

Luigi

CHERUBINI

Messe solennelle in d

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

herausgegeben von / edited by
Wolfgang Hochstein

Urtext

Klavierauszug / Vocal score
Claus-Dieter Ludwig



Carus 27.903/03

Inhalt / Contents

Vorwort	III
Foreword	V

Kyrie

1. Kyrie eleison (Soli SATB, Coro)	1
--	---

Gloria

2. Gloria in excelcis Deo (Coro)	32
3. Gratias agimus tibi (Soli STB)	51
4. Qui tollis (Coro)	59
5. Quoniam tu solus sanctus (Soli SATB)	71
6. Cum Sancto Spiritu (Coro)	80

Credo

7. Credo in unum Deum (Coro)	94
8. Et incarnatus est (Soli SSATTB, Coro)	104
9. Et resurrexit (Coro)	115
10. Et in Spiritum Sanctum (Soli SATB)	120
11. Amen (Coro)	126

Sanctus

12. Sanctus (Coro)	136
13. Benedictus (Soli SATB)	142

Agnus Dei

14. Agnus Dei (Soli SATB, Coro)	149
15. Dona nobis pacem (Soli SATB, Coro)	157



Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 27.903), Klavierauszug (Carus 27.903/03),
Chorpartitur (Carus 27.903/05), komplettes Orchestermaterial leihweise (27.903/19).

↓ Digitale Ausgaben sind erhältlich: www.carus-verlag.com/2790300

Diese Werk ist mit dem *Kammerchor Stuttgart* unter der Leitung von Frieder Bernius auf CD
eingespielt (Carus 83.512) und auf allen gängigen Streaming-Plattformen erhältlich.

The following performance material is available:
full score (Carus 27.903), vocal score (Carus 27.903/03),
choral score (Carus 27.903/05), complete orchestral material for rental (27.903/19).

↓ Digital editions for this work are listed at www.carus-verlag.com/2790300

Available on CD with *Kammerchor Stuttgart*, conducted by Frieder Bernius (Carus 83.512)
and on all common streaming platforms.

Am 14. September 1760 in Florenz geboren, trat Luigi Cherubini schon im Alter von 13 Jahren mit ersten Kompositionen in seiner Heimatstadt hervor. Bis 1784 entstanden zahlreiche Werke unterschiedlicher Gattungen, und nach anschließenden Aufenthalten in Paris, London und wieder in Italien ließ sich der Komponist 1788 in Paris nieder. In einer ungemein bewegten Zeit, die durch Revolution und Schreckensherrschaft, Konsulat, Kaiserreich, Restauration und Julirevolution geprägt war, wuchs Cherubini zur dominierenden Persönlichkeit des französischen Musiklebens heran – und zwar sowohl durch seine Kompositionen als auch durch sein Wirken als Professor am Konservatorium und ab 1822 als dessen Direktor. Diese Aufgabe erfüllte Cherubini mit Leidenschaft und Akribie bis in sein Todesjahr; er starb am 15. März 1842 in Paris.¹

Der Wechsel der politischen Systeme war nicht ohne Auswirkungen auf die Karriere des Komponisten geblieben, zumal auch sein Verhältnis zu Napoleon, der 1799 als Erster Konsul die Macht übernommen hatte und sich fünf Jahre später zum Kaiser krönte, durch gegenseitige Abneigung geprägt war. Daher setzte Cherubini einige Hoffnungen auf ein Angebot von Fürst Nikolaus II. Esterházy, der ihn 1810 während eines Aufenthalts in Paris besuchte und ihn in der Nachfolge des verstorbenen Joseph Haydn als Kapellmeister an seinem Hof in Eisenstadt verpflichten wollte. Das Engagement kam jedoch nicht zustande, da Esterházy in finanzielle Schwierigkeiten geraten war.² Stattdessen blieb Cherubini in Paris, wo er 1816 – inzwischen regierte Ludwig XVIII. – zum „Surintendant de la musique du roi“ aufrückte.

Die hier vorgelegte *Messe solennelle in d-Moll* geht zum allergrößten Teil auf das Jahr 1811 zurück: Nach dem Werkverzeichnis von Bottée de Toulmon, das auf Cherubinis eigenhändigem Katalog beruht, hat der Komponist Ende März des Jahres mit der Arbeit begonnen und die Messe nach gut sechs Monaten am 7. Oktober abgeschlossen.³ Cherubini hat die Messe zwar ohne konkreten Auftrag komponiert; dennoch lag es ohne jeden Zweifel in seiner Absicht, dem erhofften neuen Dienstherrn Nikolaus II. Esterházy mit einer monumentalen Komposition

zu imponieren und sich zugleich der Haydn-Nachfolge als würdig zu erweisen.⁴

In der Tat gehört die „Missa a 4 voci con strumenti“ – so der schlichte Originaltitel – zu den umfangreichsten jemals komponierten Vertonungen des Messordinariums; sie ist etwa so lang wie Beethovens *Missa solemnis*, und allein das Gloria besteht aus annähernd 900 Takten. Mit derartigen Dimensionen hätte das Werk sämtliche Vorgaben gesprengt, an die sich Joseph Haydn in seinen für Eisenstadt komponierten Messenkompositionen zu halten hatte. Dieser Aspekt war für Cherubini aber sicherlich von untergeordneter Bedeutung, denn es dürfte ihm primär um eine Demonstration seines Könnens gegangen sein. Gleichzeitig vermochte er den Beweis zu erbringen, dass diese hohe Kunst sich durchaus in den Dienst einer würdevollen Interpretation der liturgischen Texte stellen kann. Aus der Urschrift der Messe geht übrigens hervor, dass der Komponist zunächst auch eine Mitwirkung der Orgel vorgesehen hatte.

Nachdem Cherubini im Jahre 1816 mit seiner Ernennung zum Surintendant der Chapelle royale die Verpflichtung zur regelmäßigen Produktion von Kirchenmusik übernommen hatte, bot sich ihm zunächst keine Gelegenheit zur Gesamtaufführung seiner großen Messe. Denn vollständige Vertonungen des Messordinariums wurden seinerzeit in Frankreich nur bei herausragenden Gelegenheiten dargeboten, beispielsweise bei den Krönungen von Napoleon (1769–1821) oder Karl X (1757–1836).⁵ Die Musik im gewöhnlichen Sonntagsgottesdienst hingegen war auf die Dauer beschränkt, die der Priester zur stillen Rezitation der Messentexte benötigte (also kaum mehr als 20–25 Minuten), und es war üblich geworden, während eines solchen Gottesdienstes entweder nur einen längeren Ordinariumssatz oder eine Kombination mehrerer kürzerer Stücke aufzuführen – ohne Rücksicht darauf, ob oder inwieweit die vertonten Texte mit dem Ablauf der Liturgie übereinstimmten.⁶ Auch solche Zusammenstellungen disparater Nummern wurden als eine musikalische „Messe“ bezeichnet,⁷ und im Rahmen dieser Möglichkeiten konnte

¹ Literaturauswahl zur Biographie: Ludwig Schemann, *Cherubini*, Berlin und Leipzig 1925, hier bes. Teil I, S. 5–210; Wolfgang Hochstein, Artikel „Cherubini, (Maria) Luigi (Carlo Zenobio Salvatore)“, in: *MGG* 2, Personenteil Bd. 4, Kassel und Stuttgart 2000, Sp. 853–911, bes. Sp. 853–863; Oliver Schwarz-Roosmann, *Luigi Cherubini und seine Kirchenmusik*, Köln 2006, hier bes. Teil 1, S. 11–64.

² Näheres bei Marko Motnik, „‘nous sommes donc l'un à l'autre'. Luigi Cherubinis Kirchenkompositionen für Nikolaus II. Esterházy und die gescheiterten Verhandlungen um die Nachfolge Haydns“, in: *Luigi Cherubini. Vielzitiert, bewundert, unbekannt. Kongressbericht Weimar 2010*, hg. von Helen Geyer und Michael Pauser, Sinzig 2016, S. 63–85.

³ „Une MESSE en ré, à 4 voix, à grand orchestre, commencée vers la fin de mars et terminée le 7 octobre.“ Bottée de Toulmon, *Notice des manuscrits autographes de la musique composée par feu M.-L.-C.-Z.-S. Cherubini*, Paris 1843, S. 18, Nr. 155. Gemäß diesem Verzeichnis wird die Messe auch unter der Werknummer CV 155 geführt.

⁴ Aus einer Briefnotiz Cherubinis aus dem Jahr 1813 geht hervor, dass der Komponist vorgehabt hatte, das neue Werk bei seiner Ankunft in Eisenstadt dem Fürsten als Huldigungsgabe zu überreichen; vgl. Motnik, „‘nous sommes donc l'un à l'autre'“ (wie Anm. 2), S. 78 mit Anm. 65.

⁵ Vgl. Jean Mongrédien, *La Musique en France des Lumières au Romantisme 1789–1830*, Paris 1986, S. 165f.

⁶ „Le service ordinaire de la chapelle des rois Louis VXIII et Charles X consistait en une messe basse, pendant laquelle les musiciens chantaient différents morceaux dont la durée ne devait pas être plus longue que la messe dite par le prêtre.“ [Der gewöhnliche Gottesdienst der Kapelle unter den Königen Ludwig VXIII. und Karl X. bestand aus einer stillen Messe, während derer die Musiker verschiedene Stücke aufführten, deren Dauer nicht länger sein durfte als die vom Priester gesprochene Messe.] François-Joseph Fétis, *Biographie universelle des musiciens et bibliographie générale de la musique*, Bd. 2, Paris 1861, S. 270 (im Artikel „Cherubini“).

⁷ „Le titre de messe [...] était une sorte de terme générique qui pouvait s'appliquer indifféremment à toute pièce de musique religieuse.“ [Die Bezeichnung als ‚Messe‘ war eine Art Oberbegriff geworden, der unterschiedslos auf jedes Stück geistlicher Musik angewendet werden konnte.] Mongrédien, *La Musique en France* (wie Anm. 6), S. 165.

Cherubini zumindest einzelne Teile seiner d-Moll-Messe zum Einsatz bringen. So tauchen einige ihrer Sätze in jenen Partituren auf, die der Komponist eigenhändig zusammengestellt und ab 1816 für den Gebrauch der königlichen Kapelle bestimmt hat. Wegen der zeitlichen Limitierung und anderer Beschränkungen hat Cherubini die Stücke dabei aber mehr oder weniger stark bearbeitet. Beispielsweise hat er in einer dieser Zusammenstellungen nur die ersten Abschnitte aus dem Kyrie der d-Moll-Messe verwendet (bis einschließlich „Christe eleison“) und daran anstelle der Fuge ein neues, kürzeres Kyrie II sowie sein Pater noster angehängt; und bei der Wiederverwertung anderer Messensätze hat er unter anderem auf Trompeten und Pauken verzichtet. Regelmäßiger Aufführungsort dieser Musiken war die Kapelle im Tuileries-Palast, der damaligen Residenz der französischen Könige.⁸

Trotz der Praxis solcher „Pasticcio-Messen“ scheint es in Cherubinis Amtszeit bei der Chapelle royale doch mindestens eine vollständige Aufführung seiner d-Moll-Messe gegeben zu haben. Dies jedenfalls belegt der folgende Bericht des Cherubini-Schülers Louis Schlösser über die Christmesse des Jahres 1824:

„Die bewunderungswürdigen Aufführungen von Kirchenmusiken, welche an hohen Festtagen in der Tuilerieskapelle stattfanden, zähle ich zu den bedeutendsten Erinnerungen meines Aufenthalts in Paris. [...] Es war am 24. December, die Glocken schlugen die elfte Stunde des Nachts, als Cherubini mich in meiner Wohnung zur Mitternachtsmesse im Wagen abholte. Zu dieser Kirchenfeier war seine D-moll-Messe bestimmt, er selbst dirigierte sein Werk.“⁹

Entgegen der sonstigen Gewohnheit, nach der die gottesdienstlichen Aufführungen vom Musikdirektor Charles-Henri Plantade und nicht von einem der Surintendants geleitet wurden, hat Cherubini diesmal selbst dirigiert. Das dürfte mit dem besonderen Anlass des Weihnachtsfestes zusammengehangen haben, und aus demselben Grund könnte tatsächlich die gesamte Messe erklungen sein.¹⁰ Zugehöriges Aufführungsmaterial ist leider nicht mehr nachzuweisen; ebenso wie die Stimmen zu den „Pasticcio-Messen“ ist es vermutlich im Zuge der Julirevolution und der Auflösung der Chapelle royale im Jahr 1830 verloren gegangen.

⁸ Anschauliche Eindrücke von Ablauf, Besetzung und musikalischer Qualität der damaligen Gottesdienste in der Tuileries-Kapelle liefert Louis Spohr in seiner *Selbstbiographie*, Bd. 2, Kassel 1861, S. 131–134 (in: *Vierter Brief*, Paris, 12. Januar 1821). Das Palais des Tuileries wurde 1871 von den Pariser Kommunarden in Brand gesetzt und später abgerissen.

⁹ Louis Schlösser, „Eine Mitternachtsmesse unter Cherubini's Leitung“, in: *Euterpe. Eine Musik-Zeitschrift*, 40. Jg. 1881, Nr. 10, S. 166–170, Zitate S. 167 und 168. Der Bericht geht auch auf einige musikalische Merkmale des Werkes ein.

¹⁰ Da Schlösser seine Darstellung weit mehr als 50 Jahre nach dem Ereignis publiziert hat, mag man zumindest die Frage stellen, ob er sich wirklich an alle Einzelheiten einschließlich der Vollständigkeit der Messteile erinnern konnte; seine Beschreibungen dürften nicht allein auf dem Gedächtnis beruhen, sondern auch auf der gedruckten Partitur. Vgl. Wolfgang Hochstein, „Zum liturgischen Gebrauch der Messen von Luigi Cherubini“, in: *Cherubiniana* 8/9 (2020/21), S. 25–34, bes. S. 30.

Mit großer Wahrscheinlichkeit hatte Cherubinis Messe zu Weihnachten 1824 jene Gestalt gefunden, die als Vorlage für den Erstdruck der Partitur dienen konnte. Die Ausgabe ist 1825 als „Deuxième Messe solennelle“ im Selbstverlag erschienen. Gegenüber der handschriftlichen Version von 1811 hatte es mehrere Änderungen gegeben, darunter einen neuen Schluss für den Satz „Et resurrexit“ und einige Umarbeitungen im „Amen“-Finale aus dem Credo; diese Modifikationen gehen bereits auf die Zeit um 1816 zurück, als Cherubini sein Credo innerhalb einer der „Pasticcio-Messen“ verwertet hat. Bemerkenswert ist ferner der Umstand, dass das Sanctus eine andere Einleitung erhalten hat – nämlich jene, die in einem Manuskript des Jahres 1822 vorliegt, während Cherubini die ursprüngliche Einleitung in bearbeiteter und transponierter Form bereits 1816 für seine Messe in Es verwendet hatte. Auch wenn die Erstausgabe den endgültigen Willen des Komponisten zu dokumentieren scheint, ist ihr – abgesehen von ein paar Druckfehlern und einigen fragwürdigen Entscheidungen bei der Wiedergabe von Vortragszeichen – ein Irrtum unterlaufen, der in der bisherigen Literatur offenbar erst einmal zur Kenntnis genommen, aber in seiner Ursache nicht verstanden worden ist: der Verzicht auf die viertaktige Coda, die dem „Hosanna“ bei seiner Wiederholung nach dem Benedictus anzuhängen ist. Die vorliegende Edition stellt diesen Fehler erstmals richtig.

Cherubinis Tonsprache ist von einer edlen Haltung geprägt, die sie auf äußeren Prunk und bloßes Virtuositentum verzichten lässt. Unbestritten ist ihre außerordentliche kompositorische Qualität. Diese äußert sich in der meisterhaften Beherrschung polyphoner Satztechniken ebenso wie in formaler Gestaltungskraft und einer mit hoher Instrumentationskunst gepaarten symphonischen Orchesterbehandlung. Ein tiefes Eingehen auf den Textgehalt tritt vielfach hervor. Vorbildlos individuell ist die zweite Hälfte des Satzes „Et incarnatus“: Durch den Gebrauch rhythmischer Ostinati, die einen unglaublich langen Orgelpunkt der Singstimmen und Klarinetten umranken und im Verlauf zu harmonischer Intensivierung führen, erhält die Kreuzigungs- und Sterbeszene eine nicht martialische, wohl aber latente Unerbittlichkeit. Demgegenüber gehört es durchaus zu den Konventionen der Messenvertonung, dass der Komponist die Trompeten und Pausen erst zum festlichen Gloria hat einsetzen lassen und dass das „Et resurrexit“ aus dem Credo mit einer Fanfare beginnt. Das Sanctus besitzt einen majestätischen Gestus, das anschließende „Hosanna“ erhält einen bemerkenswerten Schwung durch die Hemiolen ab Takt 48, und die Gegenüberstellung von Einzelstimme und Solistenensemble ist eine spezifische Eigenart des Benedictus. Nach friedvollem, geradezu lieblichem Beginn steigert sich das Agnus Dei durch rhythmische Verdichtung und anwachsende Dynamik.

Geesthacht/Elbe, Februar 2024

Wolfgang Hochstein

Foreword

Born in Florence on 14 September 1760, Luigi Cherubini already attracted attention in his home city with his first compositions at the age of 13. By 1784, he had composed numerous works in various genres, and after a succession of stays in Paris, London and back in Italy, the composer settled in Paris in 1788. In an extremely turbulent period characterized by revolution and the Reign of Terror, the Consulate, the Empire, the Restoration and the July Revolution, Cherubini grew to become the dominant personality in French musical life – both through his compositions and through his work as a professor at the Conservatoire and, from 1822 onwards, as its director. Cherubini fulfilled this task with passion and meticulousness until the year of his death; he died in Paris on 15 March 1842.¹

The change in political systems was not without consequences for the composer's career, particularly as his relationship with Napoleon, who had taken power as First Consul in 1799 and was crowned Emperor five years later, was clouded by mutual dislike. Cherubini therefore pinned his hopes on an offer from Prince Nikolaus II Esterházy, who visited him during a stay in Paris in 1810 and wanted to engage him as Kapellmeister at his court in Eisenstadt as the successor to the deceased Joseph Haydn. The appointment did not materialize as Esterházy had run into financial difficulties.² Instead, Cherubini remained in Paris, where – now under the reign of Louis XVIII – he was promoted to “Surintendant de la musique du roi” in 1816.

The *Messe solennelle in D minor* presented here dates back for the most part to 1811: according to Bottée de Toulmon's catalog of works, which is based on Cherubini's own catalog, the composer began work at the end of March of that year and completed the mass after a little more than six months on 7 October.³ Although Cherubini composed the mass without a specific commission, it was undoubtedly his intention to impress his hoped-for new employer Nikolaus II. Esterházy with a monumental composition and at the same time prove himself worthy of Haydn's succession.⁴

In fact, the “Missa a 4 voci con strumenti” – thus the unpretentious original title – is one of the most extensive settings of the ordinary of the Mass ever composed; it is approximately as long as Beethoven's *Missa solennis*, and the Gloria alone consists of almost 900 bars. With such dimensions, the work would have exceeded all the limitations that Joseph Haydn was compelled to adhere to in his mass compositions for Eisenstadt. However, this aspect was certainly of secondary importance to Cherubini, as he was probably primarily interested in demonstrating his skills. At the same time, he was able to prove that this exalted art could certainly be put at the service of a dignified interpretation of the liturgical texts. Incidentally, it is clear from the original copy of the mass that Cherubini had initially also intended to include an organ.

After Cherubini's appointment as Surintendant of the Chapelle royale in 1816, which obliged him to regularly produce sacred music, he initially had no opportunity to perform his great mass in its entirety. At the time, complete settings of the ordinary of the Mass were only performed in France on special occasions, for example at the coronations of Napoleon (1804) or Charles X (1825).⁵ Music in ordinary Sunday services, on the other hand, was limited to the time required by the priest for the silent recitation of the Mass texts (i.e., barely more than 20–25 minutes), and it had become customary to perform either just one longer ordinary movement or a combination of several shorter pieces during such a service – regardless of whether, or to what extent, the texts set to music corresponded with the course of the liturgy.⁶ Such combinations of disparate numbers were also referred to as a musical “mass,”⁷ and within the scope of these opportunities, Cherubini was able to deploy at least individual sections of his D minor Mass. Thus, several of its movements are found in the scores compiled by the composer himself, and which were intended for use by the royal chapel from 1816 onwards. However, time constraints and other restrictions caused Cherubini to edit these pieces to a greater or lesser extent. For example, in one of these compilations he only used the first sections of the Kyrie from the D minor Mass (up to and including “Christe eleison”) and added a new, shorter Kyrie II and his Pater noster in place of the fugue; and when reusing other movements from the Mass, he omitted trumpets and timpani, among other things. The

¹ Selected literature on the biography: Ludwig Schemann, *Cherubini*, Berlin and Leipzig, 1925, here especially Part I (pp. 5–210); Wolfgang Hochstein, article “Cherubini, (Maria) Luigi (Carlo Zenobio Salvatore),” in: *MGG2*, biographical section vol. 4, Kassel and Stuttgart, 2000, col. 853–911, especially col. 853–863; Oliver Schwarz-Roosmann, *Luigi Cherubini und seine Kirchenmusik*, Cologne, 2006, here especially Part 1 (pp. 11–64).

² For more details, see Marko Motnik, “‘nous sommes donc l'un à l'autre'. Luigi Cherubini's Kirchenkompositionen für Nikolaus II. Esterházy und die gescheiterten Verhandlungen um die Nachfolge Haydns,” in: *Luigi Cherubini. Vielzitiert, bewundert, unbekannt. Kongressbericht Weimar 2010*, ed. by Helen Geyer and Michael Pauser, Sinzig, 2016, pp. 63–85.

³ “Une MESSE en ré, à 4 voix, à grand orchestre, commencée vers la fin de mars et terminée le 7 octobre.” Bottée de Toulmon, *Notice des manuscrits autographes de la musique composée par feu M.-L.-C.-Z.-S. Cherubini*, Paris, 1843, p. 18, no. 155. According to this index, the mass is also listed under the work number CV 155.

⁴ A note written by Cherubini in 1813 reveals that the composer had intended to present the new work to the prince as a gift of homage on his arrival in Eisenstadt; see Motnik, “nous sommes donc l'un à l'autre” (see footnote 2), p. 78 with footnote 65.

⁵ Cf. Jean Mongrédien, *La Musique en France des Lumières au Romantisme 1789–1830*, Paris, 1986, pp. 165ff.

⁶ “Le service ordinaire de la chapelle des rois Louis V XIII et Charles X consistait en une messe basse, pendant laquelle les musiciens chantaient différents morceaux dont la durée ne devait pas être plus longue que la messe dite par le prêtre.” [The usual service of the chapel under the kings Louis V XIII and Charles X consisted of a silent mass during which the musicians performed various pieces whose duration could not be longer than the mass said by the priest]. François-Joseph Fétis, *Biographie universelle des musiciens et bibliographie générale de la musique*, vol. 2, Paris, 1861, p. 270 (in the article “Cherubini”).

⁷ “Le titre de messe [...] était une sorte de terme générique qui pouvait s'appliquer indifféremment à toute pièce de musique religieuse.” [The term ‘mass’ had become a kind of generic term that could be applied indiscriminately to any piece of sacred music]. Mongrédien, *La Musique en France* (see footnote 6), p. 165.

regular performance venue for this music was the chapel in the Tuileries Palace, the residence of the French kings at the time.⁸

Despite the practice of such “pasticcio masses,” there seems to have been at least one complete performance of his Mass in D minor during Cherubini’s tenure at the Chapelle royale. This, at any rate, is substantiated by the following report written by Cherubini’s pupil Louis Schlösser about the Christmas Mass of 1824:

“The admirable performances of church music that took place on high feast days in the Tuileries Chapel are among the most significant memories of my stay in Paris. [...] It was on 24 December, the bells struck the eleventh hour of the night, when Cherubini picked me up at my apartment in his carriage for midnight mass. His D minor Mass was to be performed at this church service, and he himself conducted his work.”⁹

Contrary to the usual custom, according to which the church service performances were conducted by the music director Charles-Henri Plantade and not by one of the surintendants, Cherubini himself conducted that evening. This was probably related to the special occasion of Christmas, and for the same reason the entire mass may indeed have been performed. Unfortunately, there is no longer any evidence of the relevant performance material; like the parts for the “pasticcio masses,” it was presumably lost in the course of the July Revolution and the dissolution of the Chapelle royale in 1830.

It is highly probable that, at Christmas 1824, Cherubini’s mass had found the form that could serve as a model for the first printing of the score. The edition was self-published in 1825 as the “Deuxième Messe solennelle.” Compared to the handwritten version of 1811, there were several changes, including a new ending for the movement “Et resurrexit” and some reworkings in the “Amen” finale of the Credo; these modifications date back to around 1816, when Cherubini used his Credo as part of one of the “pasticcio masses.” It is also noteworthy that the Sanctus was given a different introduction – namely the one found in a manuscript from 1822, since Cherubini had already used the original introduction in an edited and transposed form for his Mass in E flat in 1816. Even if the first edition seems to document the composer’s final intention, it contains – apart from a few printing errors and some questionable decisions in the reproduction of performance markings – an error which has apparently been commented in literature up to now but not understood as to its cause: the omission of the four-bar coda, which is to be added to the “Hosanna” when it is repeated after the Benedictus. The present edition corrects this error for the first time.

Cherubini’s musical language is characterized by a distinguished attitude that allows it to dispense with superficial pomp and mere virtuosity. Its extraordinary compositional quality is undisputed. This is expressed in the superlative command of polyphonic compositional techniques as well as in the formal creative power and a symphonic orchestral treatment coupled with masterful orchestration. A deep understanding of the liturgical texts is also unmistakably evident. The second half of the movement “Et incarnatus” is of unprecedented individuality: the use of rhythmic ostinati, weaving around an incredibly long organ point in the voices and clarinets and leading to ever increasing harmonic intensification, lends the crucifixion and death scene a non-martial but nevertheless latent inexorability. On the other hand, the fact that the composer did not introduce the trumpets and timpani until the festive Gloria, that the “Et resurrexit” from the Credo begins with a fanfare, is indeed customary in settings of the mass. The Sanctus opens with a majestic gesture, the subsequent “Hosanna” is given a remarkable impetus by the hemiolas from measure 48 onwards, and the ‘responsorial’ juxtaposition of individual voices and soloist ensemble is a specific characteristic of the Benedictus. After a tranquil – indeed mellifluous – beginning, the increasing rhythmic density and heightened dynamics serve to amplify the intensity of the Agnus Dei.

Geesthacht/Elbe, February 2024 Wolfgang Hochstein

Translation: Gudrun and David Kosviner

⁸ Louis Spohr provides vivid impressions of the sequence, instrumentation and musical quality of the services in the Tuileries Chapel at the time in his *Selbstbiographie*, vol. 2, Kassel, 1861, pp. 131–134 (in: *Vierter Brief*, Paris, 12 January 1821). The Palais des Tuileries was set on fire by the Paris Communards in 1871 and later demolished.

⁹ Louis Schlösser, “Eine Mitternachtsmesse unter Cherubini’s Leitung”, in: *Euterpe. Eine Musik-Zeitschrift*, vol. 40 of 1881, no. 10, pp. 166–170, citations pp. 167 and 168. The report also deals with some of the musical characteristics of the work.

Messe solennelle in d

Luigi Cherubini

1760–1842

1. Kyrie eleison (Soli SATB, Coro)

Klavierauszug: Claus-Dieter Ludwig (*1952)

Larghetto (♩ = 60)

Archi

2 Fl
2 Ob
2 Fg
2 Cor
Archi

pp

5 + Fl, Ob, Fg, Cor

VI II, Va

V

pp

10 m.s. m m m.s.

Vc

+ Fl, Ob

m.d.

Vc pizz.

Fg

Vc, Cb

17 Fg, Archi

- Fg

Fl, Ob

Archi

pp

p

Fg

Vc, Cb

Aufführungsdauer/Duration: ca. 75 min.

© 2025 by Carus-Verlag, Stuttgart – 1. Auflage / 1st Printing – Carus 27.903/03

Any unauthorized reproduction is prohibited by law. / All rights reserved / Printed in Germany

www.carus-verlag.com / info@carus-verlag.com / Carus-Verlag, Sielmingen Str. 51, 70771 Lf.-Echterdingen, Germany

Urtext

edited by

Wolfgang Hochstein

21 Tutti sotto voce

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

Tutti sotto voce

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

Tutti sotto voce

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

Tutti sotto voce

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

Tutti *pp* Archi

26

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

pp

pp

pp

pp

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

Ky - ri -

Archi

VII m.s.

VIII, Va (m.d.)

m.s.

m.s.

Vc

e, Ky - ri - e,

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

son, Kyrie e - le - i - son, Ky-rie e - le - i -

e, Kyrie e - le - i - son, Ky-rie e

+ Fg

cresc.

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

cresc.

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

cresc.

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

cresc.

le - i -

+ Ob

+ Fl

VII

cresc.

m.s.

39

f

son, Ky - rie e - le - i - son, Ky - rie e - le - i - son, e - le - i -

f

son, Ky - rie e - le - i - son, Ky - rie e - le - i - son, e - le - i -

f

son, Ky - rie e - le - i - son, Ky - rie e - le - i - son, e - le - i -

f

son, Ky - rie e - le - i - son, Ky - rie e - le - i - son, e - le - i -

stacc.

f

+Cor

42

p

i - son

son, e - le

p

i - son,

p

son, e - le - i - son,

Fl, Ob

p

pp Archi

Fg

pizz.

47

p *>* *p* *>* *p*

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

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

p *>* *p* *>* *p*

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

p *>* *p* *>* *p*

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

Archi *p* *p* *pp*

53

p *tr* *tr*

p VI II Va

58 Soprano solo

Chri - ste, — Chri - ste e -

tr *pp*

Vc Ob, Fg

le - i - son, e - le - i - son, Chri-ste e - le - i - son, Chri-ste e - le - i -

Solo
Chri - ste, Chri-ste e - le - i - son, e - le - i -

Solo
Chri - ste, Chri-ste e - le - i - son, e - le - i -

Solo
Chri - ste, Chri-ste, Chri-ste e - le i -

+ Fl
Legni
Legni
Legni
Archi
Archi
Archi
Archi

Chri - ste, Chri - ste e -

son, e - -

son, e - -

Fl, Ob, Fg
dolce
VI I
p
VI II
Va
tr
tr
Vc

le - i - son, e - le - i - son, Chri - ste, Chri - ste e -

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

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

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

Fl, Ob VI I Fl, Ob, Fg

VI II Fg, Va

Ar

80

le - i - son, Chri - ste Chri - ste e - le - i - son, Chri - ste,

ste, Chri - ste, Chri - ste e - le - i - son, Chri - ste,

Chri - ste, Chri - ste e - le - i - son,

ste, Chri - ste, Chri - ste, Chri - ste,

Fl, Ob VI, Va Fl, Ob VI Fl, Ob + Fl, Ob + Cor

Fg Va

Vc, Cb Va

p *tr* *tr*

Chri - - ste e - le - i - son, Chri - ste, Chri - ste e -

Chri - - ste e - le - i - son, Chri - ste e -

Chri - ste e - le - - - i - son, Chri - ste, Chri - ste e -

- Fl - Ob - Fg, C

tr tr

son, Chri - ste, Chri - ste,

le - i on, Chri - ste, Chri - ste

- son, Chri - ste, Chri - ste,

le - i - son, Chri - ste, Chri - ste,

tr

Archi pizz.

Fl, Ob, Fg

pp

Chri - - ste, Chri - ste e - le - i -

e - - le - i -

Chri - ste e - le - i -

Chri

+ Archi

VI I

VI II

p

Va

tr

son, Chri - - ste, Chri - ste

son, Chri - - ste, Chri - ste e - le - i -

Chri -

ste, Chri - ste e -

Fl, Ob, Fg, Cor

dolce

p

VI I

VI II

Va

tr

Vc

tr

+ Cb

e - le - i - son, Chri - ste, Chri - ste, Chri -
 son, e - le - i - son, Chri - ste, Chri - ste, Chri -
 - ste e - le - i - son, Chri - ste, Chri - ste,
 le - i - son, Chri - ste, Chri - ste e - le -

Fl, Ob, Fg, Cor

+ Ob

*dolce**p*

ste, Chri - ste e - le - i - son,
 ste, Chri - ste e - le - i - son,
 Chri - ste e - le - i - son,
 i - son, Chri - ste e - le - i - son,

+ Fl

Fg

p

Chri - ste, Chri - ste e - le - i -

Chri - ste, Chri - ste e - le - i -

Chri - ste, Chri - ste e - le - i -

Chri - ste e - le - i

+ Fg + Ob Fl + Cor

tr tr tr

Chri - ste,

son, Chri - ste,

Chri - ste,

Chri - ste,

pp

pp

tr tr tr tr

Chri - ste, — Chri - ste

Chri - ste, — Chri - ste e - le - i - son,

Chri - ste e - lei - son,

Chri - ste, — Chri - ste e - le

Fl, Ob + Cor Ob, Fg Ob, Vl

pp VI, Va Vc Fg, Va

i - son, Chri - ste, Chri - ste e -

e - le - i - son, Chri - ste, Chri - ste e -

e - le - i - son,

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

Archi + Fg

le - i - son, e - - le - i - son, Chri - ste, —

le - i - son, Chri - ste e - le - - i - son,

Chri - ste, Chri - - - ste, Chri - ste e - le - -

Chri - ste, Chri - - - ste e - - le -

Fl

Ob

Cor

Vll

tr

ste e - le - i - son, Chri - ste e - le - i -

Chri - ste e - le - - i - son, Chri - ste e - le - i -

Chri - ste e - le - i - son, Chri - ste, Chri - ste e - le - i -

i - - son, e - le - i - son, Chri - ste, Chri - ste e - le - i -

tr

tr

son, Chri - ste, Chri - ste.

son, Chri - ste, Chri - ste.

son, Chri - ste, Chri - ste.

son, Chri - ste, Chri - ste.

dolce
Fl, Ob, Fg

Tempo primo

180 *Tutti f*

Ky - ri - e, Ky - ri - e

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

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

Tutti f

Ky - ri - e, Ky - ri - e

f *p* *f* *p* *Archi*

Tutti

p *f*
 e - le - i - son, Ky - rie e - le - i -
p *f*
 Ky - rie e - le - i - son, Ky - rie e - le - i -
p *f*
 Ky - rie e - le - i - son, Ky - rie e - le - i -
p *f*
 e - le - i - son, Ky - rie e - le - i -

m.d. m.d. stacc.
 m.s. *f*

Ky - rie e - i - son.
 son, Ky - son.
 - rie e - le - i - son.
 son, Ky - rie e - le - i - son.

p
 Fg - Fg

190 Allegro moderato (♩ = 132)

sempre p

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

sempre p

Ky - rie e - le -

pp
Archi

199

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

sempre p

Ky - rie e - le -

Ob + Fl

Archi

+ Fg

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

Fl, Ob
 Ob
 Vc, Cb
 Vc, Cb
 Archi

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

Ob
 Vc

244

The musical score is for a Kyrie eleison. It features a large, stylized white 'S' graphic on the left side, which partially obscures the first system of the vocal staves. The score is written for three vocal parts (Soprano, Alto, and Tenor/Bass) and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are 'Kyrie eleison'.

Soprano: Kyrie eleison, Kyrie eleison, Kyrie eleison, Kyrie eleison.

Alto: Kyrie eleison, Kyrie eleison, Kyrie eleison, Kyrie eleison.

Tenor/Bass: Kyrie eleison, Kyrie eleison, Kyrie eleison, Kyrie eleison.

Piano: Accompaniment for the vocal parts, featuring chords and moving lines in both hands.

251

251

- i - son, e - le - i - son, e -
i - son, e - le - i - son, e - le - i - son,
son, e - le - i - son, e - le - i - son,
- i - son, Ky - rie e - le - i - son,

+ Fl, Vl, Va
Ob
p Fg
Vc, Cb
p Ob hi
Vc, Cb

258

258

The musical score is for a section of a Mass, specifically the Kyrie. It features four staves. The top two staves are for vocal parts (Soprano and Alto/Contralto), and the bottom two are for piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Allegretto'. The lyrics are 'Kyrie eleison'. The score includes a large, stylized graphic of a musical note (a half note) that spans across the vocal staves. The piano part features a prominent bass line with a large, stylized graphic of a musical note (a half note) that spans across the piano staves. The score is written in a clear, professional style with standard musical notation.

f Ky - ri - - -

f Ky - ri - - - e e - le -

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

f e - le - i - son,

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

f *f* *f* *f*

Tu Clt

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

Archi

278

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

+ Fiati - Fiati + Fiati - Fiati + Fiati - Fiati

285

i - son, i - son, i - son, i - son, i - son, i - son

293

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

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

p Ky - - ri - e

p Ky - - ri - e e - - le -

Archi, - Cb

pp

Fl

301

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

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

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

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

Ob

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

+ Ob
 Fl
 + Fg
 Archi

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

cresc.

cresc.

cresc.

+ Cor
cresc.

340

f p f p f p
 - i - son, e - lei - son, e - lei - son, e - lei - son, e -
f p f p f p
 i - son, e - lei - son, e - lei - son, e - lei - son, e -
f p f p f p
 i - son, e - lei - son, e - lei - son, e - lei - son, e -
p
 i - son, e

VI Fl

Fg, Va

349

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

+ Cor VI I + VI II

357

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

+ Fl, Ob

+ Cor

Fg, Va

364

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

VI I

Archi

+ Legni

372

[illegible]

379

[illegible]

386

e - lei - son,

e - lei - son,

e - lei - son,

e - lei - son,

Archì

VII

pp

Va

394

Ky - ri - e, ____

Ky - ri - e, ____

pp

Ky - ri - e, ____

pp

Ky - ri - e, ____

pp

+ Vc

404

VII

pp

411

pp

Ky - - - - ri - e.

pp

Ky - - - - ri - e.

pp

Ky - - - - ri - e.

pp

Ky - - - - ri - e.

*pp**pp*

421

429

VII

1

pp

Gloria

2. Gloria in excelsis Deo (Coro)

Allegro (♩ = 88)

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

Tutti *f*

Tutti *f*

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

Tutti *f*

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

Tutti *f*

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

Tutti *f*

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

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

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

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

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

14

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

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

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

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

18

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

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

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

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

Archi

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

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

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

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

+ Ob, Fg + Cor + Fl, Clt Tut

Lau - da - mus

Lau - da - mus

Lau - da - mus te, be-ne-di - ci-mus te, ad-o - ra - mus, -
o.

Lau - da - mus te, be-ne-di - ci-mus te, ad-o - ra - mus, -
o.

VI, Va

Vc, Cb + Fg Cor

* Kursiver Text Vorschlag des Herausgebers. / Text in italics suggestion of the editor.

[illegible][illegible]

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

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

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

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

De-o.

De-o.

De-o.

De-o.

sotto voce
Et in ter-ra pax,

sotto voce
Et in ter-ra pax,

sotto voce
Et in ter-ra pax,

sotto voce
Et in ter-ra pax,

Clt

Ob

Legni

VI II

Va

Vc

pp pax ho - - mi - -

pp pax ho - - mi - -

pp pax ho - - mi - -

pp pax

VII Clt Ob Fl

pp VI II Va Fg, Vc

ni - bus, ho - mi - ni - bus

ni - bus, ho - mi - ni - bus

ni - bus, ho - mi - ni - bus

ho - - - - bus

Legni Ob

sf pp

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

bo - nae vo - lun - ta - - - - tis.

pp bo - nae vo - lun - ta - - - - tis.

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

VI VI I + Fl

Va + Fg

tis.
 Lau - da - mus
 tis.
 Va
 f
 f

Lau - da - mus
 Lau - da - p - te, be - ne - di - mus te, Lau - da - mus
 te, be - ne - di - ci - mus ad - o - ra - mus, ad - o - ra - te, Lau - da - mus
 VI II VII
 ci - mus te, ad - o - ra - mus, ad - o - ra - mus te, ad - o -
 te, be - ne - di - ci - mus te, ad - o - ra - mus te, ad - o -
 te, be - ne - di - ci - mus te, ad - o - ra - mus te, ad - o -
 Lau - da - mus te, be - ne - di - ci - mus te, ad - o -
 + Fl, Ob, Clt Tutti
 Vc + Cb

ra - mus, be - ne - di - ci - mus, ad - o - ra - mus, glo -

ra - mus, be - ne - di - ci - mus, ad - o - ra - mus

ra - mus, be - ne - di - ci - mus, ad - o -

ra - mus, be - ne - di - ci - mus, ad - o - ra - mus - te,

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

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

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

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

- da - mus, be - ne - di - ci - mus, lau - da - mus,

te, lau - da - mus, be - ne - di - ci - mus, lau -

te, lau - da - mus, be - ne - di - ci - mus, lau -

te, lau - da - mus, be - ne - di - ci - mus lau - da - mus,

be - ne - di - ci - mus, glo - ri - fi - ca - mus
 da - mus, be - ne - di - ci - mus, glo - ri - fi - ca - mus
 da - mus, be - ne - di - ci - mus, glo - ri - fi - ca - mus
 be - ne - di - ci - mus, glo - ri - fi - ca - mus

te, ad - o - ra - mus, be - ne - di - ci - mus, ad - o -
 te, ad - o - ra - mus, be - ne - di - ci - mus, ad - o -
 te, ad - o - ra - mus, be - ne - di - ci - mus, ad - o -
 te, ad - o - ra - mus, be - ne - di - ci - mus, ad - o -
 glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus
 ra - mus te, glo - ri - fi - ca - mus, glo - ri - fi - ca - mus
 ad - o - ra - mus te, glo - ri - fi - ca - mus, glo - ri - fi - ca - mus
 ra - mus te, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus

te, glo - - ri - a, glo - - ri - a, glo - - ri -

te, glo - - ri - a, glo - - ri - a, glo - - ri -

te, glo - - ri - a, glo - - ri - a, glo - - ri -

te, glo - - ri - a,

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

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

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

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

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

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

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

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

113

VI I Clt Ob Fl

pp VI II Va Vc

118

sotto voce Et in ter - ra pax, *pp* pax

sotto voce Et in ter - ra pax, *pp* pax

sotto voce Et in ter - ra pax, *pp* pax

sotto voce Et in ter - ra pax,

+ VI Cor, Va Le VI Ob

pp VI II

126

ho - ni - bus, ho - mi - ni - bus

mi - ni - bus, ho - mi - ni - bus

ho - mi - ni - bus, ho - mi - ni - bus

pp pax ho - mi - ni - bus,

Fl Archi Legni

Va Clt Fg Vc

sf

pax, bo - nae, pax, bo - nae, pax, bo - nae, pax ho - mi - ni -

Clt, Ob, Fl, VII, Clt, VII, Va, Fg, + Co, Vc

nae, bo - nae vo - lun - ta - - nae, bo - nae vo - lun - ta - - nae, bo - nae vo - lun - ta - - bus bo - nae vo - lun - ta - -

Ob, Fl, Cor, -Cor, Va, Fg, Archi

tis, *pp* et in ter - ra pax.
 tis, *pp* et in ter - ra, in ter - ra pax.
 tis, *pp* et in ter - ra, in ter - ra pax.
 tis, *pp* et in ter - ra pax.

Legni Ob + Clt + Ob VII
sf m.s. VI I Va

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

Ob, Fg, Archi + Clt Tr, Cor
 Tutti

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

Tr. Cor
 Tutti

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

Tutti

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

Archi

176

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

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

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

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

+Ob

+Clf, Cor

VII

179

Lau - da - mus

Lau - da - mus te, be - ne - di - ci - mus te, ad - o - ra - mus,

Tutti

Vc, Cb

+Fg

f

VI II

* Kursiver Text Vorschlag des Herausgebers. / Text in italics suggestion of the editor.

A musical score for the song 'The Rose Tree'. The score is written for a piano (Vcl) and a vocal soloist (Va). The key signature is one sharp (F#), and the time signature is 4/4. The piano part is in the left hand, and the vocal part is in the right hand. The score includes a large, stylized graphic of a rose tree in the background.

A musical score for two parts, labeled "Cor, Tr". The top part is written on a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It features eighth-note patterns and chords. The bottom part is written on a bass clef staff with the same key signature and time signature, featuring sixteenth-note patterns and rests. The notation includes various musical symbols such as beams, slurs, and accidentals.

201

The musical score consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass) and the fourth staff is the piano accompaniment. The key signature has two sharps (F# and C#), indicating D major or B minor. The time signature is common time (C). The lyrics are: "fi - ca - mus, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus". The piano part features chords and arpeggiated figures.

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

[illegible]

211

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

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

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

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

214

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

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

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

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

o. o. o.

segue subito

3. Gratias agimus tibi (Soli STB)

Larghetto (♩ = 80)

Fl solo
Ob solo
Fg solo
2 Cor
Archi

p
VI II, Vc
VI I
dolce
tr
Ob
tr
VI II, Va

5 Soprano solo
Tenore solo
Basso solo

Gra - ti - as a - gi - mus

Fl, Ob
Fl
VI I
pp
Archi
dolce
VI II, Vc
VI II, Va

ti - bi a - gi - mus ti - bi.
a - gi - mus ti - bi.

pro - pter ma - gnam

Fl, Ob, Cor + VI, Va
Archi
Ob
pp
dolce
Fg

Do - mi - ne
Do - mi - ne De - us,
glo - ri - am tu - am. Do - mi - ne De - us,
VI II, Vc + VI I
+ Vc, Cb
p

De - us, Do - mi - ne De - us, Rex coe - le stis, Pa - ter,
Do - mi - ne De - us, Rex coe - le stis, Pa - ter,
Do - mi - ne De - us, Rex coe - le stis, Pa - ter, tr
+ Va.
sfz p
- ter om - ni - po - tens.
Pa - ter om - ni - po - tens. Do - mi - ne Fi - li
Pa - ter om - ni - po - tens.
Fl, Ob Ob Fl
Archi f Fg dolce assai

u - ni - ge - ni - te Je - su

Je - su

Je - su, Je - su

+ VI I

+ VI II

Chri - ste. Do - mi - ne De - us A - gnus A - gnus

Chri - ste. Do - mi - ne De - us A - gnus

Chri - ste. Do - mi - ne, Do - mi - ne De - us A - gnus

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

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

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

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

pp

Fl, Ob, Fg

pp

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

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

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

Ob, Fg

f Tutti, - Timp

Do - mi-ne De us, Rex coe -

Do - mi-ne De - us, Rex coe -

Do - mi-ne

VII *p*

Fl

Ob

cresc. Fg

stis,

le - stis,

De - us, De - - us

f *p*

De - - us - Pa - ter om - ni - po - tens, Pa - ter om - ni - po - tens.

Pa - ter om - ni - po - tens, Pa - ter om - ni - po - tens.

Pa - ter, Pa - ter om - ni - po - tens, Pa - ter om - ni - po - tens.

Fl

Ob
cresc.

f

60

a - gi-mus ti

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

VII

VII

pp

dolce

a - gi-mus ti - bi.

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

VII

Ob

+ Fl

dolce

Fg, Va

VII, Va

Do - mi-ne De - us, Do - mi - ne —

Do - mi-ne De - us, Do - mi - ne — De - us, —

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

tr

Archi

De - us, — Rex coe - le - stis, Pa - ter, — - - ter om -

— Rex — coe - le - stis, Pa - ter Pa - - ter om -

Rex — coe - st Pa - te Pa - - ter om -

+ Fl, Ob, Fg, Cor Archi

sfz *p*

Pa - ter, Pa - ter om - ni - po - tens.

ni - po - tens, Pa - ter, Pa - ter om - ni - po - tens. Do - mi - ne

ni - po - tens, Pa - ter, Pa - ter — om - ni - po - tens.

+ Fl, Ob, Fg, Cor

Fl, Ob

Ob

dolce assai

Fg

+ Cor

u - ni - ge - ni - te Je - su -

Fi - li Je - su -

Je - su, Je - su

Fl

+ VI II VI I

pp

+ Va

Chri - ste. Do - mi - ne De - us A - gnus gnus

Chri - ste. Do - mi - ne De - us, A - gnus, A - gnus

Chri - ste. Do - mi - ne, Do - mi - ne De - us, A - gnus

Fl, Ob, Fg

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

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

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

Fl, Ob

Archi

tris, Fi - li - us Pa - tris. Do - mi - ne De - us, A - gnus

tris, Fi - li - us Pa - tris. Do - mi - ne De - us, A - gnus

tris, Fi - li - us Pa - tris. Do - mi - ne De - us, A - gnus

Ob, Fg

+ Fl, Cor

Archi

sfz

sfz

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

De - us, Fi - li - us Pa - tris.

Fi - li - us Pa - tris.

f

p

tr

tr

tr

tr

segue subito

4. Qui tollis (Coro)

Andantino largo (♩ = 66)

2 Fl, 2 Ob
2 Clt, 2 Fg
2 Cor, 2 Tr
Archi

ff
Fg, Archi

ff

8

This system shows the beginning of the piece. The woodwinds (Flutes, Oboes, Clarinets, and Bassoons) play a rhythmic pattern of eighth notes. The strings provide a harmonic foundation. The dynamic is fortissimo (ff).

3

ff

Tutti ff

Ob, Clt

+ Fl

p

This system continues the woodwind melody. The strings enter with a new rhythmic pattern. The dynamic remains fortissimo (ff).

7

Fl, Clt

Ob

sfz

p

Fg

Vc

Fg, Archi

ff

Tutti ff

This system features a crescendo leading to a fortissimo (ff) section. The woodwinds and strings play in unison. The dynamic is fortissimo (ff).

14

Ob, Fg

+ Fl, Clt

Ob, Clt

dolce

Archi *pp*

This system shows a change in dynamics and texture. The woodwinds play a melodic line, while the strings provide a harmonic background. The dynamic is piano (pp).

19 Tenore *Tutti f*
 Qui tol - lis pec-ca - ta

Basso *Tutti f*
 Qui tol - lis pec-ca - ta

+ Fl, Ob, Fg
pp
ff
 Fg, Archi

23
 mun - di, qui tol - lis pec-ca - ta mun di,
 mun - di, qui tol - lis pec-ca - ta mun di,

ff
ff
Tutti ff

26 *Tutti dolce*
 mi - se - re - re, mi - se - re - re,
 bis, mi - se - re - re, mi - se - re - re,
 re no - bis, mi - se - re - re, mi - se - re - re, *f*
 qui *f*
 qui

dolce
 + Fl
 Fl, Clt
 Ob
 Fg
 Vc

31 Tenore

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

Basso

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

ff Fg, Archi

ff

33

dolce mi - se - re - re no bis,

dolce mi - se - re re - bis se -

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

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

ff Tutti *ff* *dolce* *p*

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

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

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

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

pp Archi *pp*

bis. *f* Qui

bis. *f* Qui

bis. *f* Qui

bis. *f* Qui

+ Ob Clt Ob + Cor *cresc.*

Fg

Andante con moto (♩ = 96)

f Qui tol - lis pec-ca

Qui tol - lis pec-ca - ta

tol - lis ca - mun - di, qui

tol - a - ta - di, qui

ff

- di, sus-ci-pe, sus-ci-pe de - pre -

mun - di, sus-ci-pe, sus-ci-pe de - pre -

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

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

ff Tutti *ff* Fg, Archi Tutti *ff* Fg, Archi

ca - ti - o - nem no - - - stram, qui

ca - ti - o - nem no - - - stram, qui

ca - ti - o - nem no - - - stram,

ca - ti - o - nem no - - - stram,

Fl, Ob, Clt

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

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

qui tol - lis pec - ca - ta

qui tol - lis pec - ca - ta

ff

ff

ff

Tutti ff Fg, Archi

Tutti Fg, Archi

ca - ti - o - nem no - - stram, de - pre -

ca - ti - o - nem no - - stram, de - pre -

ca - ti - o - nem no - - stram, de - pre - ca - ti -

ca - ti - o - nem no - - stram, de - pre - ca - ti -

Tutti ff

ca - - ti - o - nem no - stram, de - pre -

ca - - ti - o - nem no - stram, de - pre -

o - nem, de pre - ca - ti - o - nem

o - nem, de - pre - ca - ti - o - nem

- ti - o - nem, de - - pre - ca - ti -

ca - - ti - o - nem, de - - pre - ca - ti -

no - stram, de - pre - ca - ti - o - nem

no - stram, de - pre - ca - ti - o - nem

70

o - - nem, de - pre - ca - - ti - o - nem

o - - nem, de - pre - ca - - ti - o - nem

no - stram, de - pre - ca - - ti - o - nem

no - stram, de - pre - ca - - ti - o - nem

72

- stra sus - ci - pe, sus - ci - pe, sus - ci -

no - stram, sus - ci - pe, sus - ci - pe, sus - ci -

no - stram, sus - ci - pe, sus - ci - pe, sus - ci -

no - stram, sus - ci - pe, sus - ci - pe, sus - ci -

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

pe, sus - ci - pe de - pre - ca - ti - o - nem, de - pre - ca - ti -

pe, sus - ci - pe de - pre - ca - ti - o - nem, de - pre - ca - ti -

pe, sus - ci - pe de - pre - ca - ti - o - nem, de - pre - ca - ti -

pe, sus - ci - pe de - pre - ca - ti - o - nem, de - pre - ca - ti -

f *p* *cresc.*

f *f* *pp* *cresc.*

VI, Vc + Ob, Clt

Fg, Va Cb

nem - - - stram.

o - - - nem o - - - stram.

- - - nem no - - - stram. Qui

o - - - nem no - - - stram. Qui

f *f* *f*

ff

Fl, Ob, Clt

85 Tenore

se - des ad dex - te - ram Pa - - tris, qui

se - des ad dex - te - ram Pa - - tris, qui

ff

ff

87

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

se - - des ad dex - - te - ra tris,

ff

89

T *im*0 ($\text{♩} = 66$)

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

dolce

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

f

qui

f

qui

+Fl

Fl, Clt

Ob

Ob, Clt *dolce*

fz *p*

fz *p*

f

f

Fg

Fg

Vc

f
qui se - des ad dex - te - ram
f
qui se - des, qui
se - des ad dex - te - ram Pa - - - tris, qui
se - des ad dex - te - ram Pa - - - tris, qui

Tutti ff



96
qui se - des ad
se - des ad dex - te - ram Pa - - tris, ad
des ad dex - te - ram Pa - - tris, ad
se - des ad dex - te - ram Pa - - tris, ad



98

Tempo primo (♩ = 66)

dolce

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

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

dex - te - ram Pa - - tris,

dex - te - ram Pa - - tris,

101

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

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

sotto voce

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

sotto voce

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

+ Fl, Cor

Legni

p

pp

Vc, Cb

118

Fl

Fl

cresc.

Ob

Clt, Fg

Ob

Fg

sfz

Carus 27.903/03

5. Quoniam tu solus sanctus (Soli SATB)

Allegro moderato (♩ = 100)

Alto solo

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

2 Fl, 2 Ob
2 Clt, 2 Fg
2 Cor, Archi

Archi *pp*

6

A

tu so-lus san - ctus, tu so-lus san - ctus, quo - ni - am tu -

13

A

so - san - ctus.

B

Tu so - lus Do - mi -

Basso solo

+ Fg

19

Soprano solo

Tu so - lus Al - tis - si - mus

nus.

Ob, Fg

- Ob, Fg

Soprano solo

Tenore solo

Je - su Chri - ste, Je - su,

tr *tr* *tr* *tr* *p*

Je - su Chri - ste. Tu so - lus

Alto solo

Tu so - lus san

Je - su Chri - ste. so - lus san

Basso solo

Tu so - lus san

Cor

pp Ob, Fg

san - tu so - lus Do - mi - nus, tu so - lus san - ctus,

ctus, san - ctus, tu so - lus san - ctus,

ctus, san - ctus, tu so - lus san - ctus,

ctus, san - ctus, tu so - lus,

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

Va

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

Archi

p

60

65 Tenore solo

Quo - ni - am tu so - lus san - ctus.

p Archi

71 Basso solo

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

Alto solo

Quo - ni - am tu so - lus

Tu so-lus san - ctus, tu so-lus Do - mi-nus.

Basso solo

tu so-lus san - ctus, tu so-lus Do - mi-nus.

83 Soprano solo

S Qu - ni - am tu so - lus Do - mi - nus, tu so-lus

A san - ctus. Tu so-lus

tr tr tr

90

S san - ctus, tu so-lus Do - mi-nus, quo - - - ni - am - - - so -

A san - ctus, tu so-lus Do - mi-nus.

97 Soprano solo

S san - ctus

B Tu so - lus Do - mi - nus.

+ Fg

103 Soprano solo

S Tu so - lus Al - tis - - si - mus.

Ob

107 Soprano solo

The image displays a musical score for the 'Gloria in excelsis Deo' by Giuseppe Verdi. The score is arranged for Soprano (S), Tenor (T), Bass (B), and Piano (P). The Soprano part is in treble clef with a key signature of two sharps (F# and C#). The Tenor part is also in treble clef with the same key signature. The Bass part is in bass clef with the same key signature. The Piano part consists of two staves, treble and bass, with a key signature of two sharps. The lyrics 'Je - su Chri - ste, Je -' are written below the vocal staves. The piano accompaniment features arpeggiated chords and trills (tr) in the right hand, and block chords in the left hand. The tempo is marked 'Allegretto' and the time signature is 3/4.

112

The image displays a page from a musical score for 'Gloria in excelsis Deo' by Johann Sebastian Bach. The score is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and a keyboard instrument (Piano). The vocal parts are in G major and 4/4 time. The lyrics are in Latin, and the score includes a large, stylized 'G' watermark. The lyrics are: 'Gloria in excelsis Deo. Tu so-lus Sanctus, tu so-lus Dominus, Sanctus, Sanctus, Sanctus'.

tu so - lus san - ctus, tu so - lus Do - mi - nus, tu so - lus —

tu so - lus san - ctus, tu so - lus Do - mi - nus, tu

tu so - lus san - ctus, tu so - lus Do - mi - nus, so -

tu so - lus, tu so - lus Al -

Va

san - ctus, tu so - lus — Do - mi - nus, tu so - lus Al - tis - si - mus Je - su

so - lus Al - tis - si - mus Je - su

lus, so - lus Je - su, — Je - su

tis - mus Je - su, + Fl, Ob, Fg, Cor

ste. Quo - ni - am

Chri - ste. Quo - ni - am

Chri - ste. Quo - ni - am

Chri - ste. Quo - ni - am

Chri - ste. Quo - ni - am

+ Fg

Tutti

- Clt, Tr, Timp

140

p *f*

tu so - lus san - - - ctus, tu so - lus

p *f*

tu so - lus san - - - ctus,

p *f*

tu so - lus san - - - ctus,

p *f*

tu so - lus san - - - ctus,

Archi, - Cb *pp*

147

Do - mi-nus,

f *f* *f*

so-lus Al - tis - si-mus, so-lus Al -

Al - tis - si-mus, so-lus Al -

tu so-lus san - ctus

p *p* *p* *p*

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

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

tis - si-mus Je - su, Je - su,

Je - su,

Je - su Chri - ste. _____

Je - su Chri - ste. _____

Je - su Chri - ste. _____ Cum San -

Je - su Chri - ste. _____ Cum San -

Tutti, - Tr
Timp *ff*
Archi *pp*

Cum San - Spi - ri -

cto Spi - ri - cum spi - cto Spi - ri -

cto

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

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

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

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

ff *pp*

attacca

6. Cum Sancto Spiritu (Coro)

Allegro (♩ = 132) Tutti *f*

Alto Cum

Tenore Tutti *f*

Basso Cum

Cum Sancto Spiritu, cum Sancto Spiritu, in gloria, in gloria Dei Patris, Amen.

2 Fl, 2 Ob
2 Clt, 2 Fg
2 Cor, 2 Tr
Timpani
Archi

Va, Vc, Cb *ff*

VI II

7

San - cto Spi - ri - tu, in glo - ri - a - i - us,

Spi - ri - tu, in glo - ri - a, in glo - ri - a, in glo - ri - a - i Pa - -

a - m - a - n.

Va

Soprano
Tutti *f*

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

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

- tris, a - men, a - men,

Ob, Clt, Vll

Cum San -

Fg, Vc, Cb

tris. Cum San - - cto

tu, cum San-cto Spi - ri - tu, in glo - ri - a

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

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

Archi VII

Spi - ri - tu, a - men, cum San-cto Spi - ri - tu, in glo - ri - a De -

De - i, De - i Pa - tris, a - - - - men, a -

Cum San - - cto Spi - ri -

or a - men,

Va Archi

Pa - tris, a - - - - men, a - men.

men. Cum San - - cto Spi - ri - tu, a -

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

a - men.

+ Legni, Cor

VI II Archi

+ Legni, Cor

Cum San - - cto Spi - ri - tu, a - men.

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

Pa - tris, a - - - men, a - men, a - - - men.

Cum San - - cto Spi - ri - tu, a - men, cum

Archi

+ Legni, Cor

Ob

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

San - cto Spi - ri - tu, a - a -

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

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

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

tu, a - - - men, a - - - men. Cum San - cto

i, a - - - men, a - - - men. Cum

ff Tutti

Archi

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

Cum San-cto Spi-ri-tu,

Spi-ri-tu, in glo-ri-a De-i Pa-tris, a-men, cum San-cto

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

+ Cor

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

in glo-ri-a. Cum an-cto Spi-ri in glo

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

glo-ria De-i a glo-ria De-i Pa-tris,

Ob, Clt

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

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

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

a-men, cum San-cto Spi-ri-tu, in glo-ri-a De-i Pa-

+ Legni

The image shows a musical score for a piece titled "Amen". It is arranged for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts enter with the word "amen" in a staggered fashion, creating a call-and-response effect. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands. The score is presented on a single page with a large, stylized "C" logo in the bottom right corner.

[illegible]

131

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

VI I
 VI II
 Fg, Cor, Va
 Vc,

137

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

Va, Vc, Cb
 + Fg
 Tutti

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

Fg, Archi Tutti Fg, Clt

De - - - - i Pa - - tris
 _____ in glo - ria De - i cum San - cto
 in glo - ria De - cum San - cto, San -
 - - - - tris, cum San - cto Spi - ri -
 Spi - ri - tu, cum San - cto, San - cto Spi - ri - tu, in glo - ri -
 Spi - ri - tu, cum San - cto Spi - ri - tu, _____ in glo - ri -
 - cto Spi - ri - tu, in glo - ri - a, cum San - cto Spi - ri -
 tu, _____ cum San - cto Spi - ri - tu,
 + Fl, Ob, Clt
 + Fg, Cor, Tr

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

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

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

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

Archi

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

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

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

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

+Ob +Cl, Fg +Fl, Cor

Tutti

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

Cum San - - cto, cum San - cto Spi - ri -

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

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

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

glo - ri - a De - i Pa - tris, a - men, cum San - cto Spi - ri - tu, cum

Fg, chi

tris.

San - cto Spi - ri - tu,

Cum cum San - cto

San - cto, cum San -

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

cum San - cto Spi - ri - tu,

Spi - ri - tu, in glo - ri - a, cum

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

in glo - ri - a

in glo - ri - a, in glo - ri - a

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

Tutti **ff**

Allegro vivace

De - i Pa - tris, a - men, a - men,

De - i Pa - tris, a - men, a - men,

De - i Pa - tris, a - men, a - men,

De - i tris, a - men, a - men,

ff

a - men, in glo - ri - a, in glo -

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

men, a - men, in glo - ri - a, in glo -

men, a - men, a - men, in

Credo

7. Credo in unum Deum (Coro)

Allegro (♩ = 160)

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

Archi *f*

+ Legni Tutti

6 Tutti *f*

Cre - do, cre - do in

Tutti *f*

Cre - do, cre - do in u -

Tutti *f*

Cre - do, cre - do in

Tutti *f*

Cre - do, cre - do in u -

u - De - um, Pa - trem om - ni - po - ten - tem,

num De - um, Pa - trem om - ni - po -

num, in u - num De - um, Pa - trem om - ni - po -

num, in u - num De - um,

+ Ob, Clt

VI I, II

17

Pa - trem om - ni - po - ten - tem, fa -
 ten - tem, Pa - trem om - ni - po - ten - tem, fa -
 ten - tem, Pa - trem om - ni - po - ten - tem, fa -
 Pa - trem om - ni - po - ten - tem, fa - cto - rem
 +Fl, Cor
 Fg, Vc, Cb

20

cto - rem coe - li et
 cto - rem coe - li coe - et
 fa - cto - rem coe - li coe - li et
 coe - li, coe - et ter - rae,
 vi - si - bi - li - um, vi - si -
 ter - rae, vi - si - bi - li - um, vi - si -
 ter - rae, vi - si - bi - li - um, vi - si -
 vi - si - bi - li - um, vi - si - bi - li - um
 Fg, Archi

bi - - li - um, vi - - si - bi - - li - um om - ni - um, et *p*

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

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

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

+ Ob

+ Fl, Clt

+ Cor

pp
Ar

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

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

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

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

f

+ Legni

Tutti

40

f

Cre - do, cre - do, et in u - - num Do - mi-num Je-sum

Cre - do, cre - do, et in u - - num

Cre - do, cre - do, et in

Cre - do, cre - do,

VII

VI II

+ V

45

Chri - stum, Je - - - - - sum

Do - mi-num Je - sum Chri - stum Je - - - - - sum

u - - - - - num Do - mi-num Je - sum Chri - stum, Je - sum

u - - - - - num Do - mi-num Je - sum

+ Vc

Fi - - - - - li - um De - i u - ni -

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

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

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

Cltr

+ Ob, Cor + Fl

+ Fg

ge - ni - tum. Et ex Pa - tre na - tum,

ge - ni - tum. Et ex Pa - tre na - tum,

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

ge - ni - tum. Et ex Pa - tre

Ob, Clt, Cor

f

VI, Va

+Tr

et ex Pa - tre na - tum an - te om - ni - a

et ex Pa - tre na - tum - ni - a

an te om - ni - a,

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

Fl, Ob, Clt, Cor

Vc, Cb

Fg, Archi

cu - la. De - um de De - o, lu - men de

sae - cu - la. De - um de De - o, lu - men de

an - te om - ni - a. Lu - men, lu - men de

*om - nia sae - cu - la.

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

+Ob

+Fl, Clt

+Cor

Fg

lu - mi - ne, cre - do, cre - do, De -

lu - mi - ne, cre - do, cre - do, De -

lu - mi - ne, cre - do, cre - do, De - um ve -

VI, Va

f Tutti, - Tr, Timp

Fg, Archi

um ve - rum de De -

- um ve - de De - o

De - um rum de De - o

rum de De ve - ro,

de De - o, de De - o ve - ro.

ve - ro, de De - o ve - ro. Ge - ni -

ve - ro, de De - o, De - o ve - ro.

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

VII

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

tum, non fa - ctum, non, non, non fa - ctum, con - sub-stan - ti -

Ge - ni - tum, non

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

Legni

VII II

Vc, Cb

+ Va

stan - ti - a - lem Pa - tri: per quem om - ni - a, per quem om - ni - a fa - cta sunt,

a - lem Pa - tri: per quem om - ni - a fa - cta sunt,

fa - ctum, con-sub - stan ti - a - lem Pa - tri: per quem om - ni - a fa - cta sunt,

fa - ctum, con-sub - stan ti - a - lem Pa - tri: per quem om - ni - a fa - cta sunt,

per quem om - ni - a fa - cta sunt.

per quem om - ni - a fa - cta sunt.

per quem om - ni - a fa - cta sunt.

per quem om - ni - a fa - cta sunt.

Clt + Ob Fl

+ Cor Archi

Qui pro - pter nos ho - mi - nes,

Qui pro - pter nos

Qui pro - pter nos

+ Legni

Ob, Clt

Tutti

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

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

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

Qui pro - pter nos ho - mi - nes,

Fg, Archi

no - - - stram, no - stram sa -

no - - - stram sa - lu - - -

et pro - pter no - stram sa -

et pro - pter no - stram sa - - -

+ Ob, Clt

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

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

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

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

Fg, Archi

scen - dit de coe - lis, de coe - - - - lis. Cre - do, cre - do,

scen - dit de coe - lis, de coe - - - - lis. Cre - do, cre - do,

scen - dit de coe - lis, de coe - - - - lis. Cre - do, cre - do,

scen - dit de coe - lis, de coe - - - - lis. Cre - do, cre - do,

do.

cre - - - - do.

cre - - - - do.

cre - - - - do.

VI, Va

Tutti

segue subito

8. Et incarnatus est (Soli SSATTB, Coro)

Sostenuto assai (♩ = 60)

Fl solo
Ob solo
Clf solo
Fg solo
Archii

7 Soprano I solo

Soprano II solo

Alto solo

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

sf *dolce assai*

pizz.

13

ex Ma-ri - r - gi-ne, ex Ma-ri - a Vir-gi-ne:

San - cto ex - i - gi-ne, ex Ma-ri - a Vir-gi-ne:

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

Tenore II solo

Et ho - mo, et ho - mo, et

Basso solo

Et ho - mo, et ho - mo, et

Et ho-mo, et ho-mo

p

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

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

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

Legni *dolce*

Archi

Et in - car - na - tus es Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne,

in - car - na Spi - ri - tu San - cto ex — Ma - ri - a Vir - gi - ne, ex

tus - est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne,

ex Ma-ri - a Vir - gi-ne.

— Ma-ri - a Vir - gi-ne.

ex Ma-ri - a Vir - gi-ne.

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

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

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

p

Et in - car - na -

Et in - car - na -

Et in - car -

ctus, fa - ctus est.

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

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

tr

Legni
dolce assai

Archi

- - - tus est de Spi - ri - tu San - - - cto

- - - tus est de Spi - ri - tu San - - -

na - tus est de Spi - ri - tu, de Spi - ri - tu San -

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

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

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

+ Fl, Ob, Clt

sf

ex ri - a Vir - gi - ne: Et ho-mo fa - ctus

- a Vir - gi - ne: Et ho-mo fa - ctus

Ma - ri - a Vir - gi - ne: Et ho-mo fa - ctus

ex Ma - ri - a Vir - gi - ne:

cto ex Ma - ri - a Vir - gi - ne:

cto ex Ma - ri - a Vir - gi - ne:

p

Archi *pp*

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

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

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

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

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

Et ho - mo fa - ctus est, et ho - - - - - mo ctus es

ho et o - fa - ctus est.

ho - fa - ctus est.

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

et ho - mo - fa - ctus est.

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

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

Legni
dolce assai

72 **Andantino** (♩ = 80)

pp

VII, II

77 Soprano

Tutti *pp*

Cru - - - ci - fi - -

Alto

Tutti *pp*

Cru - - - ci - fi -

Tenore

Tutti *pp*

Cru - - - ci - fi -

Basso

Tutti *pp*

Cru - - - ci - fi -

Legni

m.s.

cb Fg

82

s,

- - - ci - fi - xus

cru - - - ci - fi - xus

xus,

cru - - - ci - fi - xus

xus,

cru - - - ci - fi - xus

m.d. m.s. m.d.

87

e - - ti - am pro no - - - bis,

e - - ti - am pro no - - - bis,

e - - ti - am pro no - - - bis,

e - - ti - am pro no - - - bis,

91

ti - pro no - - - bis:

e - ti pro no - - - bis:

ti - am pro no - - - bis:

e - - ti - am pro no - - - bis:

sub Pon - ti - o Pi - la - - - to

sub Pon - ti - o Pi - la - - - to

sub Pon - ti - o Pi - la - - - to

sub Pon - ti - o Pi - la - - - to

et se - pul - tus est.

et se - pul - tus est.

et se - pul - tus est.

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

Cru - - - ci - fi - - xus e - ti -

Cru - - - ci - fi - - xus e - ti -

Cru - - - ci - fi - - xus e - ti -

Cru - - - ci - fi - - xus e - ti -

ti - am pro no - - bis,

am, - ti - am pro no - - bis,

e - ti - am pro no - - bis,

am, e - ti - am pro no - - bis,

cru - ci - fi - xus sub Pon - ti - o Pi -

cru - ci - fi - xus sub Pon - ti - o Pi -

cru - ci - fi - xus sub Pon - ti - o Pi -

cru - ci - fi - xus sub Pon - ti - o Pi -

to pas - sus,

a - pas - sus,

to pas - sus,

la - to pas - sus,

123

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

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

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

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

128

est.

est.

est.

est.

Archi
morendo

132

Va, Vc, Cb

attacca subito

9. Et resurrexit (Coro)

Allegro spiritoso (♩ = 160)

Tutti *f*

Soprano
Et re-sur-re - -

Alto
Tutti *f*
Et re-sur-re - - xit, et re-sur-

Tenore
Tutti *f*
Et re-sur-re - -

Basso
Tutti *f*
Et re-sur-

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

Tr, Cor *ff*

+ Fl, Clt

Ob, Fg

Archi

6

re-sur-re - - - - xit, et re-sur-

re - xit, re - - - - xit, re-sur-

re-sur-re - - - - xit,

re - xit, re-sur-re - - - - xit,

Tr, Cor

+ Timp

VI II, Va

11

re - - xit ter - ti - a di - e,
 re - - xit, re-sur - re - - xit ter - ti - a di - e, ter - ti - a
 et re-sur - re - - xit ter - ti - a
 et re-sur - re - xit, et re-sur - re - xit ter - ti - a di - e,

Tutti

17

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

Vll
 ff

scen-dit in coe - lum, in coe-lum: se-det, se - det ad

Et a - scen-dit in coe - - - lum: se - det ad

Et a - scen-dit in coe - - lum: se-det, se - det ad

Et a - scen-dit in coe-lum: se-det, se - det

VI II

Va

Vc

Tutti, - Tr, - p

dex-te - Pa - - tris. Et i - te-rum ven - tu-rus est cum

dex-te-ram, ad dex-te-ram Pa - - tris. Et i - te-rum ven - tu-rus est cum

dex-te-ram Pa - - tris. Et i - te-rum ven - tu-rus est cum

dex-te-ram, ad dex-te-ram Pa - - tris. Et i - te-rum ven - tu-rus est cum

+ Tr, Timp

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

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

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

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

Legni

- Tr, Cor, Timp

Archi

Archi

tu - cu - jus, cu - jus

tu - cu - jus, cu - jus

tu - os: cu - jus

tu - os: cu - jus

+ Fl

+ Ob, Clt

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

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

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

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

+Fg

nis.

nis.

nis.

Archi

p

VI, Va, (trem.)

p

Vc

segue subito

10. Et in Spiritum Sanctum (Soli SATB)

Larghetto (♩ = 88)

Soprano solo

Archi

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

6

S

vi - fi - can - tem: qui ex Pa - tre Fi - li -

tr

tr

12

S

o - co - dit.

Alto solo

A

Qui _____ cum Pa - tre,

17

A

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

23

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

tr

tr

28

A est per Pro - phe - - tas.

dolce

pp

33

T Tenore solo
Et u - nam san - san - c - ca - tho - li - cam a - po - sto - li - cam Ec -

S Soprano solo
solo Con - fi - te - or,

A u - num ba - ptis - ma,

T cle - si - am.

B Basso solo

tr

tr

tr

con - fi - te - or,

con - fi - te -

in re-mis-si - o - nem,

pec - ca - to - rum,

con - fi - te - or u - num ba - ptis - ma

or, con - fi - te - or u - num ba - ptis - ma

- or, con - fi - te - or u - num ba - ptis - ma

con - fi - te - or u - num ba - ptis - ma in re-mis - si -

57

in re - mis - si - o - nem pec - ca - to - rum.

in re - mis - si - o - nem pec - ca - to - rum.

in re - mis - si - o - nem pec - ca - to - rum.

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

62

Et ex - spe - cto re - sur - re - cti -

Et ex - spe - cto

Et ex - spe - cto re - sur -

Et ex - spe - cto re - sur -

dolce

dolce

sfp

67

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

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

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

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

72

Et vi - tam ven - tu - ri, et

Et vi - tam ven - tu - ri, et

vi - tam ven - tu - ri, et

Et vi - tam ven - tu - ri, et

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

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

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

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

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

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

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

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

segue subito

11. Amen (Coro)

Allegro (♩ = 88) **Tutti *f***

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

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

Tenore
A - men,

Basso
A - men,

2 Fl, 2 Ob
2 Clt, 2 Fg
2 Cor, 2 Tr
Timp
Archi
Tutti *f* VI I, II

9
a - - men, a - - men, a - - men, a -
a - - men, a - - men, a - - men, a - - men,
a - - men, a - - men,

+ Fl, Ob, Clt - Fl, Ob, Clt
Va

The musical score is for a piece titled "Amen". It is written for four vocal soloists (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts enter with the word "Amen" in a staggered fashion, creating a choral effect. The piano accompaniment provides a harmonic foundation, with the right hand often playing chords and the left hand providing a steady bass line. The score includes various musical notations such as notes, rests, and dynamic markings. The piece concludes with a final chord and a fermata over the last note.

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

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

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

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

+ Legni, Cor VI I, II

Va

Vc

[illegible]

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

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

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

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

+ Fl, Ob + Clt

+ Fl, Vc

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

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

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

- men, - men, a - men,

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

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

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

a - men,

+ Fl VI

Va, Vc, Cb

135 Più mosso

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

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

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

a - men, a - - men,

VI I
VI II
f
Va
Vc

143

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

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

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

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

Ob, Cor, Timp
+Cb

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

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

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

+ Clt, Fg

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

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

a - en, a - l, a men, a -

a men, a - men,

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

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

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

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

+ Tr, Cor

- Fl

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

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

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

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

+Fl

Fg. Archi

Tutti

[illegible]

Sanctus

12. Sanctus (Coro)

Maestoso (♩ = 80) **Tutti *ff***

Soprano
Alto
Tenore
Basso

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

Tutti *ff*

San - - ctus, San - -

San - - ctus, San - -

San - - ctus, San - -

San - - ctus, San - -

5

San - - ctus Do - - mi -

San - - ctus Do - - mi -

San - - ctus Do - - mi -

San - - ctus Do - - mi -

San - - ctus Do - - mi -

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

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

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

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

**De - - us Sa - ba - oth.*

Ple - - - ni sunt coe - li et ter - -

Ple - - - ni sunt coe - li et ter - -

Ple - - - ni sunt coe - li et ter - -

sunt coe - li et ter - -

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

ra glo - - - ri - a, glo - ri - a

ra glo - - - ri - a, glo - ri - a

ra glo - - - ri - a, glo - ri - a

ra glo - - - ri - a, glo - ri - a

Cor, Tr

tu - - - a, ple - ni sunt coe - li et

tu - - - a, ple - ni sunt coe -

tu - - - a, ple - ni sunt, ple - ni sunt

tu - - - a, ple - ni sunt coe - li et

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

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

coe - et - ra glo - ri - a tu -

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

a. Ho -

a.

a.

a.

26 **Allegro vivace** (♩. = 60)

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

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

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

Ho - san - na in ex - cel -

+ Fl, Ob, Clt

VII
f

Fg, VI II, Va

Vc, Cb

32

sis, ho - san - na, ho - san - na, ho - na

sis, ho - san - na, ho - na, ho - san - na

sis, ho - na, ho - na, ho - san - na

sis, - s na, ho - san - na, ho - san - na

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

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

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

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

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

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

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

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

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

47

The image shows a page of a musical score, page 47, for a piece titled "Gloria in excelsis Deo". The score is written for a choir and instruments. The vocal parts (Soprano, Alto, Tenor, and Bass) are written in treble and bass staves with a key signature of three sharps (F#, C#, G#). The lyrics are: "cel - sis, in ex - cel - sis, ho - san - na in ex - cel - sis, ho - san -". The instrumental parts include a piano (p) and a string section (Archi). The piano part is written in a grand staff (treble and bass). The string section is written in a grand staff (treble and bass) and includes a section marked "Tutti". The score is partially obscured by a large, stylized, white graphic element that resembles a large, stylized letter 'C' or a similar shape.

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

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

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

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

chi

Tutti

Archi

[illegible]

60

cel - - - sis, ho - san-na, ho - san-na. 1.

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

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

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

Fg, i

segue il Benedictus

67

2.

- san - - - na.

san - na, san - - - na.

San, ho - san - - - na.

san - na, ho - san - - - na.

13. Benedictus (Soli SATB)

Larghetto (♩ = 66)

2 Clt
Fg solo
Archi

Archi *p* *sf* *pp*

Clt I

7 Soprano solo

+ Clt II, Fg

Be - ne - di -

12

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

Alto solo *dolce* Be - ne - di - ctus, be - ne - di - ctus qui ve - nit

Tenore solo *dolce* - ctus, be - ne - ctus qui ve - nit

Basso solo *dolce* - ctus, be - ne - ur - ctus qui ve - nit

mi - ne Do - mi - ni.

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

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

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

dolce Clt I Clt II Fg

dolce
Be - ne - di - ctus, be - ne - di - ctus qui

dolce
Be - ne - di - ctus, be - ne - di - ctus qui

dolce
Be - ne - di - ctus, be - ne - di - ctus qui

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

Archi *pp*

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

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

cresc. *f* *dolce*
- mi - ne Do - mi - ni, be - ne - di - ctus qui ve - nit in no - mi - ne

cresc. *f* *dolce*
ve - nit in no - mi - ne Do - mi - ni, qui ve - nit in no - mi - ne

+ Fg, Clt
p *sfz*
pp Archi

Do - mi - ni, be - ne - di - ctus, be - ne - di - ctus qui ve - nit

Do - mi - ni, be - ne - di - ctus, be - ne - di - ctus qui

Do - mi - ni, be - ne - di - ctus, be - ne - di - ctus qui _

Do - mi - ni, be - ne - di - ctus, be - ne - di - ctus qui _

pp

Cl I

Cl II

Fg

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.

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

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

Archi

sfz

pp

Alto solo

Be - ne - di - ctus

+ Clt, Fg

49

dolce

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

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

dolce

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

dolce

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

Archi *pp*

54

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

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,

Clt I

Fg *sfz*

59 *pp* *dolce*

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

pp *dolce*

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

pp *dolce*

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

pp *dolce*

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

Archi *pp*

64 *cresc.* *f* *dolce*

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

cresc. *f* *dolce*

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

cresc. *f* *dolce*

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

cresc. *f*

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

cresc. *sfz* + Clt, Fg

Archi *pp*

* Kursiver Text Vorschlag des Herausgebers. / Text in italics suggestion of the editor.

no - mi-ne, no - mi-ne Do - mi-ni, be - ne - di - ctus, be - ne-di - ctus
 ve - nit in
 ve - nit in no - mi-ne Do - mi-ni, be - ne - di - ctus, be - ne -
 ve - nit in no - mi-ne Do - mi-ni, be - ne-di - ctus, be - ne -
 in no-mi - ne Do - mi-ni, be - ne-di - ctus, be - ne -
 + Clt, Fg
 pp
 do

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

78

cresc. *f*

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

cresc. *f*

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

cresc. *f*

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

cresc. *f*

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

cresc. *f*

p *sfz*

Archi

84

Tutti f

Ho -

dolce

f

Cl I

Cl II, Fg

Da capo „Hosanna“ (S./p. 139)
con il secondo finale

Agnus Dei

14. Agnus Dei (Soli SATB, Coro)

Andante moderato (♩ = 72)

2 Fl, 2 Ob
2 Clt, 2 Fg
2 Cor, 2 Tr
Arch

Arch *p*

+ Fg

+ Fl, Clt

Ob

dolce

+ Cor

6

Soprano solo

Alto solo

Tenore solo

Basso solo

dolce

A - gnus De - i, A - gnus

dolce

A - gnus De - i, A - gnus De -

dolce

A - gnus De - i, A - gnus De - i,

dolce

A - gnus De - i,

Arch

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

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

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

qui tol - lis pec - ca - - ta

8

17

Tutti *p*

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

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

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

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

Ob Clt Ob Fg

22

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

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

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

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

Clt Fg Legni

re - re, *f* mi - se - re - re, *p* mi - se - re - re no - bis.

mi - se - re - re *f* no - bis, *p* mi - se - re - re no - bis.

mi - se - re - re *f* no - bis, *p* mi - se - re - re no - bis.

re - re, *f* mi - se - re - re, *p* mi - se - re - re no - bis.

Legni, Cor

Archi *f* *p* Archi *p*

+ Fl.

+ Fg

A - gnus De - i, A - gnus De - i, qui

olo dolce *Tutti p*

De - i, A - gnus De - i, A - gnus De - i, qui

A - gnus De - i, A - gnus De - i, A - gnus De - i, *Tutti p*

Solo dolce

A - gnus De - i, A - gnus De - i, A - gnus

Archi *p* + Legni

+ Fg + Cb

41

cresc. *f*

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

cresc. *f*

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

Tutti p *cresc.* *f*

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

cresc. *f*

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

+Cor

cresc. *f*

45

Solo dolce

De - qui tol - lis pec - ca - - ta mun - di:

Solo dolce

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

Solo dolce *Tutti p*

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

Solo dolce

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

pp *Archi*

50 Tutti *p*

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

Tutti *p*

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

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

Tutti *p*

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

+ Clt Ob, Fg Fl Clt

54

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

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

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

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

Ob, Fg Fl + Legni

58

re - re, *f* mi-se - re - - re, *p* mi-se-re - re no - -

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

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

re - re, *f* mi-se - re - - re, *p* mi - se - re - re

p

pp

63

A-gn - i, qui tol - lis pec-ca - ta mun - di, pec-ca - ta

bis. A-gn - i, qui tol - lis pec-ca - ta mun - di, pec-ca - ta mun - di,

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

bis. A-gnus De - i, qui tol - lis pec-ca - ta mun - di, pec-ca - ta mun - di,

Cl, Fg *dolce assai* Fl, Fg

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

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

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

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

A-gnus De - i, A-gnus De - i, qui

A-gnus De - i, A-gnus De - i, qui

A-gnus De - i, A-gnus De - i, qui

A-gnus De - i, A-gnus De - i, qui

Cor, Tr VI, Va Fl, Ob, Clt

ff

Fg, Vc, Cb

Cor, Tr VI, Va Fl, Ob, Clt

ff

Fg, Vc, Cb

Cor

ff

76

p *f* *p* *pp*

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

p *f* *p* *pp*

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

p *f* *p* *pp*

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

p *f* *p* *pp*

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

ff

Fl, Clt

Archi
dolce
assai

81

mun - di:

mun - di:

mun - di:

mun - di:

mun - di:

+ Ob

attacca

15. Dona nobis pacem (Soli SATB, Coro)

Allegro (♩ = 160)

Solo dolce

Alto

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

Tenore

Solo dolce

Do - na

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

Archi *p*

II

A

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

T

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

Basso solo

B

Do - na no - bis,

dolce

Soprano solo

S

Do - na no - bis, no - bis _____

A

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

T

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

B

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

Tutti *f*.

pa - cem. A - gnus De - i, qui

pa - cem. A - gnus

pa - cem. A - gnus De - i, qui

pa - cem. A - gnus De - i, qui

+ Cor, Tr, Timp

Tutti

tol - lis pec - ca - ta

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

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

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

mun - di, pec - ca - ta

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

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

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

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

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

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

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

And
pp

52 Soprano solo

dolce

do na - bis no - bis

pp

59

Alto solo

dolce

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

do - - na no - - bis,

pp

Tutti *f*.

A - gnus De - i, qui tol - lis,

Tutti *f*

do - -

Tutti *f*

do - - na no - - bis,

Tutti *f*.

A - gnus De - i, qui tol - lis,

A - gnus

Tutti

A - - gnus De - qui - as

na pa - - a. A - as De - i, qui -

- gnus De - i, qui tol - - lis pec -

De - i, tol lis, do - - na

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

tol - lis pec - - ca - ta

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

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

Fg, Va

Vc, Cb

gnus De - i, qui tol - lis pec -

mun - di, A - gnus De - i, qui tol -

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

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

+ Fl, Ob, Clt

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

lis, A - gnus De - i, qui tol - lis,

na - - bis pa - - cem, -

na - - bis pa - - cem, -

ca - - ta mun - di, pec -

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

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

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

ca - ta mun - di: do -
 ca - ta, pec - ca - ta mun - di: A - gnus
 ca - ta, pec - ca - ta mun - di:
 ca - ta mun - di:

na no - bis pa - cem,
 De - i, qui tol - do na pa - do -
 nus De - i, qui lis
 do - na pa - cem, A - gnus
 ca - ta mun - di, A -
 na no - bis pa - cem, A - gnus
 pec - ca - ta mun - di, A -

134

De - i, qui tol - lis pec - gnus De - i, qui tol - lis

Archi

141

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

+ Cor

149

do - na no - bis,

- Cor

164

Carus 27.903/03

The image displays a musical score for the 'Agnus Dei' from Franz Schubert's 'Die Schöne Magd' (D. 155). The score is written for voice and piano. The vocal parts (Soprano, Alto, and Tenor) are shown in the upper staves, and the piano accompaniment is in the lower staves. The key signature is D major (two sharps), and the time signature is common time (C). The lyrics are in Latin: 'no - bis pa - cem, do - na no - bis, do - na no - bis, pa -'. The piano part features a prominent melody in the right hand, often marked 'Solo dolce'. The score is presented in a clean, black-and-white format, suitable for a digital scorebook or a printed score.

[illegible]

do - na pa - cem.

do - na pa - cem, do - na pa

do - na

do - na, do - na

cresc.

Tutti f
A - gnus De - i, do - na pa - cem.

Tutti f
cem, do - na pa -

Tutti f
pa - cem. A gnus De - tol -

Tutti f
pa - A - gnus

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

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

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

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

pp
Vc, Cb

pp

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

pp

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

pp

do - - na no - - bis

- - na pa - - - - - cem,

Fl, Ob

VI

Va

+ Clt

f

- - cem, do - - na pa - -

f

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

f

pa - - cem A - gnus De - i qui - - tol - -

f

A - gnus De - i A - gnus

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

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

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

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

pp

Vc, Cb

213

275

pp

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

pp

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

pp

do - - na no - - bis

- - - na no - - - - - - - - -

Ob, Va + Fg

219

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

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

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

hi - - - - bis,

bis pa - cem, _____

no - bis pa - cem, _____

no - bis pa - cem, _____

no - bis pa - cem, _____

pp

do - na no - bis pa -

pp

do - na no - bis pa -

pp

do - na no - bis pa -

pp

do - na no - bis pa -

+Ob, Clt,
Fg

f

cem. A - gnus, A - gnus De - i,

f

cem. A - gnus, A - gnus De - i,

f

cem. A - gnus, A - gnus De - i,

f

cem. A - gnus De - i,

G.P.

G.P.

G.P.

pp

na no - bis pa - - cem, A - gnus, A - gnus

f

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

pp

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

pp

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

Archi

pp

+Timp

Tutti *ff*

257

De - - i, do - - na no - bis

De - - i, do - - na no - bis

De - - i, do - - na no - bis

De - - i, do - - na no - bis

Arch.

G.P. *pp* Cor

pp Cor, Timp

266

pa - - - - - cem.

pa - - - - - cem.

pa - - - - - cem.

pa - - - - - cem.

Ped. * *Ped.* *

274

ff

Fine