

Ludwig van
BEETHOVEN

Messe in C
op. 86

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

herausgegeben von / edited by
Ernst Hertrich

Ludwig van Beethoven · Messen
Urtext

Klavierauszug / Vocal score
Paul Horn



Carus 40.688/03

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 40.688), Studienpartitur (Carus 40.688/07),
Klavierauszug (Carus 40.688/03),
Chorpartitur (Carus 40.688/05),
komplettes Orchestermaterial (Carus 40.688/19).

The following performance material is available for this work:
full score (Carus 40.688), study score (Carus 40.688/07),
vocal score (Carus 40.688/03),
choral score (Carus 40.688/05),
complete orchestral material (Carus 40.688/19).

Zu diesem Werk ist **carus music**, die Chor-App, erhältlich, die neben den Noten und einer Einspielung einen Coach zum Erlernen der Chorstimme enthält. Mehr Informationen unter www.carus-music.com.

For this work **carus music**, the choir app, is available. In addition to the vocal score and a recording, the app offers a coach which helps to learn the choral parts. Please find more information at www.carus-music.com.

Messe in C

op. 86

Kyrie

Ludwig van Beethoven

1770–1827

Klavierauszug: Paul Horn

**Andante con moto assai vivace
quasi Allegretto ma non troppo**

Soprano
Alto
Tenore
Basso

Tutti p
Ky - ri - e e - lei - - son, e - lei - - son, e -

Tutti p
Ky - ri - e e - lei - - son, e - lei - - son,

Tutti p
Ky - - - ri - e e -

Tutti p
Ky - ri - e e - lei - - son, e - lei - - son

Oboi
Clarinetti
Fagotti
Corni
Archi, Organo

Archi pp



8 *cresc.*
lei - - son, e - lei - - son,
e - lei - son, e - lei - - son,
lei - - son, e - lei - - so
lei - - son, e - lei -

Tutti
Clt. + Ob *Tutti*
cresc. *sf* *p*
VI



15 Soprano sol
Ky - ri - e, Ky



son,

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

Solo
Ky - ri - e,

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

Ky - - ri - e e - lei - i -

Ky-ri - e

Ky-ri - e

Ky

Archi

Tur.

29

p son, Ky - ri - son.

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

p son, Ky lei - son, e - lei - son.

p .i - e e - lei -

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Solo

Chri - ste e - lei - son,

Chri - ste e - lei - son,

Chri - ste e - lei - son,

Chri - - ste e - lei - -

Chri - - ste e - lei -

Chri - - ste e

Chri - - ste

Archi Tutti

p

cresc.

e - lei - - son,

son,

son,

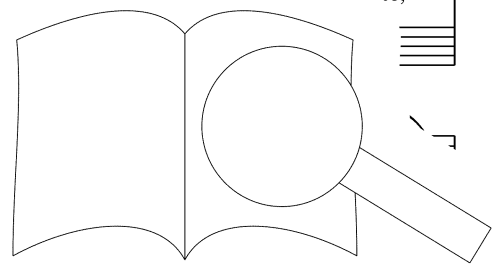
son,

e - lei - son, Chri - ste,

e - lei - son, Chri - ste,

ste,

cresc.



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51

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

p *p* *p* *p*

sf sf sf sf dim. pp cresc. poco a

58

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

poco sf sf sf sf

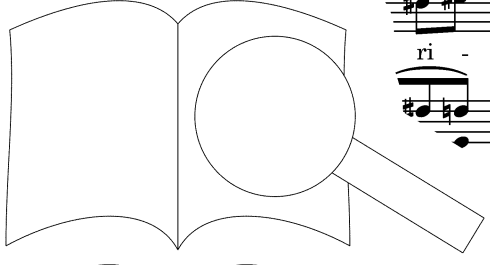
65

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

dim pp

Fg, Va

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72

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

cresc.

79

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

ff p

86

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

cresc. cresc. cresc. cr

Solo

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

son,
son,
son,
son,

Clt, Fg
p
cresc.
sf
p
Archi

VI

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

Solo e - lei - s

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

Solo Ky - ri - - - son.

cresc.

Ky - - ri - e,
cresc.

Ky - - ri - e,
cresc.

ri - e,



108 *ff*

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

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

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

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

ff sf sf sf pp

116

lei - - son, *f* Ky - ri - e e - lei - -

lei - - son, *f* Ky - ri - e e - lei - s - ri -

lei - - son, *f* Ky - ri - e Ky - ri -

lei - - son, *f* Ky - ri - e son, Ky - ri -

ff p ff Clt p

124

e e - lei - *p* - - - son.

e e - lei - *p* - - - son.

e e - lei - *p* - - - son.

son, e - lei - *f* *p*

Ob *f* *p*

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Gloria

Allegro

Soprano
Alto
Tenore
Basso

Tutti *f*

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

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

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

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

Flauti
Oboi
Clarineti
Corni
Trombe
Timpani
Archii, Organo

Tutti *ff*

7

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

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

a, glo - ri-a,

a, glo - ri-a,

VI

14

glo - ri-a in ex - - - o.

glo - ri-a - - - o.

glo - - - o.

is De - - - o.

sis De - - - o.

21

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

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

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

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

Cor Archi VII

29

vo-lun-ta - - - - -

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

bo-nae vo-lun - - - - -

- - - - - tis,

FI I, Ob, VI II

- - - - - lun-ta - - - - - tis,

Vc, Cb

37

p bo-nae vo-lun-tr

p bo-nae vo-lun-tr

p bo-nae vo-lun-tr

p bo-nae vo-lun-tr

- - - - - tis.

Lau-da-mus te.

Lau-da-mus te.

- - - - -

Tutti

46

Be-ne - di - ci-mus te. Ad-o - ra-mus te. Glo - - ri - fi - ca - mus te, glo -

Be-ne - di - ci-mus te. Ad-o - ra-mus te. Glo - - ri - fi - ca - mus te, glo -

Be-ne - di - ci-mus te. Ad-o - ra-mus te. Glo - - ri - fi - ca - mus te, glo -

Be-ne - di - ci-mus te. Ad-o - ra-mus te. Glo - - ri - fi - ca - mus te, glo -

Archi *pp* *ff* Tutti

54

ri - fi - ca - - -

ri - fi - ca-mus te, glo - ri - fi - ca - - -

ri - fi - ca-mus te, glo - ri - fi - ca - - -

ri - fi - ca-mus te, glo - ri - - -

60

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

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

glo - - - ri - fi - ca

glo - - - ri - fi - ca

66

71 Tenore solo

Vl

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

Vc

Fg, Cb

79

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

Gra - ti - as a

Gra - ti - as

Gra - ti - as a

Gra - ti - as

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

86

pro - pter ma - gr

pro - pter ma

ri - am tu - am.

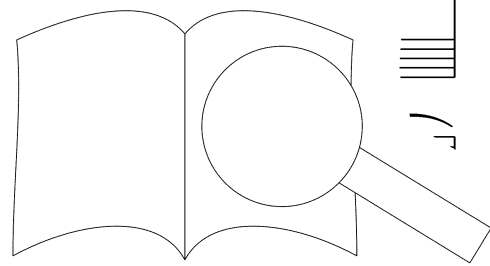
am glo - ri - am tu - am.

Vc

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

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De - us Pa - ter o - mni - pot - ens. Do - - mi - ne

De - us o - mni - pot - ens.

De - us o - mni - pot - ens.

De - us o - mni - pot - ens.

De - us o - mni - pot - ens.

De - us o - mni - pot - ens.

Tr, Timp

Vc

Fi - li u - ni - ge - ni - te, Je - su Chri - ste. Do - -

ste.

Je - su Chri - ste.

Je - su Chri - ste.

Je - su Chri - ste.

Je - su Chri - ste.

VI

Archi

Vc

us, A - -

li - us

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Pa - - - - - tris.
 Do - - mi - ne
 Do - - mi - ne
 Do - - mi - ne
 Do - - mi - ne

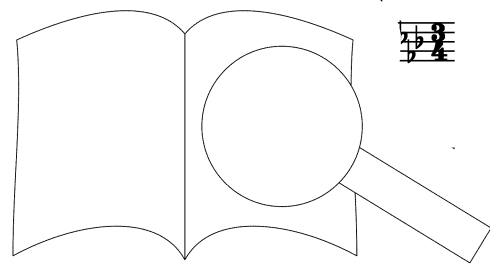
Archi

De - us, A - - - gnus De - i, Fi - i:
 De - us, A - - - gnus De - i,
 De - us, A - - - gnus De -
 De - us, A - - - gnus De -

Fiati
 Pa - - - - -

Archi

- tris.
 - tris.
 - tris.
 - tris.



139 **Andante mosso**
Alto solo

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

Archi

p

145

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

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

Mi - se - re - re,

Mi - se - re - re, m. - bis.

Mi - se - re - re no - bis.

p *f*

151

re - is.

Solo

Qui tol - lis pec - ca - ta - qui

Solo

Qui tol - lis pec - ca

Solo

Qui tol - - - lis pec-ca-ta mun-di, sus-ci-pe, -
 mun-di,
 tol - lis pec-ca - ta - mun-di, sus - ci - pe,

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

sus - ci
 sus - ci - pe de-pre-ca-ti - o - - -
 - pe, - sus - ci - pe de-pre-ca-ti - o - - -
 sus - ci - pe
 sus - ci -)
 - rchi

175

Tutti

- nem no - stram. Qui se - des, qui se - des ad

- nem no - stram. Qui se - des, qui se - des ad

- nem no - stram. Qui se - des, qui se - des ad

- nem no - stram. Qui se - des, qui se - des ad

+ Clt, Fg + Ob, Cor

fp *fp* *cresc.*

179

ff *p*

dex - - - te-ram Pa-tris, mi - se - re - re

dex - - - te-ram Pa-tris, mi - se - mi - se -

dex - - - te-ram Pa-tris, re

dex - - - te-ram Pa-tris, mi - se -

Tutti

ff *p*

184

re - re, re no - - - bis,

re - re, re no - - - bis,

r mi - se - re - re no

mi - se - re - re

cresc. *cresc.* *cresc.*

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

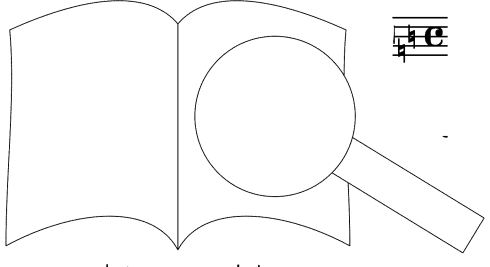
VI
 Fg
 cresc.

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

Archi (pizz.)
 Fg

- - - bis.
 no - - - bis.
 - - - re no - - - bis.
 - - - re no - - - bis.

Ob



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Allegro ma non troppo

214 *Fiat* *ff* *ff* *ff* *Tutti*

224

Quo - ni - am tu so-lus, tu so - lus San-ctus. Tu so-lus Do-mi - nus. Tu so-lus Al - tis - - -

Quo - ni - am tu so-lus, tu so - lus San-ctus. Tu so-lus Do-mi - nus. Tu so-lus A'

Quo - ni - am tu so-lus, tu so - lus San-ctus. Tu so-lus Do-mi - nus. Tr

Quo - ni - am tu so-lus, tu so - lus San-ctus. Tu so-lus Do-mi - nus, Al -

232

- - si-mus, Je - su Chri - - - -

- - si-mus, - - ste, Je - su Chri - - - -

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

su Chri - - ste, - - - -

238

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

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

245

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

251

Spi - ri - tu, in g¹ A - men.
- - - - men.
Spi - ri - tu, in g¹ Pa-tris. A - men.
Quo - - - - tu

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257

Tu so - lus Do - - - mi -
 Tu so - lus Al -
 so - lus San - - - - - ctus.

262

nus.
 tis - - - si - mus.
 Je - su, Je - - su
 Quo -
 Quo - - - ni -

268

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

274

so - - - lus, tu so - lus Al - tis - si - mus, Je - su Chri - -

San - ctus. Tu so - lus Do - mi - nus. Tu so - lus Al - tis - si - mus, Je - su Chri - -

San - ctus. Tu so - lus Do - mi - nus. Tu so - lus Al - tis - si - mus, Je - su Chri - -

Do - mi - nus. Tu so - lus, tu so - lus Al - tis - si - mus, Je - su Chri - -

280

ste.

ste.

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

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

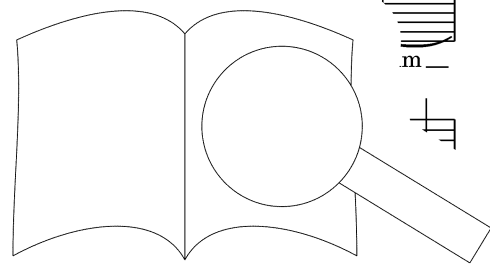
286

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

men, a - men.

men, a - men.

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292

298

304

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310

319

327

+ Fg

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

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

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

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

Tutti *ff* *sf* *sf* *Archi*

Soprano solo

A - - - - - men,

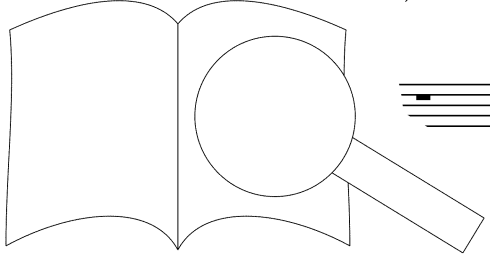
Tutti

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

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

p a - me. *f* - - - - - men, *p* a - - - - - men,

p *Tutti* *f* *Tutti* *p*



Solo

Solo a - - - men, a - - -
 Solo a - - - men, a - - - men, a -
 Solo a - - - men, a -
 Solo a - - - men, a -
 Archi
 p
 Ob
 Fg

p Tutti f
 - - - men, a - - men, a - - - men,
 p Tutti f
 - - - men, a - - men, a - - m
 p Tutti f
 - - - men, a - - men, a - -
 p Tutti f
 - - - men, a - - men, a -
 Tutti
 Archi
 p
 cresc.

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



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Credo

Allegro con brio

Soprano
Alto
Tenore
Basso

Tutti *p*
Cre - - do,

Tutti *p*
Cre - - do,

Tutti *p*
Cre - - do,

Tutti *p*
Cre - - do,

Fg, Bassi *pp*
Archi

Flauti
Oboi
Clarineti
Fagotti
Corni
Trombe
Timpani
Archi, Organo

7

cre - do, cre - do, cre-do in u -

cre - do, cre - do, cre-do in r - ai - um,

cre - do, cre - do, cre-do - - - um,

cre - do, cre - do, cre-do - - - um,

Tutti *cresc.*
De - - um,

14

pot - en - tem, fa - cto - rem

anni - pot - en - tem, fa - cto - rem

rem o - mni - pot - en -

trem o - mni - pot - en -

fa -

20

coe - li et ter - rae, coe - li et ter - rae, vi - - si -

coe - li et ter - rae, coe - li et ter - rae, vi - - si -

fa-cto - rem coe - li et ter - rae, vi - - si -

cto - rem coe - - li et ter-rae, vi - si - bi - - li -

25

bi - li - um, vi - si - bi - - li - um o - mni - um, et ir

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

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

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

31

um. in u - num Do - mi - num Je - sum

um. in u - num Do - mi - num Je - sum

um. Et in u - num sum

Et in u - : um

Tutti

37

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

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

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

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

43

- - ni - tum. Et ex - Pa - - -

- - ni - tum. Et ex - Pa - - -

- - ni - tum. Et ex - Pa - - - tum

- - ni - tum. Et ex - Pa - - - na - tum an - te

- - ni - tum. Et ex - - - tre na - tum

49

- - mni - a sae - cu - la.

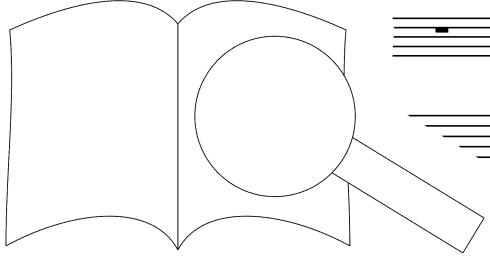
o - mni - a sae - cu - la.

o - mni - a

an - te o - mni - a

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57

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

Tutti
fp

65

De - um ve-rum de De - o ve - ro. Ge-ni-tum, ge-ni-
 De - um ve-rum de De - o ve - ro. Ge-ni-tum, on
 De - um ve-rum de De - o ve - ro. Ge-ni-tur g, fa-ctum,
 De - um ve-rum de De - o ve - ro. Gr i, non fa-ctum,

Archi
ff

Fiat

72

con-sub-stan-ti - a - tri: per quem
 - lem Pa - - - tri: per quem
 con-sub-stan-ti - a-lem Pa - - - tri: per quem
 con-sub-stan-ti - a-lem F

Tutti
 + Fg, Cor

78

o - mni-a, per quem o - mni-a, per quem o - - - - mni-a

o - mni-a, per quem o - mni-a, per quem o - - - - mni-a

o - mni-a, per quem o - mni-a, per quem o - - - - mni-a

o - mni-a, per quem o - mni-a, per quem o - - - - mni-a

84

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

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

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

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

91

fa - cta sunt.

fa - cta

fa -

Qui pro - - - - mi - nes, et

Qui et

chi

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

Tutti
ff

scen - dit de coe - lis. Qui pro-pter nos
 scen - dit de coe - lis. Qui pro-p' et
 scen - dit de coe - lis. Qui pro-pter nos et
 de - scen-dit de coe - lis. Qui pro-pter nos et
 - mi - nes, et

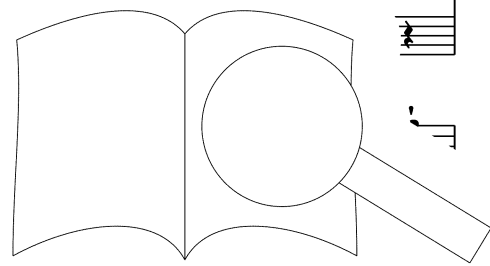
p *Q'* *Q'* *Q'*

Fg
p

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

Tutti
ff

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143

Tenore solo

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

Basso

f Tutti

Cru - ci - fi - xus

Archi

Tutti

Archi and piano accompaniment for measures 143-147.

148

f Tutti

Cru - - ci - fi - xus et - - i - am pro n

- xus

et - i - am pro no - bis,

cru - ci -

Piano accompaniment for measures 148-151.

152

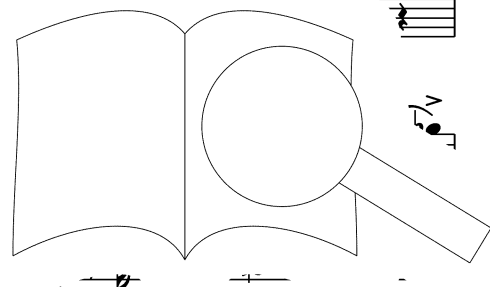
fi - xus et - o: an - ti - o Pi - la - to

fi - xus is: sub Pon - ti - o Pi - la - to

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

i - am pro no - bis:

Piano accompaniment for measures 152-155.



175

pul - - - tus est, et se - pul - tus est.

pul - - - tus est, se-pul-tus est.

pul - - - tus est, et se - pul - tus est.

pul - - - tus est, et se - pul - - - tus est.

pp *cresc.*

Allegro

183

Basso solo

Et re-sur - re-xit, et re-sur - re - xit ter se -

Archi

f

189

cun-dum Scri-ptu - ras.

Et

scen-dit, a-scen-dit in coe - - lum:

scen-dit, a-scen-dit in coe - - lum:

a - scen - dit in coe - - lum:

a - scen-dit

Clt

ti

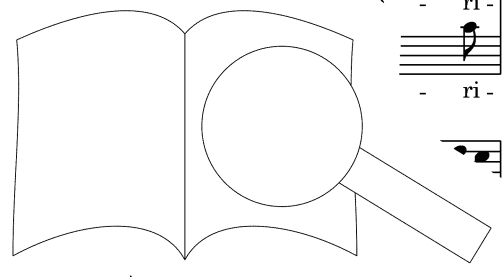


se - det ad dex - te - ram, ad dex - te - ram Pa - - - - tris.
 se - det ad dex - te - ram, ad dex - te - ram Pa - - - - tris.
 se - det ad dex - te - ram, ad dex - te - ram Pa - - - - tris.
 se - det ad dex - te - ram, ad dex - te - ram Pa - - - - tris.

Et i - te - rum ven - tu - rus, ven - tu - rus
 Et i - te - rum ven - tu - rus, ven - tu - rus
 Et i - te - rum ven - tu - rus, ven - tu - rus

tu - rus est in glo - ri - a, cum glo - ri - a
 tu - rus est in glo - ri - a, cum glo - ri - a
 tu - rus est in glo - ri - a, cum glo - ri - a
 tu - rus est in glo - ri - a, cum glo - ri - a

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209

a, ju - di - ca - re, ju - di - ca - - - re
 a, ju - di - ca - re, ju - di - ca - - - re
 a, ju - di - ca - re, ju - di - ca - - - re
 a, *Otoni* ju - di - ca - re, ju - di - ca - - - re

ff *Tutti*

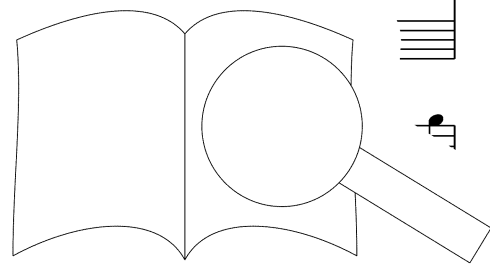
214

vi - vos et mor - tu - os:
 vi - vos et mor - tu - os:
 vi - vos et mor - tu - os: - - jus
 vi - vos et mor - tu - os: e - - gni

218

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

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222

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

226

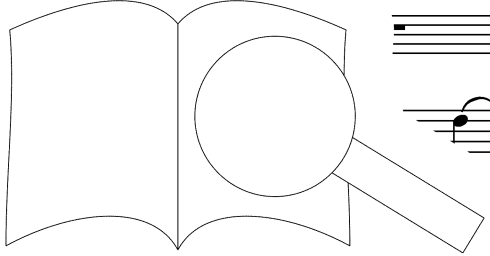
non.
 non.
 non.
 non.

230

Solo
 Et in Sr. Do - mi-num, et vi - vi - fi - can - tem. Solo
 ex Pa-tre

+ Fg

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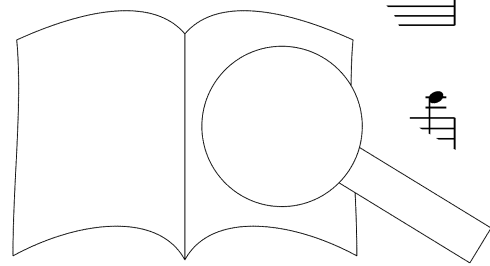


Fi - li - o - que pro - ce - - - - dit. Solo
 Qui cum Pa - tre et Fi - li - o

Solo
 Qui cum Pa - tre et Fi - li - o si - m' -
 si - mul - ad - o - ra - - tur, a ri - fi -

ra - tur, et - ca - - - - tur.
 con - glo - ri - fi - ca -

rest



Timp

247 Tutti

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

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

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

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

ff sf sf sf sf

252

cu - tus est per Pro - phe - tas.

cu - tus est per Pro - phe - tas.

cu - tus est per Pro - phe - tas

cu - tus est per Pro - phe

tr tr tr

256

u - nam san - ctam ca - tho - li - cam et

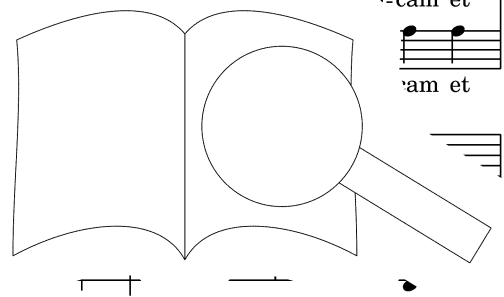
Et u - nam san - ctam ca - tho - li - cam et

Et u -

Et u -

Arch

p



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a - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or u - num ba - ptis - ma in re - mis - si -

a - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or u - num ba - ptis - ma in re - mis - si -

a - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or u - num ba - ptis - ma in re - mis - si -

a - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or u - num ba - ptis - ma in re - mis - si -

o - nem pec - ca - to - rum. Et ex - spe - cto, et

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

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

o - nem pec - ca - to - rum. Et ex - spe - cto ex - spe - cto

Tutti

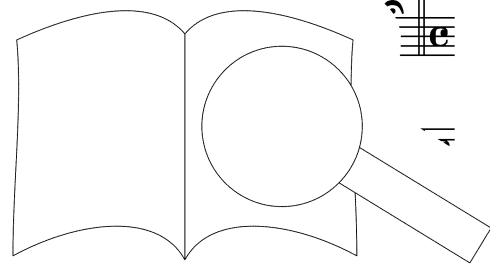
ff re - sur - re - cti - o - nem mor - tu - o - rum.

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

re - cti - o - nem

re - sur - re - cti - o - nem

Al



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Vivace

280

Et vi-tam ven-tu-ri_ sae-cu-li. A - - - - men, a - men, a - men,

Et vi - tam ven - tu - ri_ sae-cu-li.

Ob, Archi

+ Clt

286

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

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

Et vi - tam

A - - -

291

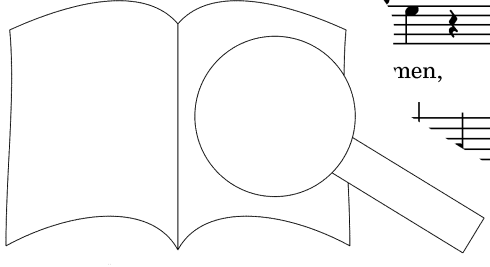
men.

men, a - - - - men.

men, a - men,

vi - tam ven - tu - ri_ sae - c

men,



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Et vi - tam ven - tu - ri_ sae - cu-li. A - - -

Et vi - tam ven - tu - ri_ sae - cu-li. A - - -

Et vi - tam ven - tu - ri_ sae - cu-li. A - - -

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

Tutti

ff

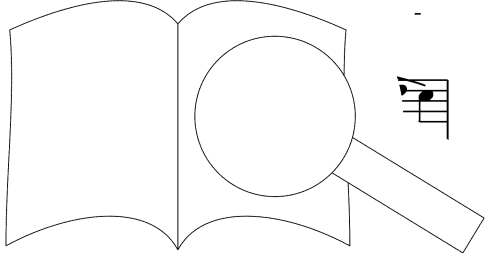
- - - - - men, a - - - men

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

p

tam ven - tu - ri_ sae - cu-li. *ad libitum*

Alto solo



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men.

p men,

p A - - - men,

p A-men, a - - - men, a - - -

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

+ Fg

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

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

men. *cresc.* Et vi - tam ve

men, a - - - men.

cresc.

tam ven -

vi - tam ven

tu - ri - sa

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

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

men, a - - - men a -

vi - tam ven - tu - ri - s

Tutti

326

ff

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

ff

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

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

- - - - - men,

331

Solo

Et vi - tam

Solo

- men,

- - - - - men,

A - - - - - men.

a - men, a - mer

a - men, a

a - mer

a

a -

a -

a -

-

Archi

p

Vc

utti

Solo

Et vi-tam ven-tu-ri_ sae-cu-li. A - - - - - men.

a - - - - - men.

a - - - - - men.

men, a - men,

men, a - men,

men, a - men,

men, a - men,

p

Fg

p

a - me

p

a - men,

p

p

a - men, a - men,

p

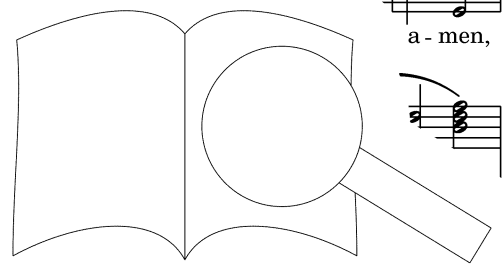
a - - - - - men,

men,

a - men,

Fg

Cor



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353

Four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts are in unison, singing "amen, amen, amen, amen, amen, amen". The piano accompaniment includes a marked *Ob* (Oboe) line. The music is in G major and 4/4 time.

361

Four vocal staves and piano accompaniment. The vocal parts are in unison, singing "amen, amen, amen, amen, amen, amen, amen, amen, amen, amen, amen". The piano accompaniment includes dynamic markings *cresc.* and *ff*. The music is in G major and 4/4 time.

Adagio

Vocal parts for Soprano, Alto, Tenore, and Bass. The vocal parts are in unison, singing "San - ctus, San - ctus, San - ctus, San - ctus, San - ctus". The piano accompaniment includes dynamic markings *sempre p* and *p*. The music is in G major and 4/4 time. A large watermark **PROBE-PARTITUR** is overlaid on the page.

6

San - ctus, San - ctus Do - mi - nus De - us Sa - ba - oth, De - us

San - ctus, San - ctus Do - mi - nus De - us Sa - ba - oth, De - us

San - ctus, San - ctus Do - mi - nus De - us Sa - ba - oth, De - us

San - ctus, San - ctus Do - mi - nus De - us Sa - ba - oth, De - us

9

Sa - ba - oth, San - ctus

Sa - ba - oth, San - ctus

Sa - ba - oth, San - ctus

Sa - ba - oth, San - ctus

Archi

Timp

p

cresc.

13

San - ctus De - us Sa - ba - oth.

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

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

mi - nus, Do - mi - nus De - us

* angl. Notierung: Sopran *des*² statt *cis*² (T. 7-8,1), Tenor *b* statt *ais* (T. 6, 7-8,1), Bass *ges* statt *gis* (T. 7-8,1), *1).* /

Originally notated: soprano *d flat*² (mm. 7-8,1), tenor *b flat* (mm. 6,4-8,1), bass *g flat* (m. 7).

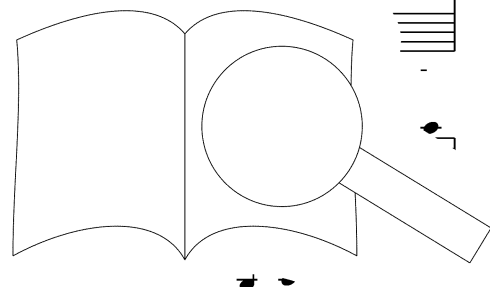
18 Allegro

Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a,
 Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a,
 Ple - ni sunt coe - li et ter - ra, et ter - ra, et ter - ra glo - ri - a tu - a,
 Tutti Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a,

ple - ni sunt coe - li et ter - ra
 ple - ni sunt coe - - - li et a,
 ple - ni sunt coe - li et ter - ra, sunt coe - li et ter - ra glo - ri - a tu - a,
 ple - ni sunt coe - - - - - ri - a tu - a,

24 *p*
 cor li,
ff
p *f*
 Archi

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27

ple - ni sunt coe - - li et

ple - ni sunt coe - - - li,

ple - ni sunt coe - - - - li, ple - ni sunt

ra, ple - ni sunt coe - li et

Tutti

sf sf sf sf ff

30

ter - - ra glo - ri - a tu - a, glo - ri - a tu - a, glo - ri

ple - ni sunt coe - li glo - ri - a tu - a, glo - ri - a tu -

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

ter - ra, coe - li et ter - ra tu - a.

33

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

O - - - - - san - na in - ex -

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37

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

cresc. poco a poco

Fg, Vc + Cb

41

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

Tutti

45

ff
 cel in ex - cel - - - sis.
ff cel sis, in ex - cel - - - sis.
 sis, in e'
 sis, in e'

Benedictus

Allegretto ma non troppo

Soprano *Solo*
Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni,

Alto *Solo*
Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni,

Tenore *Solo*
Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni, be - - ne -

Basso *Solo*
Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni,

Flauti
Oboi
Clarineti
Fagotti
Corni
Trombe
Timpani
Archi, Organo

Vc solo
Bassi

6
be - - ne - di - ctus, ne -

be - - ne - di - ctus, n ctus

di - ctus,

Archi

be

11
di - ctus qui ve

no - mi - ne Do - - mi - ni,

in no - mi - ne Do - - ne -

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

cresc.
f

be - ne - di - ctus qui ve - nit,
 Do - mi - ni, be - ne - di - ctus qui ve - - be - qui ve - nit in
 be - ne - di - ctus qui . di - ctus
 be - ne - di - ctus be - ne - di - ctus qui ve - nit in
 Tutti *p* Be - ne - di - ctus be - ne - di - ctus qui ve - nit,
 Tutti *p* Be - ne nit, be - ne - di - ctus qui ve - nit,
 Tutti *p* ve - nit, be - ne - di - ctus qui ve - nit,
 Tutti qui ve - nit, be - ne



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

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

Ob
 + Archi
 Fg

no - mi - ne Do - mi - ni,
 no - mi - ne Do - mi - ni,
 no - mi - ne Do - mi - ni,
 no - mi - ne Do - mi - ni,

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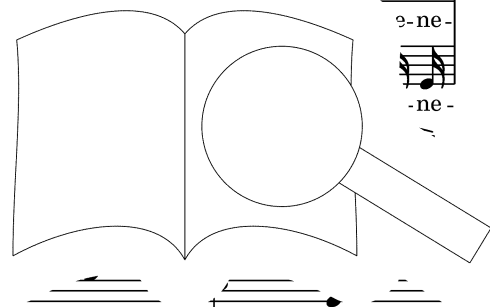
ni, be-ne - di-ctus, be-ne - di-ctus qui ve-nit in no - mi-ne, no - - - mi-ne
 be-ne - di-ctus, be-ne - di-ctus qui ve-nit in no - mi-ne Do - - -
 ni, be-ne - di-ctus. In no - mi-ne, no - - - mi-ne
 be-ne - di-ctus, be-ne - di-ctus qui ve-nit in no - mi-ne, no - - - mi-ne
 be-ne-di-ctus, be-ne-di-ctus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

Tutti

Do - mi - ni,
 - mi - ni,
 Do - mi - ni,
 Do - mi - ni,

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

+ Fl



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

dim. *f* *p*

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

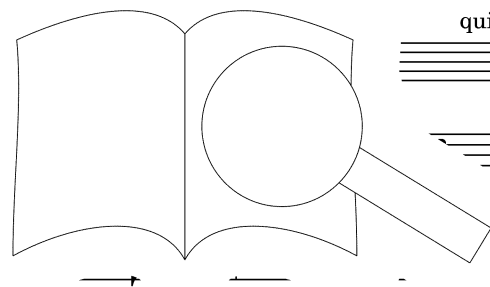
ne -
 di - ctus

Archi

be - - n - - nit in no - mi - ne Do - mi - ni, in no - mi - ne, no - mi - ne
 di - ct qui ve - nit in no - mi - ne Do - mi - ni, qui
 qui
 be - - ne - di - ctus,

cresc. *p*

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

cresc. **Tutti**

nit,
 nit,
 nit,
 nit,

p in no-mi-ne - Do - - ve - nit in no-mi-ne Do - mi-
p in no-mi-ne Γ qui ve - nit in no-mi-ne Do - mi-
p in no - - ni, qui ve - nit in no-mi-ne Do - mi-
p - mi - ni, qui v mi-

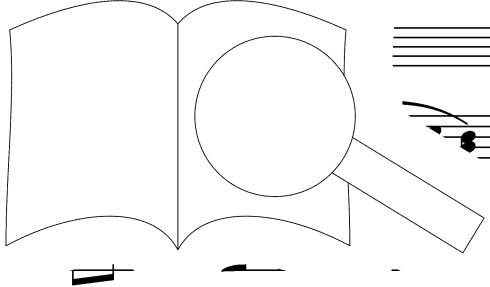
p *f* *imp*



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

qui ve - nit, be-ne-di - ctus mi - ne, no - mi - ne
 qui ve - nit, be-ne-d' qui ve - nit in no - mi - ne
 qui ve - nit, be-ne-d, qui ve - nit in no - mi - ne
 qui ve - nit, qui ve - nit in no - mi - ne
 ve - nit, ai ve - nit,
 ve - nit, qui ve - nit,
 - ctus qui ve - nit,
 ie - di - ctus qui ve - nit,

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

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

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

Do - mi - ni,

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

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

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

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

Ob

-ne - di-ctus, be-ne-

be-ne - di-ctus, be-ne-

ni, be-ne - di-ctus, be-ne-

in ni, mi - ni, be-ne - di-ctus, be-ne-

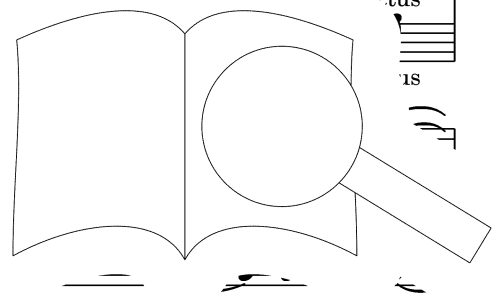
be-ne-di-ctus, be-ne-di-ctus

be-ne-di-ctus, be-ne-di-ctus

ctus

Archi

cresc.



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

ff

cresc. ve - nit, qui ve - - - mi - ne Do - mi-ni,
cresc. ve - nit, no - mi - ne Do - mi-ni,
cresc. ve - nit, ait in no - mi - ne Do - mi-ni, in no - mi - ne
cres ve - nit in no - mi -

Solo

be - ne - di - ctus,

Solo

be - ne -

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

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

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

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

Solo

be - ne - di - ctus, be -

be - ne - di

di - ctus, be - ne - di -

Solo

be

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

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

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

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

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124

Solo *p*

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

Solo *p*

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

Solo *p*

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

Solo *p*

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

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

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

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

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

sempre più p

cr

fin

pp

Allegro

130

Tutti *f*

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

Tutti

O - - - san - na in - ex -

Tutti

Tutti

134

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

cresc. poco a poco

Fg, Vc + Cb

138

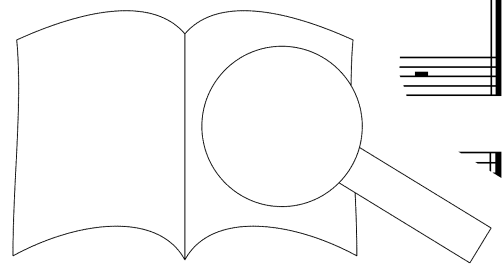
o - - - san - na, o-s
 san-na, o-san - - - na, a in ex -
 - - - na, o-s' o-san-na in ex -
 cel - sis, o-san - na, o-san - - - na, o-san-na in ex -

Tutti

142

ff
 cel sis, in ex - cel - - - sis.
 cel **ff** sis, in ex - cel - - - sis.
 sis,
 sis,

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Agnus Dei

Poco Andante

Soprano
Alto
Tenore
Basso

Flauti
Oboi
Clarineti
Fagotti
Corni
Trombe
Timpani
Archi, Organo

Clt, Fg + Ob, Ottoni, Timp + Archi

Tutti *cresc.* A - gnus
Tutti *cresc.* A - gnus
Tutti *cresc.* A - gnus
Tutti *cresc.* A - gnus

pp *sim.* *cresc.*

4

f De - i, qui tol - lis, qui tol - lis pec - ca - ta mun
f De - i, qui tol - lis, qui tol - lis pec - ca - tr
f De - i, qui tol - lis, qui tol - lis pec
f De - i, qui tol - lis, qui tol - lis pec

Archi

f *p* *p* *p*

Vc + Cb

8

f A - - gnus
f A - - gnus
f gnus
nus

f *sim.*

11

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

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

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

De - i, Archi qui tol - lis,

Va Bassi

p *cresc.* *f*

14

di: mi - se - re - re, mi - se - re

di: mi - se - re - re, mi

di: mi - se - re - re,

mi - se - re - re re,

p *cresc.* *f*

+ Ob, Clt

17

re - re

mi - se-re.

re

bis,

- - bis,

Jo - - bis,

Clt

f *dim.*

+ Archi

mi - se - re - re no - - -

mi - se - re - re no - - -

mi - se - re - re no - - -

mi - se - re - re no - - -

Fg

bis.

bis.

bis.

bis.

cresc.

A

qui tol - lis, qui

qui tol - lis, qui

gnus De - i, qui

gnus De - i,



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

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

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

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

cresc. *f* *Tutti*

- - - ta mun - - - se -

ca - - - ta, pec - ca - - ta mun - - - mi - se -

- - - ta, pec - ca - - - di - - - mi - se -

ca - - - ta, pec - ca - - - mi - se -

cresc. *f* *p* *Archi*

re - re re - re no - - - bis.

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

mi - se - re - re no

mi - se - re - re no

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Solo
Do - na,
Solo
Do - na,
Solo
Do - na,

p
Do - na, do - na
p
Do - na, do - na
p
Do - na, do - na
p
Do - na, do - na

Clt
(pizz.)

40 **Allegro ma non troppo**

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

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

47

no - - bis pa - - - cem,
no - bis pa - - - cem,
do - na no - bis pa - - - cem,
no - bis pa - - - cem,
pa - cem, pa - cem,
pa - cem, pa - cem,
pa - cem, r
pa - cem, c
Archi
resc.

54

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

59

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

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

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

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

65

cem. A - - gnus De - i,

cem. A - - gnus De - i,

cem. A - - gnus De

cem. A - - gnus i,

qui

qui

qui

qui

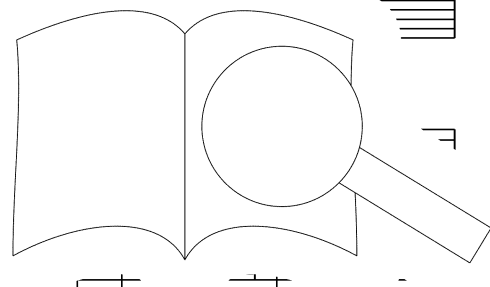
70

tol - lis pec - ca - - - di:

tol - lis pe - - - mun - - - di:

tol - - - ta mun - - - di:

- - - ta mun - -



Musical score for measures 75-78. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "mi-se - re-re, mi-se -". The piano part includes dynamic markings *sf* and *pp*, and the instruction "Archi".

Musical score for measures 79-82. It features four vocal staves and a piano accompaniment. The lyrics are "re-re, mi-se - re-re, mi-se - re - re no -". The piano part includes the instruction "Clt dolce" and a triplet of notes marked with a "3" and "pizz.". A large watermark "PROBE-PARTITUR" is overlaid diagonally across the page.

Musical score for measures 83-86. It features four vocal staves and a piano accompaniment. The lyrics are "do - na, do - na, na, Do - na,". The piano part includes triplet markings with "3" above the notes. A large watermark "PROBE-PARTITUR" is overlaid diagonally across the page.

Solo

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

Solo

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

Solo

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

Solo

pa - - - cem,

Ob

do - na no - cem.

do - na - cem.

pa - - - cem.

pa - - - cem.

p Tutti

pa - - - cem,

p Tutti

pa - - - ce

p Tutti

pa - -

p Tutti

7

Ob

100 *p* Tutti

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

p Tutti

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

p Tutti

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

p Tutti

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

Tutti

cresc. *ff*

107

cem, pa -

cem, pa -

cem, pa -

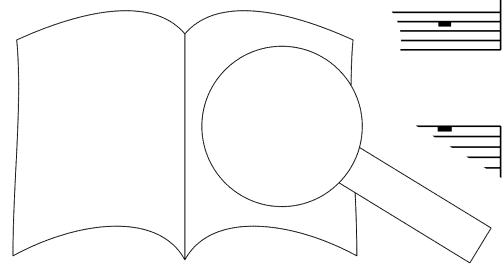
cem, pa -

112

cem,

cem,

cem, pa -



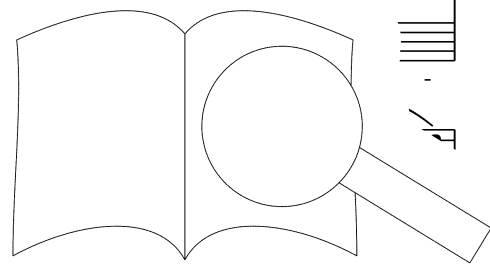
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118 *p* do - na, do - na no - bis pa - cem, pa - cem, *p*
p do - na, do - na no - bis pa - cem, pa - cem, *p*
p do - na, do - na no - bis pa - cem, pa - cem, *p*
 do - na no - bis pa - cem, pa - cem, *p*
 Archi + VI II Archi
p Fg, Cor *sf* *p*

128 *pp* do - na no - bis pa - cem,
pp do - na no - bis pa - cem,
pp do - na no - bis pa - cem,
pp do - na no - bis pa - cem,
pp do - na no - bis pa - cem, Tutti

134 *f* pa -
 pa -
 pa -
 Tutti



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139

p

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

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

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

cem, do - na no - bis

Archi

p Fg, Cor *sf* *p* Fg, Cor *sf* VI II

148

p pa - cem, pa - cem, do - - *pp*

p pa - cem, pa - cem, do - - *pp* bis

p pa - cem, pa - cem, do - - *r* .o - bis

p pa - cem, pa - cem, na no - bis

Archi

p Vc Cb *r* Cb + Cb

154

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

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

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

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

Clc Vi Ob

cem, pa - - - - -

cem, pa - - - - -

cem, pa - - - - -

cem, pa - - - - -

166 Andante con moto, tempo del Kyrie

cem, do - na no - bis pa - cem, pa - - - - - *cresc.*

cem, do - na no - bis pa - cem, pa - - - - - *cresc.*

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

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

Archi

cem, do-na no - bis p r cem, pa - cem.

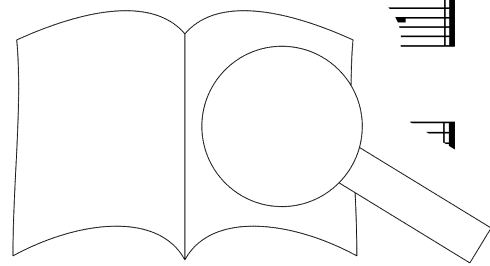
do-na no pa - cem, pa - cem.

cem, do-n m, pa - cem, pa

a - cem, pa - cem,

(pizz.) Cor

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Nachwort

Beethoven hatte seine Karriere in Bonn als Organist an verschiedenen Kirchen begonnen, war sogar offiziell als Hilfsorganist am Kurfürstlichen Hof angestellt und hatte später in Wien bei der Leitfigur der Wiener Kirchenmusiktradition, J. G. Albrechtsberger, Kontrapunkt studiert. Dennoch wandte er sich als Komponist erst spät der Kirchenmusik zu, und sein kirchenmusikalisches Werk ist mit nur zwei Messen recht schmal. Da Religion für ihn grundsätzlich eine große Bedeutung hatte, können sie in gewisser Weise auch als persönliche Bekenntnisse angesehen werden. Obwohl beide Messen Auftragswerke waren – op. 86 hatte Fürst Esterházy zum Namenstag seiner Gattin für September 1807 bestellt –, muss man davon ausgehen, dass ihre Komposition auch ureigensten künstlerischen Interessen entsprang.

Beethoven selbst scheint die C-Dur-Messe sehr geschätzt zu haben. Als er sie am 8. Juni 1808 dem Verlag Breitkopf & Härtel anbot, schrieb er dazu: „Von meiner Meße wie überhaupt von mir selbst sage ich nicht gerne etwas, jedoch glaube ich, daß ich den text behandelt habe, wie er noch wenig behandelt worden.“¹ Vielleicht um dem zögernden Verlag das Werk schmackhafter zu machen, schlug Beethoven vor, es auch mit deutschem Text herauszubringen. Der Verlag ging auf diesen Vorschlag ein und legte Beethoven Ende 1810 einen entsprechenden Text vor. Durch diese Neutextierung und auch wegen einiger anderer Probleme konnte die Messe erst fünf Jahre nach ihrer Entstehung, im Herbst 1812, erscheinen.

Beethovens Reaktion auf den deutschen Text belegt, wie intensiv er sich mit der liturgischen Textvorlage beschäftigt hatte und welche Ausdrucksvorstellungen er z. B. mit dem Text des Kyrie und des Gloria verband:

die Uebersetzung zum gloria scheint mir gut zu paßen zum Kyrie nicht so gut obwohl der Anfang „tief im Staub anbeten wir“ sehr gut paßt, so scheint mir doch bey manchen Ausdrücken wie „ew'gen Weltenherrscher“ „Allgewaltigen“ Mehr zum gloria tauglich. der allgemeine charakter [...] in dem Kyrie ist innige Ergebung [...] ohne deswegen Traurig zu seyn, sanftheit liegt dem Ganzen zu Grunde, [...] obwohlen „eleison erbarme dich unser“ – so ist doch heiterkeit im Ganzen, [...] das Kyrie Eleison ist gleichfalls die Introduktion zur ganzen Messe, bey so starken ausdrücken würde wenig übrig bleiben für da, wo sie wirklich stark seyn Müßen.²

So zeichnet denn auch der Anfang des Kyrie mit seiner langsam immer höher steigenden Melodie ein zu Gott emporsteigendes Flehen nach. Auch in den anderen Messteilen sind immer wieder musikalische Symbole zu entdecken, die weit über die gängigen auf- oder absteigenden Skalen bei Textstellen wie „descendit – ascendit“ u. ä. hinausgehen, etwa der Beginn des Agnus Dei, dessen Akkordfolgen zusammen mit der Tonart c-Moll gewissermaßen ein Beethoven'scher Topos sind für Leid und Tod und so Christus als Opferlamm herausstellen. Die C-Dur-Messe ist so gesehen in der Entwicklungsgeschichte der Kirchenmusik ein ausgesprochen modernes, zukunftsweisendes Werk.

Berlin, im Juni 2010

Ernst Herttrich

Postscript

Beethoven had begun his career in Bonn as organist at various churches and was even officially employed as assistant organist at the electoral court. He later studied counterpoint in Vienna with the leading figure of Viennese church music tradition, J. G. Albrechtsberger. Nevertheless, as a composer, he only turned to church music late and his output in this area is decidedly modest with only two masses. Religion basically meant a great deal to Beethoven and so, we can safely say that they also, to a certain extent, represent personal declarations of faith. Although both settings were commissioned – Prince Esterházy commissioned him to compose op. 86 for the name day of his wife in September 1807 – we must assume that their composition also sprang from Beethoven's innermost artistic interests.

Beethoven himself seems to have held the Mass in C in high regard. When he sent the work to the publisher Breitkopf & Härtel on 8 June 1808 he wrote the comment: "I do not like to talk about my mass or, generally, about myself, but I believe that I have treated the text as it has seldom been treated before."¹ Perhaps to make it palatable to the publisher Breitkopf & Härtel, Beethoven had, at his own suggestion, proposed publishing it with German text as well. The publisher agreed with the suggestion and at the end of 1810 furnished him with an appropriate text. On account of the new text and several other problems the Mass was first published five years after it was composed, in autumn 1812.

Beethoven's reaction to the German text shows how intensely he immersed himself in the text and which ideas for expression he associated, for example, with the text of the Kyrie and the Gloria:

The translation of the Gloria seems to fit well for me, but to the Kyrie not so well, although the beginning "deep in dust we worship" fits very well; yet it seems to me in some expressions such as "eternal ruler of the world" "omnipotent" are more suitable for the Gloria. The general character [...] in the Kyrie is heartfelt resignation [...] without, however, being sad, gentleness is the basis of the whole work, [...] although "eleison have mercy upon us" – yet there is cheerfulness in the whole. [...]. The Kyrie Eleison is likewise the introduction to the whole mass, with such strong expressions little remains over for the places where they must really be strong.²

Thus, the opening of the Kyrie portrays in its slow, constantly rising melody, a plea rising aloft to God. In the other sections of the mass, musical symbols can also be repeatedly found which go far beyond the usual ascending or descending scales at passages in the text such as "ascendit – descendit," etc.; an example of this is at the beginning of the Agnus Dei, whose sequences of chords, coupled with the key of C minor, are to a certain extent a traditional Beethovenian theme for passion and death and thus emphasize Christ as the sacrificial lamb. The Mass in C is thus regarded as a markedly modern, forward-looking work in the history of the development of church music.

Berlin, June 2010

Ernst Herttrich

Translation: Elizabeth Robinson

¹ L. v. Beethoven. *Briefwechsel Gesamtausgabe*, hg. von Sieghard Brandenburg (BGA), Bd. 1–7, München 1996–1998; hier Bd. 2, Nr. 484.

² BGA 2, Nr. 327.

¹ L. v. Beethoven. *Briefwechsel Gesamtausgabe*, edited by Sieghard Brandenburg (BGA), vols. 1–7, Munich, 1996–1998; here vol. 2, no. 484.

² BGA 2, no. 327.