aufführung eher überrascht. An seinen Freund, den späteren Direktor der Wiener Singakademie, Rudolf Weinwurm (1835–1911) schrieb er am 26. Dezember 1864: „Daß letzteres [das *concert spirituel*] so außerordentlich besucht, ja überfüllt war, sei Dir als Beweis, wie es in der Kirche angesprochen hat, was mich umsomehr wundert, da die Composition sehr ernst und sehr frei gehalten ist.“²

Der Musikkritiker Franz Gamon betonte die wegweisende Bedeutung der Messe: „Herr Bruckner hat nicht nur mit großer Meisterschaft die höchsten Aufgaben der Tonkunst gelöst, sondern auch, und zwar namentlich seine Begabung für den höheren Styl, die Symphonie bewiesen.“³ Und tatsächlich begann Bruckner nach dem Erfolg der Messe an einer ersten Sinfonie zu arbeiten.

Am 10. Februar 1867 wurde die Messe unter der Leitung von Johann Herbeck (1831–1877) in der Wiener Hofburgkapelle im Rahmen des Hochamtes, also als Gottesdienstmusik, aufgeführt. Es war die erste Aufführung eines Werkes von Bruckner in Wien. Bruckner selbst spielte zu diesem Anlass den Orgelpart. Nach der sehr erfolgreichen Aufführung lud das Obersthofmeisteramt Bruckner ein, eine weitere Messe für die Hofburgkapelle zu schreiben. Noch im selben Jahr begann Bruckner mit der Umsetzung und im Folgejahr lag die *Messe f-Moll* (WAB 28) in einer ersten Fassung vor.

Die nächste nachweisbare Aufführung der Messe fand am 11. November 1870 im Salzburger Dom statt. Nach Meinung eines Rezensenten verfolgt die Komposition im Traditionsgewand der Messe eine fortschrittliche Ausdrucksästhetik ohne dabei die herkömmliche formale Balance zu verlieren. Bruckner hatte gezeigt, dass Messkompositionen möglich waren, die sowohl Modernität und Dramatik zur Geltung bringen als auch die Erwartungen eines konservativen Kirchenpublikums befriedigen konnten. Die erste Aufführung außerhalb Österreichs fand am Karfreitag (31. März) 1893 im Stadttheater Hamburg unter der Leitung von Gustav Mahler statt. Gemeinsam mit der *Messe d-Moll* stand Bruckners *Te Deum* auf dem Programm.

Überarbeitung und Drucklegung

In den Jahren zwischen der Komposition 1864 und der Drucklegung 1892 hat Bruckner die Messe mehrfach im Detail überarbeitet. Ziel der Überarbeitung war vor allem eine rhythmisch-metrische Neuordnung, die aber überschaubar blieb. Die Periodenstruktur annähernd der gesamten Messe hat sich Bruckner mittels einer Nummerierung der Takte unterhalb der Systeme vergegenwärtigt.

Durch eine finanzielle Zuwendung des Textilindustriellen und Mäzens Theodor Hämmerle (1859–1930), der die Herstellungskosten übernahm, konnte die *Messe d-Moll* 1892 bei Gross in Innsbruck gedruckt werden. Bruckner war sich der Bedeutung der *Messe d-Moll* für seinen weiteren künstlerischen Werdegang offenbar sehr bewusst. In seiner letzten, unvollendet gebliebenen IX. Sinfonie zitiert er im *Adagio* das „Miserere“ aus dem *Gloria* der Messe und schließt damit einen Kreis.

Berlin, im Juli 2021

Knud Breyer

¹ Zitiert nach August Göllerich/Max Auer, *Anton Bruckner. Ein Lebens- und Schaffensbild* (= Deutsche Musikbücherei 36–39), Regensburg 1922–1937, unveränderter Nachdruck 1974, Bd. 3/1, S. 296.

² Andrea Harrandt, Otto Schneider (Hrsg.), *Briefe von und an Bruckner*, Wien 2009, Bd. 1 (1852–1886), Nr. 641226.

³ N. N. [Franz Gamon], „Messe in D, komponirt von Anton Bruckner“, in: *Linzer Zeitung* vom 29. Dezember 1864, S. 1235.

Foreword

The *Mass in D minor* (WAB 26), composed in 1864, is one of Anton Bruckner's first works to be written after his apprenticeship with Otto Kitzler (1834–1915) and during his acquaintance with the Kapellmeister and composer Ignaz Dorn (1839–1872), and thus influenced by partisans of the so-called "New German School." While the *Missa solemnis*, composed in 1854, was still entirely rooted in the mass tradition of Ludwig van Beethoven, Wolfgang Amadeus Mozart and Joseph Haydn, right down to thematic quotations, the D minor Mass strikes a new note that already reveals the later symphonic composer. An initial experience for Bruckner's reorientation was his visit to the Linz premiere of Richard Wagner's *Tannhäuser* in 1863, conducted by Kitzler.

Origins and Performances

The beginnings of the work on the *Mass in D minor* can be dated to May 1864. Presumably, Bruckner originally planned to be able to present the mass on the birthday of Emperor Franz Joseph I on 18 August. However, the plan to complete the composition in only three months proved to be too ambitious. Only the *Gloria* – with which Bruckner had begun his work – and the *Kyrie* were available at the beginning of July, and Bruckner was only able to complete the remaining movements in the course of September, but then in rapid succession. Consequently, the work was completed in the still very short span of merely four months. Franz Schimatschek (1812–1877), Bruckner's copyist in Linz, supported by assistants, subsequently took care of the transcription of the parts as well as making a copy of the score.

The first performance of the mass took place on 20 November 1864 under the direction of the composer on the occasion of the Cecilia Festival in the Old Linz Cathedral (today St. Ignatius Church). The concert was a resounding success. While still in the cathedral, Bruckner was honored with a laurel wreath, the satin ribbon of which was adorned in gold letters with a sentiment by Moritz von Mayfeld (1817–1904): "From the Godhead once proceeded – Art must return once more to the Godhead."¹ The Mass was repeated as a *concert spirituel* in the Redoutensaal in Linz on the fourth Advent Sunday of the same year, 18 December 1864. Archduke Joseph attended this performance. Because of the enormous demand, the press even advertised the sale of the seats in the stalls. Bruckner himself was rather surprised by the enthusiastic reception of his mass even at the second performance. To his friend Rudolf Weinwurm (1835–1911), the later director of the Vienna Singakademie, he wrote on 26 December 1864: "That the latter [the *concert spirituel*] was so extraordinarily attended, even overcrowded, is proof to you of how it appealed in the church, which surprises me all the more since the composition is very serious and very free."² The

music critic Franz Gamon pointed out: "Mr. Bruckner has not only solved the highest tasks of musical art with great mastery, but has also demonstrated particularly his talent for the higher style, the symphony."³ And indeed, after the success of the Mass, Bruckner began working on his first symphony.

On 10 February 1867, the mass was performed under the direction of Johann Herbeck (1831–1877) at the Imperial Court Chapel in Vienna as part of the High Mass, i.e. as liturgical music for a church service. It was the first performance of a work by Bruckner in Vienna. Bruckner himself played the organ part on this occasion. After the very successful performance, the Office of the Court Chamberlain invited Bruckner to write another mass for the Imperial Court Chapel. Bruckner began working on it that same year, and the first version of the *Mass in F minor* (WAB 28) was completed the following year.

The next verifiable performance of the mass took place on 11 November 1870 in Salzburg Cathedral. In a reviewer's opinion, the composition pursued a progressive expressive aesthetic in the traditional garb of the mass without losing the conventional formal balance. Bruckner had demonstrated that mass compositions were possible that could both showcase modernity and drama and satisfy the expectations of a conservative church audience. The first performance outside of Austria took place on Good Friday (31 March) 1893 at the Stadttheater Hamburg under the direction of Gustav Mahler. Together with the *Mass in D minor*, Bruckner's *Te Deum* was on the program.

Revision and Printing

In the years between its composition in 1864 and its printing in 1892, Bruckner undertook several revisions of details in the Mass. The objective of the revision was above all a rhythmic-metrical reorganization which, however, remained limited. Bruckner visualized the period structure of approximately the entire mass by numbering the measures below the systems.

Thanks to a financial contribution by the textile industrialist and patron Theodor Hämmerle (1859–1930), who covered the production costs, the *Mass in D minor* was printed by Gross in Innsbruck in 1892. Bruckner was obviously very aware of the importance of the *Mass in D minor* for his further artistic development. In his last, unfinished Ninth Symphony, he quoted the "Miserere" from the *Gloria* of the Mass in the *Adagio*, thus completing a circle.

Berlin, July 2021

Knud Breyer

Translation: Gudrun and David Kosviner

¹ Quoted after August Göllerich/Max Auer, *Anton Bruckner. Ein Lebens- und Schaffensbild* (= Deutsche Musikbücherei 36–39), Regensburg, 1922–1937, unaltered reprint 1974, vol. 3/1, p. 296.

² Andrea Harrandt, Otto Schneider (eds.), *Briefe von und an Bruckner*, Vienna, 2009, vol. 1 (1852–1886), no. 641226.

³ N. N. [Franz Gamon], "Messe in D, komponirt von Anton Bruckner," in: *Linzer Zeitung*, 29 December 1864, p. 1235.

Messe d-Moll

WAB 26

Anton Bruckner (1824–1896)

Klavierauszug: Ferdinand Löwe (1863–1925)

Revision: Claudia Seidl (*1990)

Kyrie

Alla breve (mehr langsam) *

2 Fl, 2 Ob
2 Clt, 2 Fg
2 Cor, 2 Tr
3 Trb
Timp
Archi

VI II

p
Vc

Va

cresc.

7

VII

mf

13

p

19

A

Ky - ri - e - e - le - i - son, —

p

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

p

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

pp

p

cresc.

* more / rather slowly

Aufführungsdauer / Duration: ca. 45 min.

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Urtext
edited by Knud Breyer

Ky - ri - e, — Ky - ri -

Ky - ri - e, — Ky - ri -

Ky - ri - e, — Ky - ri -

Ky - ri - e, — Ky - ri -

Ky - e e - - le - i -

e, — Ky - ri - e e - - le - i -

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

e, — Ky - ri - e e - - le - i -

52

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

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

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

- - ste, Chri - - - - ste,

dim. *pp*

56

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

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

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

Chri - ste e -

cresc. *mf* *cresc.* *mf* *cresc.* *f*

61

C

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

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

lei - son.

Legni

p

Vl *dolce*

66

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

70

- ri - e e - lei - son,

Ky - ri - e e - lei - son,

p

Ky - ri - e e - lei - son,

p

Ky - ri - e e - lei - son,

poco

a

poco

cresc.

Ped.

*

Ped.

*

Trb

75

cresc. *f*
 Ky - - ri - e e - le - i - son.
cresc. *f*
 Ky - - ri - e e - le - i - son.
cresc. *f*
 Ky - - ri - e e - le - i - son.
cresc. *f*
 Ky - - ri - e e - le - i - son.

f *dim.* *p* *pp*
 Trb
 Vc, Cb

82

D

mf
 Ky - ri - e e -
cresc.
 y - ri e - lei - son, e - lei - son, e - le -
mf
 Ky - ri -
p
 Ky - ri - e e - lei - son,

Archi
p *cresc. poco a poco*

97

E

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

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

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

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

101

F

Ky ri - e, Ky - ri -

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

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

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

f

e e - le - i - son.

f

e e - le - i - son.

f

e e - le - i - son.

f

e e - le - i - son.

Cor

f 3 3 3 3 3 3

dim.

p

Fl.

Red.

Fg.

p molto

e - le - i - son.

f

Ky - e - le - i - son.

f

- e e - le - i - son.

f

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

p molto cresc.

cresc.

p molto cresc.

Trb

f

Trb

ff Ky - ri - e e - le - i - son, *p* Ky - ri - e e -

ff Ky - ri - e e - le - i - son, *p* Ky - ri - e e -

ff Ky - ri - e, Ky - ri - e, Ky - ri - e, *p* Ky - ri - e e -

ff Ky - ri - e, Ky - ri - e, Ky - ri - e, *p* Ky - ri - e e -

Legni Cor

p

le - i - son, e le - i - son

le - i - son. *dim.*

le - i - son. *dim.*

le - i - son. *dim.*

le - i - son. *dim.*

VI

p

poco Vc *a*

Timp

poco *dim.*

pp

Gloria

[Intonation: Gloria in excelsis Deo]

Allegro *p* *pp*

Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

p *pp*

Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

p *pp*

Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

p *pp*

Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

Cor *p* *cresc.*

ff

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

ff

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

ff

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

ff

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

p *ff* **Tutti**

12

p *ff*

te. Ad - o - ra - mus te. Glo - ri - fi - ca - mus, —

p *ff*

te. Ad - o - ra - mus te. Glo - ri - fi - ca - mus,

p *ff*

te. Ad - o - ra - mus te. Glo - ri - fi - ca - mus,

p *ff*

te. Ad - o - ra - mus te. Glo - ri - fi - ca - mus,

dim. *p* *ff* Trb

17

A

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

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

glo - ri - fi - - - - mus

glo - ri - - - - te.

Ob dolce

p legato

Va, Vc

p *ff*

Gra - ti - as a - gi - mus ti - bi pro - pter

p *ff*

Gra - ti - as a - gi - mus ti - bi pro - pter

ff

pro - pter

ff

pro - pter

Fl

ff

ma - gnam glo - ri - am tu - - - am.

ma - gnam glo - ri - am tu - - - am.

ma - gnam glo - ri - am tu - - - am.

ma - gnam glo - ri - am tu - - - am.

ff Do - - mi - ne

ff Do - - mi - ne *ff* Do - - mi - ne De - - us,

ff Do - - mi - ne De - - us,

Rex coe - le - stis, De - - us

Rex coe - le - stis, De - - us

- - us, Rex coe - le - stis, De - - us

Rex coe - le - stis, De - - us

sempre stacc.

Pa - ter om - ni - po - tens.

Pa - ter om - ni - po - tens.

Pa - ter om - ni - po - tens.

Pa - ter om - ni - po - tens.

Cor

ff

dim.

B *p*

Gra - ti - as

ti - as

Va, Vc

p sempre legato

Solo

- bi. Do - mi - ne Solo Fi - li u - ni - ge - ni - te

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

p

Gra - ti - as ti - bi.

p

Gra - ti - as ti - bi.

Ob

p

dolce

Cor

cresc.

56 Soprano solo

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

Alto solo

- ti - as.

Basso solo

Solo *p*

Do -

dim. *p* *pp* *p*

Clf Ob VI

62

ritard. poco a poco dim.

- mi-ne De - us, Agnus De - i,

a poco dim.

Fg

Coro

Coro

*pp**pp*

Coro

- gnus De - - - i,

A - - gnus De - - - i,

A - - gnus De - - - i,

A - - gnus De - - - i,

pp VI

Fi - - li - us Pa - tris. Qui
I *p*
Fi - - li - us Pa - tris. II Qui
Fi - - li - us Pa - tris.

Ob, Fl
p
Fg

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

Cor
pp
Ob

p *dim.*
Qui tol - lis pec - ca - ta mun - di,
Alto *p*
Qui tol - lis pec - ca - ta mun - di,
Ob
Fl
p *dim.* *pp*
Cor

87 Basso solo *p*

cresc.

sus - ci-pe de - pre - ca - ti - o - nem no - stram.

Ob Fl

p

92

f

Qui se - des ad dex - te - ram Pa - tris

Ob

p

Trb

97

Coro

p

p

p

p

Solo

mi - se - re - re,

- re no - bis, mi - se -

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

Coro

mi - se -

VI Ob

Fg Clt

101

*dim.**dim.**dim.**dim.*

mi - se - re - re,

Ob

mi - se - re - re

pp

Timp

105

bis.

bis.

no

bis.

Fl

*p**a**poco*

Va

cresc.

109

Va

113

*morendo**pp*

Timp

Coro *p*

tu so - lus san - - -

Coro *p*

tu so - lus san - - -

Coro *p*

tu so - lus san - - -

p Solo

Quo - ni-am tu so - lus — san - ctus.

Cor

p

Va, Fg

p

Trb

ctus.

ctus.

ctus.

Solo

so - lus I - mi-nus. Tu so - lus Al - tis - si-mus,

so - lus Do - nus. Tu so - lus Al - tis - si-mus,

Coro *p*

Chri - - ste.

Solo

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

Coro *p*

Je - su Chri - - ste.

Coro *p*

Je - su Chri - - ste.

Trb

Coro *pp*

Je - su Chri - ste,

cresc. Coro *pp*

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

Solo *cresc.* Coro *pp*

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

Coro *pp*

Je - su Chri - ste,

Cl^t

cresc. *pp* *pp poco poco*

cresc. Fg *sempre cresc.*

ff Je -

ff Je -

ff Cl^t, Fg

146

ff

Je - - - su Chri - - - ste,

- - su Chri - - - ste, Je -

ff

Je - - - su Chri - - - ste,

- - su Chri - - - ste, Je

Fl, Ob

Fl, Ob

150

Chri ste. Cum San - cto Spi - ri - tu, in glo - ri - a

- - su Chri - ste. Cum San - cto Spi - ri - tu, in glo - ri - a

Je - su Chri - ste. Cum San - cto Spi - ri - tu, in glo - ri - a

- - su Chri - ste. Cum San - cto Spi - ri - tu, in glo - ri - a

Tutti

VI

ff

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

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

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

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

G Etwa *ritardando* *

Pa - tris.

Pa - tris.

Pa - tris.

p

A - men, a - men,

decresc.

p

Arch.

* somewhat slower

164

mf A - men, a - men, *p* a - - - men, a -

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

mf A - men, a - men.

Fg

168

mf a - men, a - - men,

f a - - men,

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

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

mf

Ob

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

f a - men, a - men, *f* a - - -

mf a - men, a - - - - -

- - - - men, *ff* a - men

Trb *ff*

ff - men, a - men, *f* a -

ff a - - men, a -

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

f a - men, a - - - - -

Fl, Clt

Cor

Trb

184

ff *f* *ff*

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

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

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

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

Fl, Clt

Tr

Trb

188

men, - - - - - men,

men,

f

a - - - - - men,

dim.

191

H

a - men, *mf*
 a - men, *p* *poco a poco cresc.*
 a - men, *mf* *poco a poco cresc.*
 a - - men, a - - men, a
 Ob *p* *poco a poco cresc.*

194

men, a - - - - men,
 - men a - - - - - men,
 a - - men, a - - - men,
 - men, a - - - - men,
gva
 Tr

ff a - - - - - men,

ff a - - - - - men,

ff a - - - - - men,

ff a - - - - - men,

Tr

Tutti ff

Trb

ff a - n - - - - - men.

a - - - - - men.

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

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

8va

Ped. *Ped.* *Ped.* ** Ped.* ** sf*

[Intonation: Credo in unum Deum]

[Intonation: Credo in unum Deum]

Modérato

f **>**

Pa - trem om - ni - po - ten - tem, fa - cto - rem coe - li et

f **>**

Pa - trem om - ni - po - ten - tem, fa - cto - rem coe - li et

f **>**

Pa - trem om - ni - po - ten - tem, fa - cto - rem coe - li

f **>**

Pa - trem om - ni - po - ten - tem, fa - cto - rem coe - li et

A musical score for a piece titled "Tutti". The score is written for piano (p) and forte (f) dynamics. It features a large, stylized watermark reading "Musical" across the center. The score includes a treble and bass staff, with a key signature of one sharp (F#) and a time signature of 3/4. The music is composed of eighth and sixteenth notes, with a prominent bass line in the left hand and a more melodic line in the right hand. The score is marked with "Tutti" at the beginning and "f" (forte) later on. There are also some markings like "V" and "z" above the notes.

4

p *cresc.* *ff* *>*

vi - si - bi - li - um om - ni - um,

p *cresc.* *ff* *>*

vi - si - bi - li - um om - ni - um,

p *cresc.* *ff* *>*

ter - rae,

p *cresc.* *ff* *>*

vi - si - bi - li - um om - ni - um,

p *cresc.* *ff* *>*

ter - rae,

p *cresc.* *ff* *>*

vi - si - bi - li - um om - ni - um,

The image displays a musical score for the piece 'The Wind' by Gustav Mahler. It features a Clarinet (Clt) part and a piano accompaniment. The score is written in 4/4 time and consists of four measures. The piano part begins with a *dim.* (diminuendo) marking, followed by a *p* (piano) dynamic. The Clarinet part enters in the second measure with a *p* dynamic. Both parts build up through the third measure, marked with a *cresc.* (crescendo), and reach a fortissimo (*ff*) dynamic in the final measure. The piano part features a complex, rhythmic accompaniment with many beamed sixteenth notes, while the Clarinet part has a more melodic line with some grace notes and slurs.

8

mf

om - ni - um, om - ni - um, et in - vi - si - bi - li - um.

mf

om - ni - um, om - ni - um, et in - vi - si - bi - li - um.

mf

om - ni - um, om - ni - um, et in - vi - si - bi - li - um.

mf

om - ni - um, om - ni - um, et in - vi - si - bi - li - um.

dim. *mf* *p*

12

f

Et - num Do - mi - num Je - - - sum

f

Et in u - num Do - mi - num Je - - - sum

f

Et in u - num Do - mi - num Je - - - sum

f

Et in u - num Do - mi - num Je - - - sum

cresc. *f*

16

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

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

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

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

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

mf *sempre cresc.*

20

The musical score is for a four-part setting of 'Et ex Patre'. It features a large, stylized white 'G' on a black background. The 'G' is positioned over the first two staves, with the lyrics 'ge - ni-tu-' and 'tum.' appearing within its loops. The score consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The lyrics 'Et ex Pa - tre' are repeated on the right side of each staff. The word 'p' is written below the first staff on the right. The word 'B' is written in a box above the second staff on the right.

ge - ni-tu-
tum.

Et ex Pa - tre
p

Et ex Pa - tre
p

Et ex Pa - tre
p

Et ex Pa - tre
p

B

Flute, Violin, Viola, Cello/Bass

Va, Vc, Cb

Cor

sempre dim.

p

na - tum an - te om - ni - a sae - cu - la.

na - tum an - te om - ni - a sae - cu - la.

na - tum an - te om - ni - a sae - cu - la.

na - tum an - te om - ni - a sae - cu - la.

Ob, Clt

sem

ff De - um de De - - - o, lu - men de

ff De - um de De - - - o, lu - men de

ff De - um de De - - - o, lu - men de

ff De - um de De - - - o, lu - men de

Trb

Timp

lu - - - - mi - ne, De - um

lu - - - - mi - ne, De - um

lu - - - - mi - ne, De - um

lu - - - - mi - ne, De -

- rum de De - - - - o

ve - - - - de De - - - - o

- rum de De - - - - o

ve - - - - rum de De - - - - o

Trb

40

C

ve - - - - ro. Ge - ni-tum,

ve - - - - ro. Ge - ni-tum,

ve - - - - ro. Ge - ni-tum,

ve - - - - ro. Ge - ni-tum,

p

44

ctum, con-sub-stan-ti - a - - - lem

- ctum, con-sub-stan-ti - a - - - lem

non fa - ctum, con-sub-stan-ti - a - - - lem

non fa - ctum, con-sub-stan-ti - a - - - lem

p

Pa - - tri: per quem om - ni - a, *mf cresc.* *f.*

Pa - - tri: per quem om - ni - a, *mf cresc.* *f*

Pa - - tri: per quem om - ni - a, *mf cresc.* *f*

Pa - - tri: per quem om - ni - a, *mf cresc.* *f*

Legni

cresc.

D

ni - a fa - cta sunt. *p* Qui

om - ni - a fa - cta sunt. *p* Qui

ni - a fa - cta sunt. *p* Qui

om - ni - a fa - cta sunt. *p* Qui

Tr *p* *tr* *tr*

57

cresc.

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

cresc.

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

cresc.

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

cresc.

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

*tr**poco a poco cresc.*

61

lu - tem de - sce - dit de coe -

lu - dit de - lis.

de - sc - dit de coe - - lis.

lu - te - dit de coe - - lis.

*f**dim.**Red.**Red.*

*

65

*ritard.**p dim.**pp dim.*

Solo *mf*

Solo *mf* Et in-car-na - tus est de Spi - ri-tu San -

Solo *mf* Et in-car - na - tus est de Spi - ri-tu San -

Et in-car - na - tus est, in-car - na-tus est de Spi-ri-tu San -

Archi *p*

mf ex Ma - ri a, Ma - a

p ex Ma - ri - ri - a Vir - gi-ne,

p ex Ma - ri - a - ri - a Vir - gi -

p Ex Ma - ri - a, Ma - ri - a Vir - gi -

Ob

Fg

Coro *p*

Coro *p* et in-car - na - tus est,

Coro *p* et in-car - na - tus est,

ne, et in-car - na - tus est, Coro *pp* et in-car-na - tus est,

ne,

legato Ob

pp Va

Fg

mf *poco a poco cresc.*

et in - car - na - tus est de Spi - ri - tu San - cto, de

mf *poco a poco cresc.*

et in - car - na - tus est de Spi - ri - tu San - cto, de

mf *poco a poco cresc.*

et in - car - na - tus est de Spi - ri - tu San - cto, de

mf *poco a poco cresc.*

et in - car - na - tus est

poco a poco cresc.

Va

Fg

f *cresc.*

Spi - ri - tu San - cto ex Ma - ri - a Vir - gi -

f *decresc.*

Spi - ri - tu San - cto Ma - ri - a Vir - gi -

f *decresc.*

Spi - ri - tu San - cto ex Ma - ri - a Vir - gi -

f *decresc.*

ex Ma - ri - a Vir - gi -

f *non legato*

Legni

decresc.

p *pp*

Et ho - mo, et ho - mo

p *pp*

ne: Et ho - mo, et ho - mo

p *pp*

ne: Et ho - mo, et ho - mo

p *pp*

ne: Et ho - mo

p dim. *pp*

Ob

Va

cresc.
fa - ctus est.

cresc.
fa - ctus est.

cresc.
fa - ctus est.

cresc.
fa - ctus est.

Ob

p

pp 3 *sempre cresc.*

VI 6 6 6

Fg

Va, Vc, Cb

ff

Cru - ci -

ff

Cru - ci -

ff

Cru - ci -

ff

Cor, Trb

ff

Tr

3

3

7

- xus

e - ti-am pro

fi - - - xus

e - ti-am pro

fi - - - xus

e - ti-am pro

fi - - - xus

e - ti-am pro

108 K Allegro

Cor *pp* Trb *pp* Cb Timp

117

VII *p* Va, Vc *cresc.*

123

Ob VII I *poco a poco cresc.*

129

sempre cresc. Ped.

Ped.

137

f

Coro *f cresc.*
Et re - sur - re - xit,
Coro *f*
Et re - sur - re - xit,
Coro *f*
Et re - sur - re - xit,
Et re - sur - re - xit,
cresc.

L Coro *ff*
Et re - sur - re - xit te - ti -
et re - sur - re - xit ter - ti - a
et re - sur - re - xit ti - a
et re - re - xit ter - ti - a
Trb
se - cun - dum Scri - ptu - ras.
di - e, se - cun - dum Scri - ptu - ras.
di - e, se - cun - dum Scri - ptu - ras.
di - e, se - cun - dum Scri - ptu - ras.
dim. >
dim. >
dim. >
dim. >
dim.

151

f Et a - scen - dit in coe - lum,

f Et a - scen - dit in coe - lum,

f Et a - scen - dit in coe - lum,

f Et a - scen - dit in coe - lum,

Tr *f* *m.s.* Clt Legni *dim.* Fg

155

et a - dit in coe - lum:

a - scen - dit in coe - lum:

f et a - scen - dit in coe - lum:

f et a - scen - dit in coe - lum:

Tr *f* *m.s.* *dim.*

tu - - rus est

tu - - rus est

tu - - rus est

tu - - rus est

ff cum glo - - ri a,

ff cum glo - - ri a,

ff cum glo - - ri a,

ff cum glo - - ri a,

Tr, Trb

m.d.

m.s.

fp

mf poco a poco cresc.

mf ju - di - ca poco a poco cresc.

mf ju - di - ca poco a poco cresc.

mf ju - di - ca poco a poco cresc.

mf ju - di - ca poco a poco cresc.

tr

poco a poco cresc. Trb

mf

re, ju - di - ca - re, re, ju - di - ca - re, re, ju - di - ca - re, ju - di

f poco a poco cresc.

Trb

di ca - re, ju - di - ca - re, re, ju - di - ca - re, re, ju - di - ca - re, re, ju - di - ca - re

f

Trb

tr

190

ff

re - gni non e - rit fi - nis,

ff

re - gni non e - rit fi - nis,

ff

re - gni non e - rit fi - nis,

ff

re - gni non e - rit fi - nis,

193 **O**

jus re - gni non e - - -

cu re - gni non e - - -

jus re - gni non e - - -

cu - jus re - gni non e - - -

tr

Cor

rit fi

rit fi

rit fi

rit fi

Legni

tr tr tr tr tr tr tr tr

nis,

nis,

nis,

nis,

nis,

nis,

nis,

nis,

tr tr tr tr tr

Trb

202

cu - - - - jus

cu - - - - jus

cu - - - - jus

cu - - - - jus

ff

205

re - gni non e - - rit fi - - nis.

re - gni non e - - rit fi - - nis.

re - gni e - - rit fi - - nis.

re e - - rit fi - - nis.

decresc.

206

dim.

p sempre dim.

211

pp

ritard.

215 **P** Tempo I (Moderato)

f

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

f

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

f

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

f

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

218

p

qui _____ ex Pa - - tre

p

can - qui _____ ex

p

tem: qui _____ ex Pa - - tre

p

can - tem: qui _____ ex

dim.

p

Fi - li - o - que pro - ce - dit.

Pa - tre Fi - li - o - que pro - ce - dit.

Fi - li - o - que pro - ce - dit.

Pa - tre Fi - li - o - que pro - ce - dit.

tr

pp

Q

Solo *p*

tre et Fi - li -

Solo *p*

Qui cum Pa - tre et

Solo *p*

Qui cum Pa - tre, cum Pa - tre et

Solo *p*

Qui cum Pa - tre et

Coro *p* *f*

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

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

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

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

Archi *f*

Solo *p* *poco a poco cresc.*

glo - ri - fi - ca - tur: qui lo - cu - tus lo -

- ri - fi - ca - tur: o lo - cu - tus est, qui lo -

- ri - fi - ca - tur: i lo - cu - tus est, qui lo -

glo - ca tur: qui lo - cu - tus est, qui lo -

Cor *p* *sempre cresc.*

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

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

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

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

mf *p*

246

251

RCoro *f*

Et u - - nam san - ctam ca -

Coro *f*

Et u - - nam san - ctam ca

Coro *f*

Et u - - nam s - m

Coro *f*

Et - - san ctam ca -

Ob, Clt

255

tho - - li - cam et a - - po - sto - li - cam Ec -

li - cam et a - - po - sto - li - cam Ec -

tho - - li - cam et a - - po - sto - li - cam Ec -

tho - - li - cam et a - - po - sto - li - cam Ec -

cle - si - am. Con - fi - te - or u - num ba -

cle - si - am. Con - fi - te - or u - num ba -

cle - si - am. Con - fi - te - or u - num ba -

cle - si - am. Con - fi - te - or u - num ba -

ptis - - - ma in re - si -

ptis - - - ma in re - mis-si -

ptis - - - ma in re - mis-si -

ptis - in re - mis-si -

o - nem pec - ca - to - - - rum.

o - nem pec - ca - to - - - rum.

o - nem pec - ca - to - - - rum.

o - nem pec - ca - to - - - rum.

271

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

ff Et ex - spe - cto re - sur-re-cti - o - nem *pp* mor - tu -

ff Et ex - spe - cto re - sur-re-cti - o - nem *pp* mor - tu -

ff Et ex - spe - cto re - sur-re-cti - o - nem *pp* mor - tu -

Tutti *ff* Clt, Fg

pp Vc, Cb

278

mf o - rum. Et vi - - tam ven - tu - ri

mf Et vi - - tam ven - tu - ri

f o - rum. Et vi - tam ven -

p VI Clt *poco a poco cresc.*

Timp

283

Et vi - tam

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

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

f sae - cu - li, sae - cu - li, A - men.

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

Fg

287

cu - li. A - men,

sae - li. A - men,

A - men, a - men,

A - men, a - men,

Tr, Cor

f

291

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

ff
 Tr
 8va

295

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

(8va)
 Trb
 dim.

299

T

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

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

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

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

p *pp dim.* *ff*

Archi

pp *dim.* *ff*

VI

ati

308

men. *ff* Et vi - tam

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

- - - - - men. Et vi - - tam

- - - - - men. Et vi - tam

Clf, Cor

312 I *ff* Et vi - tam

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

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

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

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

Fg Trb

316

- li. - - - - men.

- - - - - men.

- li. A - - - - - men.

- - cu - li. A - - - - - men.

Ped.

Sanctus

Maestoso

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts begin with a *p* (piano) dynamic and a *cresc.* (crescendo) marking. The piano accompaniment includes parts for Violins (Va), Violas (Vc), Cellos (Cb), Flute (Fl), Oboe/Clarinets (Ob, Clt), and Violins (VI). The piano part starts with a *p* dynamic and a *cresc.* marking.

San - - - ctus, San - - -
San - - - ctus, San - - -
San - - - ctus, San - - -
San - - - ctus, San - - -

Ob, Clt VI
Va, Vc, Cb Fl

Continuation of the vocal and piano parts. The vocal parts continue with the lyrics "San - - - ctus" and "Do - mi - nus". The piano accompaniment includes parts for Violins (Va), Violas (Vc), Cellos (Cb), Flute (Fl), Oboe/Clarinets (Ob, Clt), and Violins (VI). The piano part starts with a *cresc.* marking and a *mf* (mezzo-forte) dynamic, followed by a *ff* (fortissimo) marking.

San - - - ctus Do - mi - nus
San - - - ctus Do - mi - nus
San - - - ctus Do - mi - nus
San - - - ctus Do - mi - nus

cresc. mf ff

De - us Sa - - - ba - oth.

De - us Sa - - - ba - oth.

De - us Sa - - - ba - oth.

De - us Sa - - - ba - oth.

Ped. * Ped. desc.

Pleni
Allegro mod.

12

ff Ple - ni sunt

ff Ple - ni sunt

ff Ple - ni sunt

ff Ple - ni sunt

ff Ple - ni sunt coe - li,

Fg, Cor *p*

Cor *ff*

Legni

Tr

Archi *stacc.*

coe - li, coe - li et coe - li et

coe - li, coe - li et coe - li et

coe - li, coe - li et coe - li et

coe - li et ter - ra, coe - li et

Trb

8va

ter - ra glo - tu

ter - ra glo - tu

ter - ra glo - tu

ter - ra glo - ri - a

(8va)

f cresc.

ff

glo - ri - a tu - a, glo - ri - a tu - a.

- - - a, glo - ri - a tu - - - a.

tu - - - - - a.

sim.

29

33

ff

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

ff

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

ff

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

Fl, Ob

Archi

p

ff

Fiat

Fg

Cl

san - na in ex -

38

in ex - cel - sis,

p

- san - na in ex - cel - sis,

p

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

ff

cel - sis,

ho - san - na,

Ob

p

ff

Musical score for measures 43-46. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment (Clt, Fl, Ped). The lyrics are: "san - na, ho - san - na, ho - san". The dynamics range from *mf* to *ff*.

Measures 43-46: *ff* *>* ho - san -
 san - na, *ff* *>* ho - san -
 san - na, *ff* *>* ho - san -
 ho - san - na, *mf* *>* ho - san

Piano accompaniment includes Clt (Clarinete), Fl (Flauta), and Ped (Pedal).

Musical score for measures 47-50. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment (Ped). The lyrics are: "in ex - cel - sis. na in ex - cel - sis. in ex - cel - sis. na in ex - cel - sis." The dynamics range from *mf* to *sf*.

Measures 47-50: in ex - cel - sis.
 na in ex - cel - sis.
 in ex - cel - sis.
 na in ex - cel - sis.

Piano accompaniment includes Ped (Pedal).

Benedictus

Moderato

VI

p legato

5

Fl

Cl

9

dim.

Ob

p

Fl

dim.

13

Cor

f

dim.

p

p

Solo *mf*

Be - ne - di - ctus qui - ve - nit, Solo *mf*

qui

Solo *mf*

qui

20

Solo
mf

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

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

ve - nit, qui ve - nit

ve - nit, qui ve - nit

dim.

23

qui ve - nit, qui ve - nit,

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

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

Ob Clt Cor

p

27

Coro *p*

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

Coro *p*

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

Coro *p*

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

Coro *p*

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

Ob

Fl

p

Fg

pp

Ob

30

mi - ne Do - mi-ni,

no - mi - ne Do - mi-ni,

- ne Do - mi-ni,

no - mi - ne Do - mi-ni,

cresc.

f

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

f *p* *dim.* *p*

Fl VI
 Fg Vc *mf*

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

mf *pp* *p* *cresc.* *p* *mf* *p* *mf*

Vc *mf* *p*

cresc. *p* *Legni* *Fg*

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

cresc. *mf*

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

Fl *Fg*

Solo *f* be - ne - di - ctus qui ve - nit in no - mi-ne
p
 ni,
sempre cresc. *mf* *p*
 Cor
 Ob

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

p cresc.

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.

Coro *ff*
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.

ff

Timp *pp*

Ob, Clt VI
p

72

pp *cresc.* *sempre cresc.*

Cl^t Fl

Cor

Fg, Vc, Cb

75

f

78

Alto

E

p

Be - ne - di - ctus qui

dim.

82

p

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

p

qui ve - nit,

p

qui ve - nit,

p

qui

qui

mf

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

mf

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

mf

ve - nit, qui ve - - -

mf

ve - nit, qui ve - - -

Ob *p* VI Clt

p *cresc.*

be - ne - di - ctus qui

p *cresc.*

be - ne - di - ctus qui

p *cresc.*

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

p *cresc.*

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

Ob Fl

Fg Clt *cresc.*

91

sempre cresc.

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

p sempre cresc.

94

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

Ob
 dim. *p*

Fg

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

Va 3 3 3 3
 Cor *pp marcato*
 Vc, Cb

100

103

106

Ho

Ho

Fiat

pp

pp

ff

tr

Hosanna
Allegro moderato

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

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

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

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

Fg

tr

san - na in ex - cel - sis,

san - na in ex - cel - sis,

san - na in ex - cel - sis,

ho - san - na,

ff

p

Ob.

san - na,

san - na,

ho - san

ho - san

ho - san

ho - san

ff

m.s.

ff

Red.

ex - cel - sis.

na in ex - cel - sis.

na in ex - cel - sis.

na in ex - cel - sis.

Red.

Agnus Dei

Andante quasi Allegretto

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

Arch.
pp
Cor

7
cresc. di:
cresc. mun
cresc. di:
cresc. di:
cresc. mun - di:
Solo p mi - se - re - re no - bis,

Legni
p

12 **A** *pp*

mi - se - re - re no - bis,

pp

mi - se - re - re no - bis,

pp

mi - se - re - re no - bis,

p *sempre cresc.*

mi - se - re - re

pp

VI

sempre cresc.

16 **B** **Langsamer ***

mf

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

mf

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

mf

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

mf

Coro

mf

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

mf

Va

* slower

20

rall.

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

rall.

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

rall.

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

rall.

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

p

VI

p

Ob

Fl

Cl

Vc

Tempo I

24

Ob

Fl

Cl

Vc

Tempo I

gnus De - - - i,

mf

gnus De - - - i, qui tol - lis

p

A - gnus De - - - i,

mf

qui

Cl

Fl

cresc.

mf

31

mf

qui tol - lis

mf

qui tol - lis, qui

tol - lis

Cor

Ob

VI

Fg

3

34

mf

pec - -

tol - lis

pec - - ca - -

mf

pec - - ca - -

3

Vc, Cb

ca - -

mf

pec - -

3

3

3

3

3

3

3

[illegible]

41

di:
di:
di:
di:

Solo *p* mi - se - re - re

Ob. Clt.

p Cor

pp *cresc.* mi - se - re - re

pp *cresc.* mi - se - re - re

pp *cresc.* mi - se - re - re

pp *cresc.* mi - se - re - re

no - bis, Va Fg Clt, Cor

no - bis, *cresc.* mi - se -

no - bis, *cresc.* mi - se -

no - bis, *p cresc.* mi - se -

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

E *mf* Langsamer

re - re no - bis, *mf* mi - se-re mi - re

re - re no - bis, *mf* mi se re, i - se - re - re

re - re no - bis, *mf* mi - se-re re, mi - se - re - re

Coro *mf* se - re - re, mi - se - re - re

mf *Fl*

accelerando

no - bis.

no - bis.

no - bis.

p *Cl* *poco a poco cresc.*

Tempo I

F

59

Tr

ff marc.

63

ff

ff

ff

ff

ff

VI

qui lis,

qui tol - lis

qui tol - lis,

qui tol - lis

qui tol - lis,

qui tol - lis

tol - lis,

qui tol - lis

pec -

Trb

decresc. sempre dim.

pec - ca - - - ta mun - di:

decresc. sempre dim.

pec - ca - - ta mun - di:

decresc. sempre dim.

pec - ca - - ta mun - di:

decresc.

ca - ta mun - di:

Legni

sempre dim.

Dona

Moderato

p

do - - - na no - - - bis

p

do - - - na no - - - bis

p

do - na

legato sempre

sempre p

p Cor

82

I - - - - - na do - - - - - na

II *p* do - - - - - na no - - - - - bis pa - - - - - cem,

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

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

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

Clt

85

no

pa - - - - - cem,

pa - - - - - cem,

pa - - - - - cem,

p do - - - - - na

p do - - - - - na

Fg, Cor

pa - cem, pa - cem, pa - cem, pa - cem,

91 *f cresc.*

na no - bis pa - - - - dim.

do - no - bis pa - - - - *ff dim.*

do - - - - na pa - - - - *ff dim.*

f cresc. do - na pa - - - - *ff dim.*

f cresc. *ff dim.*

94

H

p cem,

p *p* cem, do na

p cem,

p cem,

p VI *p* 3 3

Cor

98

pp *cresc.*
do - na no - bis

pp *cresc.*
do - na no - bis

pp *cresc.*
do - na no - bis

pp *cresc.*
do - na no - bis

VI
pp *sempre pp*

pa - - - - - cem,

pa - - - - - cem,

pa - - - - - cem,

pa - - - - - cem,

Fl

Cor

Fg

p na no - bis *f* pa - - - - -

f do - no - bis *f* pa - - - - -

f na no - bis *f* pa - - - - -

p *cresc.* do - - - na no - bis *f* pa - - - - -

cresc.

Trb

108

cem, do - na no - bis

cem, do - na no - bis

cem, do - na no - bis

cem, do - na no - bis

Fl

Legni

Trb

Ped.

112

I

pa
pa em,
pa - cem,
pa - cem,

dim. pp
Cor

Timp

pp

do - na pa - cem,

pp

do - na pa - cem,

pp

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

pp

do - na no - pa - - - cem.

pp

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

pp

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

VI

Fg

Arch

pp

8va

- 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	carus plus	33.215/03	Herzogenberg: Die Geburt Christi op. 90		40.196/03
- Heilig Wq 217 / BR F77		33.217/03	- Die Passion op. 93		40.197/03
Bach, J. S.: sämtliche Kantaten · complete cantatas			- Erntefeier op. 104		40.198/03
- Himmelfahrtsoratorium · Ascension oratorio			Homilius: Johannespassion · St. John Passion		
BWV 11	carus plus	31.011/03	- HoWV I.4	carus plus	37.103/03
- Messe in h-Moll · Mass in B minor BWV 232	carus plus	31.232/03	- Markuspassion · St. Mark Passion HoWV I.10		37.110/03
- Johannes-Passion · St. John Passion BWV 245	carus plus		- Passionskantate HoWV I.2		37.104/03
- Traditionelle Fassung · traditional version (1739/1749)		31.245/93	- Weihnachtsoratorium · Christmas oratorio		
Fassung · version II (1725)		31.245/53	- HoWV I.1	carus plus	37.105/03
Fassung · version IV (1749)		31.245/03	Mauersberger: Christvesper RMWV 7		7.201/03
- Magnificat in D BWV 243	carus plus	31.243/03	- Mendelsohn: Christus MWV A 26 (Teil 1/Part 1)	carus plus	40.169/03
- Markus-Passion · St. Mark Passion BWV 247		31.247/03	- Christus MWV A 26 (Teil 2/Part 2)	carus plus	40.170/03
- Matthäus-Passion · St. Matthew Passion BWV 244	carus plus	31.244/03	- Der 42. Psalm · Psalm 42 MWV A 15	carus plus	40.072/03
- 4 Missae in F, A, g, G BWV 233-236		31.233/03-31.236/03	- Elias · Elijah MWV A 25	carus plus	40.130/03
- Osteroratorium · Easter Oratorio BWV 249		31.249/03	- Hymne „Hör mein Bitten“ · „Hear my prayer“		
- Weihnachtsoratorium · Christmas Oratorio			MWV B 49	carus plus	40.131/03
- BWV 248	carus plus	31.248/53	- Lauda Sion MWV A 24	carus plus	40.077/03
Beethoven: Missa in C op. 86	carus plus	40.688/03	- Lobgesang, Sinfonie-Kantate MWV A 18	carus plus	40.076/03
- Missa solemnis op. 123	carus plus	40.689/03	- Magnificat in D MWV A 2	carus plus	40.484/03
- Symphonie Nr. 9 op. 125. Finale	carus plus	23.801/03	- O Haupt voll Blut und Wunden MWV A 8	carus plus	40.129/03
- Meeres Stille und Glückliche Fahrt op. 112		10.395/03	- Paulus · St. Paul MWV A 14	carus plus	40.189/03
- Elegischer Gesang op. 118		10.396/03	- Vom Himmel hoch MWV A 22		
Brahms: Ave Maria op. 12		40.180/03	- Wer nur den lieben Gott lässt walten	carus plus	40.132/03
- Der 13. Psalm		40.182/03	MWV A 7	carus plus	40.133/03
- Ein deutsches Requiem op. 45	carus plus	27.055/03	Monteverdi: Vespro della Beata Vergine	carus plus	47.801/03
- Schicksalslied op. 54		10.399/03	Mozart: Sämtliche geistliche Werke · complete sacred vocal works		
Bruckner: Te Deum	carus plus	27.190/03	- Davide penitente KV 469		40.060/03
Buxtehude: Also hat Gott die Welt geliebt BuxWV 5		36.010/03	- Exsultate, jubilate KV 165		40.767/03
- Das Jüngste Gericht		36.019/03	- Missa in c (Wachermesse) KV 139		40.614/03
- Membra Jesu nostri		36.013/03	- Missa brevis in G KV 142	carus plus	40.623/03
Cherubini: Krönungsmesse · Messe solennelle in G		40.087/03	- Missa in C (Spätmesse) KV 143	carus plus	40.625/03
- Requiem in c	carus plus	40.086/03	- Missa in C (Spätmesse) KV 143		
Dvořák: Messe in D op. 86	carus plus	40.653/03	- KV 220	carus plus	40.626/03
- Stabat Mater op. 58, Bearb. für Kammerorch.		27.212/53	- Missa in C (Krönungsmesse) KV 317	carus plus	40.618/03
Fauré: Requiem op. 48 (version symphonique, 1910)	carus plus	27.313/03	- Missa solemnis in C KV 427	carus plus	40.619/03
- Requiem op. 48 (avec petit orchestre, 1890)		27.313/03	- Missa in c KV 427 · Wolf	carus plus	51.651/03
Frank, César: Die Sieben Worte · The Seven Words		40.010/03	- Missa in c KV 427 · Levin		51.427/03
- Messe in A op. 12		40.610/03	- Missa in c KV 427 · Maunder		40.620/03
Gounod: Requiem in C op. posth.		27.312/03	- Requiem KV 626 · Levin		51.626/53
- Messe solennelle de sainte Vierge		27.095/03	- Requiem KV 626 · Süßmayr	carus plus	51.626/03
Händel: Alexander's Feast	carus plus	55.075/03	- Requiem KV 626 · Süßmayr	carus plus	51.626/03
- Brockes Passion HWV 42	carus plus	55.048/03	- Vesperae solennes de Confessore KV 339	carus plus	40.059/03
- Israel in Egypt	carus plus	55.054/53	Puccini: Messa a 4 voci (Messa di Gloria) SC 6	carus plus	40.645/03
- Judas Maccabaeus		55.063/03	Rheinberger: Der Stern von Bethlehem op. 164	carus plus	50.164/03
- Messiah HWV 56	carus plus	55.056/03	- Missa in A op. 126		
- Ode for St. Cecilia's Day (Cäcilienode)			- für Frauenchor · for women's choir	carus plus	50.126/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Missa in B op. 172 für Männerchor · for men's choir		50.172/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Messe in C op. 169		50.169/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Requiem op. 60		50.060/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Stabat Mater op. 16		50.016/03
- Ode for St. Cecilia's Day (Cäcilienode)			Rossini: Petite Messe solennelle	carus plus	40.650/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Messa di Rimini		40.674/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Miserere		40.805/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Stabat Mater	carus plus	70.089/03
- Ode for St. Cecilia's Day (Cäcilienode)			Ryba: Missa pastoralis bohémica		40.678/03
- Ode for St. Cecilia's Day (Cäcilienode)			Saint-Saëns: Oratorio de Noël	carus plus	40.455/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Requiem		27.317/03
- Ode for St. Cecilia's Day (Cäcilienode)			Salieri: La Passione di Gesù Cristo		40.942/03
- Ode for St. Cecilia's Day (Cäcilienode)			Schubert: Sämtliche geistliche Vokalwerke · complete sacred vocal works		
- Ode for St. Cecilia's Day (Cäcilienode)			- Magnificat in C D 486	carus plus	70.053/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Messe in G D 167	carus plus	40.675/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Messe in As D 678	carus plus	40.659/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Messe in Es D 950	carus plus	40.660/03
- Ode for St. Cecilia's Day (Cäcilienode)			Schütz: Weihnachts-Historie	carus plus	20.435/03
- Ode for St. Cecilia's Day (Cäcilienode)			Suppé: Missa pro defunctis, Requiem		40.085/03
- Ode for St. Cecilia's Day (Cäcilienode)			Telemann: Die Tageszeiten		39.137/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Donner-Ode		39.142/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Hosianna dem Sohne David		39.117/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Machet die Tore weit	carus plus	39.105/03
- Ode for St. Cecilia's Day (Cäcilienode)			Verdi: Requiem	carus plus	27.303/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Stabat Mater		27.294/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Te Deum		27.194/03
- Ode for St. Cecilia's Day (Cäcilienode)			Vivaldi: Beatus vir (Ps 111) RV 597		40.012/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Credo RV 591	carus plus	40.004/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Dixit Dominus (Ps 109) RV 594		40.007/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Gloria RV 589	carus plus	40.001/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Kyrie RV 587		40.005/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Magnificat RV 610	carus plus	40.002/03