

Giacomo
PUCCINI

Messa a 4 voci con orchestra
(Messa di Gloria)
SC 6

Bearbeitung für Kammerorchester von
Arrangement for chamber orchestra by
Joachim Linckelmann

Soli (TBar/B), Coro (SATB)
Flauto, Oboe, Clarinetto, Corno, Fagotto, Timpani
2 Violini, Viola, Violoncello, Contrabbasso

Partitur / Full score



Carus 56.001/50

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Es liegt folgendes Aufführungsmaterial vor:

Partitur (Carus 56.001/50), komplettes Orchestermaterial (Carus 56.001/69).

Zu dieser Bearbeitung können Klavierauszug (Carus 56.001/03), Klavierauszug XL Großdruck (Carus 56.001/04), Chorpartitur (Carus 56.001/05) sowie die Stimmen für Streicher und Pauke der originalen Orchesterfassung verwendet werden.

Die 5 Harmoniestimmen des Arrangements sind auch separat erhältlich (Carus 56.001/59).

The following performance material is available:

Full score (Carus 56.001/50), complete orchestral material (Carus 56.001/69).

Vocal score (Carus 56.001/03), vocal score XL in larger print (Carus 56.001/04), choral score (Carus 56.001/05) and parts for strings and timpani from the original orchestral version can be used to perform this arrangement.

The 5 wind instruments of the arrangement are also available separately (Carus 56.001/59).

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

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

Vorwort

Die *Messa a 4 con orchestra* ist das umfangreichste Werk Giacomo Puccinis außerhalb der Opern. Ihre Komposition (unter Integration eines schon zwei Jahre früher geschriebenen und aufgeführten *Credo*) wurde im Sommer 1880 abgeschlossen, fast gleichzeitig mit dem Ende von Puccinis Schulzeit im Istituto musicale «G. Pacini», einer Art musikalischem Gymnasium seiner Vaterstadt Lucca. Die Uraufführung des vollständigen Werks fand am 12. Juli 1880 während eines Gottesdienstes am Fest des Heiligen Paolino statt, des Patrons von Lucca.

Doch sogleich nach seinem Schulabschluss und obwohl die *Messa* in der lokalen Presse hoch gelobt wurde, verweigerte sich Puccini der von seiner Familie und den städtischen Honoratioren vorgezeichneten Laufbahn. Er verließ Lucca, um in Mailand am renommiertesten Konservatorium Italiens weiter zu studieren – mit einem ganz anderen Traum: Opernkomponist in der Nachfolge des vergötterten Richard Wagner zu werden, was ihm nach einigen Anfangsmühen ja schließlich auch gelang. Es entbehrt gewiss nicht der distanzreichen Selbstironie, dass und wie Puccini zwei Sätze der *Messa* in späteren Opern verwendete: Das *Kyrie* erscheint als aus einer Kirche tönendes Orgelstück im ersten Akt von *Edgar* (komponiert 1885–1889), das *Agnus Dei* als historisierendes «Madrigale» im zweiten Akt von *Manon Lescaut* (komponiert 1889–1892). Beide Zitate spiegeln also gleichsam vergangene Musik vor, wobei das heimliche Vergnügen des Komponisten sicher darin bestand, dass kein Opernbesucher die reale (und einst ganz ernst gemeinte) Quelle erkennen konnte.

Denn die *Messa* war inzwischen nie mehr aufgeführt worden und wurde es auch nicht mehr zu Lebzeiten des Komponisten. Erst auf den Tag genau 72 Jahre nach der Premiere kam es in Chicago zur ersten Wiederaufführung.

Stuttgart, Februar 2013
(aus dem Vorwort der Originalfassung)

Dieter Schickling

Mit der vorliegenden Bearbeitung für Kammerorchester (Flöte, Oboe, Klarinette, Horn, Fagott, Pauke und Streicher) erhalten auch kleinere Chöre die Möglichkeit, dieses Werk aufzuführen, ohne dass der Chor durch ein groß besetztes Sinfonieorchester dominiert würde, wobei der sinfonische Charakter aber trotzdem erhalten bleibt. Diese Besetzung bietet eine optimale Balance von Durchsichtigkeit und orchestralem Klang. Sämtliche Vokalpartien (Soli und Chor) sind mit der Originalfassung identisch, sodass von dieser Klavierauszug und Chorpartitur verwendet werden können.

Merzhausen, November 2017

Joachim Linckelmann

Foreword

The *Messa a 4 con orchestra*, by Giacomo Puccini, is the composer's largest non-operatic work. He finished the piece in the summer of 1880 (the *Credo* had already been written and performed two years earlier), almost at the same time that he completed his studies at the Istituto musicale «G. Pacini», a sort of musical secondary school located in his native Lucca. The complete work received its premiere on 12 July 1880 at a church service for the feast of Lucca's patron saint, San Paolino.

Notwithstanding the high praise bestowed upon the *Messa* by the local newspaper, no sooner had Puccini taken his degree than he declined to follow the path laid out for him by his family and the town luminaries. He left Lucca to continue his studies in Milan at the most prestigious conservatory in Italy and to pursue an entirely different dream: to become an opera composer in the wake of his idol, Richard Wagner. After some initial difficulties this dream eventually came true. There is surely a touch of self-detached irony in the fact – and the way – that Puccini borrowed two movements from the *Messa* for use in his later operas: the *Kyrie* recurs in the first act of *Edgar* (1885–1889) as an organ piece resounding from a church, and the *Agnus Dei* is heard in the second act of *Manon Lescaut* (1889–1892) as an historicizing «madrigal». In other words, both of these quotations can be said to conjure up music of the past; and surely the composer must have taken secret pleasure in the knowledge that no one in the audience could possibly have guessed their true (and once quite seriously intended) source.

The reason for this was simple: the *Messa* had not been played since its premiere, nor was it to be heard again during the composer's lifetime. Its first revival, in Chicago, had to wait 72 years to the day after its original premiere.

Stuttgart, February 2013
(from the foreword of the original version)
Translation: J. Bradford Robinson

Dieter Schickling

With the present arrangement for chamber orchestra (flute, oboe, clarinet, horn, bassoon, timpani and strings), smaller choirs now have the possibility to perform this work without the choir being overshadowed by a large symphony orchestra, but nonetheless the symphonic character of the work is still maintained. This chamber scoring offers the optimal balance between transparency and orchestral sound. All of the vocal parts (soli and choir) are identical to those contained in the original version, which means the vocal and choral scores for that larger version can be used for a performance of this arrangement.

Merzhausen, November 2017
Translation: Earl Rosenbaum

Joachim Linckelmann

Giacomo Puccini
Messa a 4 voci con orchestra sc 6

Bearbeitung für Kammerorchester von
Arrangement for chamber orchestra by
Joachim Linckelmann

Kyrie

Larghetto

Flauto

Oboe

Clarinetto in Sib/B

Corno in Fa/F

Fagotto

Timpani in
Mi \flat -Lab / es-As

Soprano

Alto

Tenore

Basso

Violino I

Violino II

Vc.

Co.

The musical score is arranged in a standard orchestral format. The woodwind section (Flauto, Oboe, Clarinetto in Sib/B, Corno in Fa/F, Fagotto) and strings (Violino I, Violino II, Vc., Co.) are in the upper half, while the vocal quartet (Soprano, Alto, Tenore, Basso) is in the lower half. The score is in common time (C) and the key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked 'Larghetto'. The woodwinds and strings have some initial notation, while the vocal parts are mostly rests. A large watermark 'PROBE PART' is overlaid diagonally across the score.

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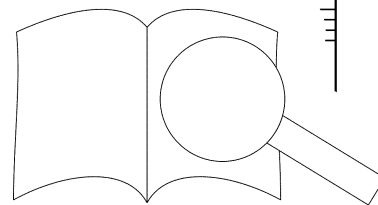
Aufführungsdauer / Duration: ca. 43 min.

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Based on the Urtext edition
by Dieter Schickling



rall.

a tempo

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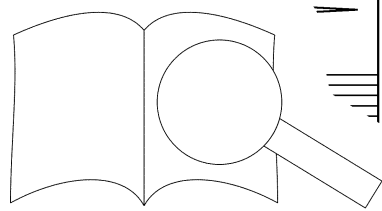
son. Chri - - ste, Chri ste - i - son.

son. Chri - ste e lei - son.

son. Chr' e - lei - son.

son. ste e - le - i - son.

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

Chri - ste, Chri - ste, Chr' - i - son.

Chri - - ste, Chri - , Chr' le - i-son, e-le - i - son. Chri-ste e -

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

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

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

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

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

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

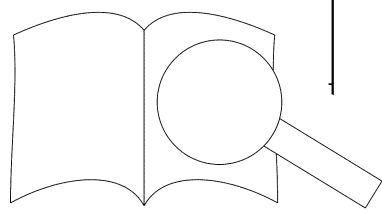
son, e - le - - - i - son, e - le - i

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

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

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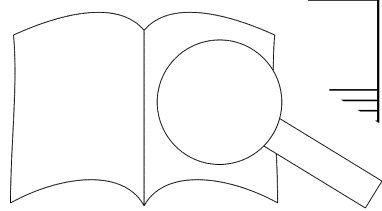


rall.

Tempo I

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rall. molto

a tempo

First system of musical notation, consisting of five staves. The first staff begins with a piano (*p*) dynamic and transitions to forte (*f*). The second and third staves also show *p* and *f* dynamics. The fourth and fifth staves continue the melodic and harmonic lines.

Second system of musical notation, including vocal lines and piano accompaniment. The lyrics are: "e - le - i - son, e - le - i - son. Ky - ri - e i - son. Ky - ri - e e - le - i - le - i - son, e - le - i - son, e - le - i - son. Ky - ri - e - le - i - son, e - le - i - son. Ky - ri - e e - le - i - e - le - i - son, Ky - ri - e e - le - i - e - le - i - son. Ky - ri - e e - le - i - e - le - i - son." Dynamics include *f* and *p*.

Third system of musical notation, primarily piano accompaniment. It includes a large graphic of an open book with a magnifying glass over it. The tempo marking "a tempo" is present. Dynamics include *p*.

Musical score for the first system, consisting of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The music is marked with a piano (*p*) dynamic. The notation includes various rhythmic values and melodic lines.

Musical score for the second system, including vocal lines and piano accompaniment. The lyrics are: "son, e - le - i - son, e - le e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son. Ky - ri -". The piano part is marked with a piano (*p*) dynamic.

Musical score for the third system, featuring piano accompaniment. The notation includes various rhythmic values and melodic lines. A magnifying glass icon is present in the lower right corner of the system. The piano part is marked with a piano (*p*) dynamic.

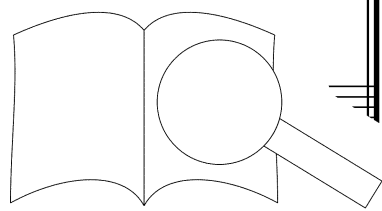
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p *pp* *pp* *pp*

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

p *pp* *pp* *pizz.* *pp* *pizz.* *pp* *p* *pp*

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Gloria

Allegro

Flauto

Oboe

Clarinetto in Sib/B

Corno in Fa/F

Fagotto

Timpani in
Do-Sol / c-G

Soprano

Alto

Tenore

Basso

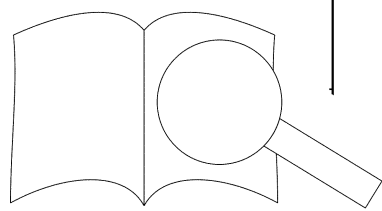
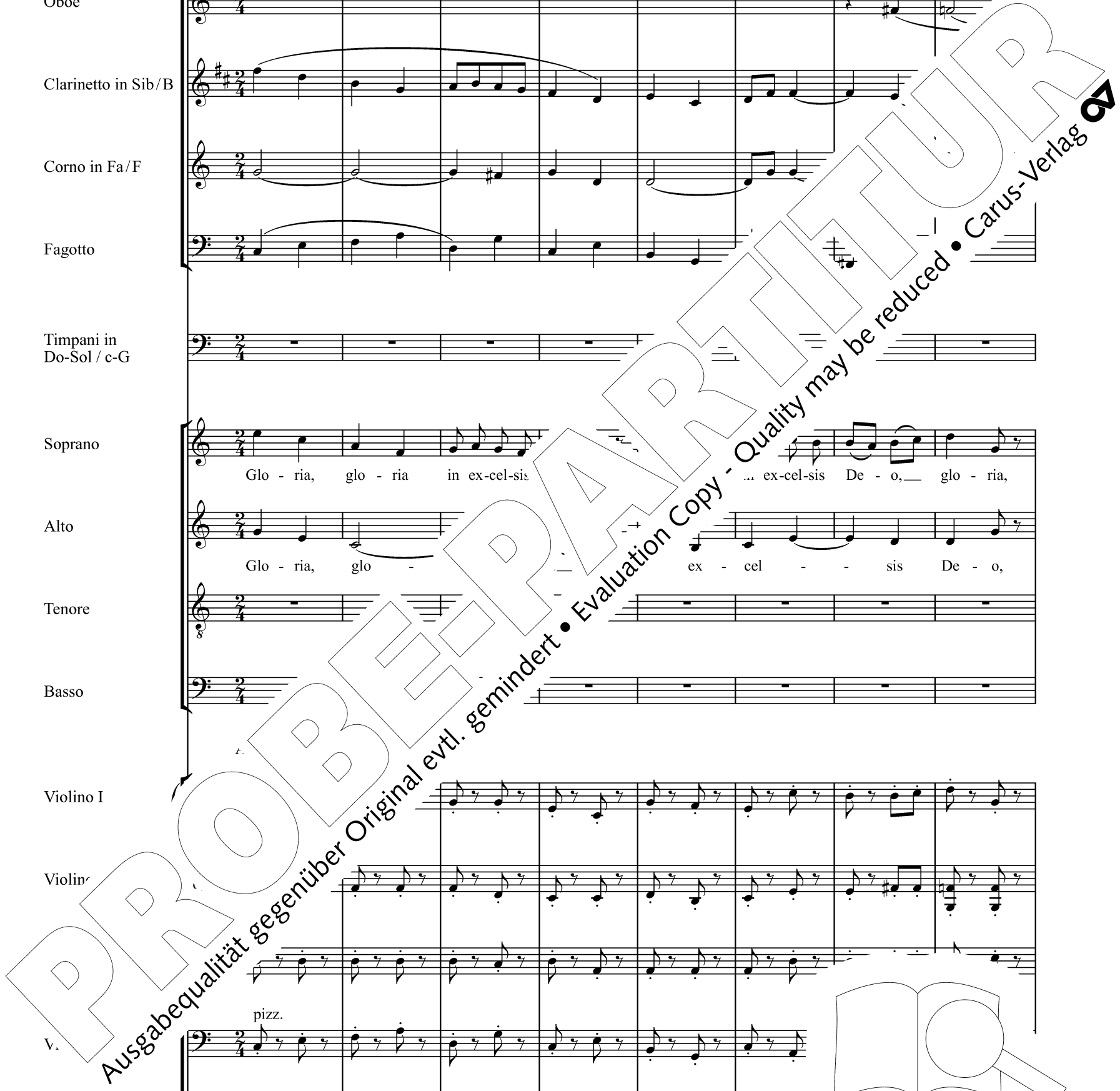
Violino I

Violino

v.

Contrabbasso

Glo - ria, glo - ria in ex-cel-sis ... ex-cel-sis De - o, glo - ria,
Glo - ria, glo - ex - cel - - sis De - o,



9

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

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

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Musical score for measures 18-21. The score includes piano and bass staves. Dynamic markings include *ff* and *mf*. There are triplets in measures 18, 19, and 20. A large watermark 'PROBE' is overlaid diagonally across the page.

Vocal line with lyrics: De - o. De - o. Glo - ria, glo - ria in ex - cel - sis. C. ri - a in ex - cel - sis. Dynamic marking *mf* is present. A large watermark 'PROBE' is overlaid diagonally across the page.

Musical score for measures 22-25. The score includes piano and bass staves. Dynamic markings include *ff* and *mf*. There are 'arco' markings above the piano staff in measures 23 and 24. A large watermark 'PROBE' is overlaid diagonally across the page.

f *3* *cresc.* *mf cresc.* *f* *cresc.* *mf* *cresc.* *f* *cresc.*

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

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

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

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

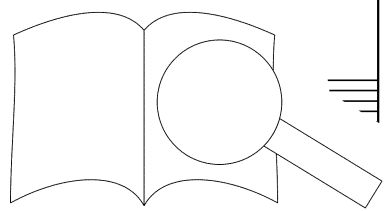
De - o. Glo - a, glo - ri - a, glo - ri - a in ex - - cel -

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

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

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

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Violin I *ff*

Violin II *ff*

Viola *ff*

Cello/Double Bass *ff*

Soprano *ff*
Glo - ri - a, glo - a, glo - ria, glo - ria

Alto *ff*
Glo - ri - a, glo - ria in ex -

Tenor *ff*
o. Glo - ri - a, glo - ria in ex -

Bass *ff*
sis. Glo - ri - a, glo - ria in ex -

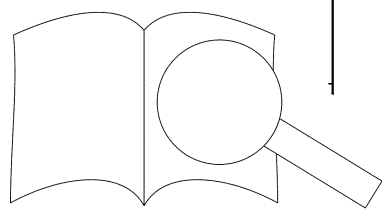
Violin I *f*

Violin II *ff*

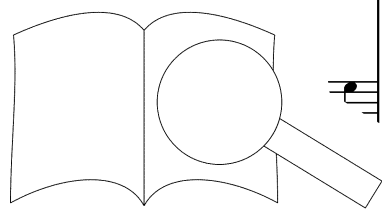
Viola *ff*

Cello/Double Bass *ff*

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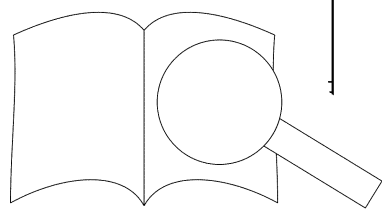


in ex-cel-sis De - o, glo - ria in ex - cel - sis De - o, glo - ria in ex-cel-sis
 cel - sis De - o, glo - ria in ex - cel - sis De - o, glo - ria in ex - cel - sis
 cel - sis De - o, glo in De - o, glo - ria in ex - cel - sis
 cel - sis De - o, glo - ria in ex - cel - sis

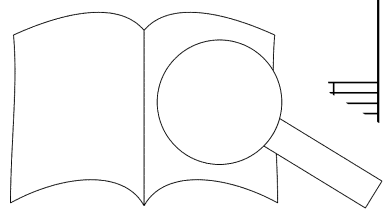


De - o, glo-ri - a in - - - - - ex - cel-sis De - o, glo-ri -
 sis, glo - ri - a, glo - ri - a in - - - - - in ex - cel - sis, glo-ri -
 sis, glo-ri - a - - - - - cel - sis, in ex - cel-sis De - o, glo-ri -
 sis, - - - - - sis, in ex - cel - sis, glo-ri -

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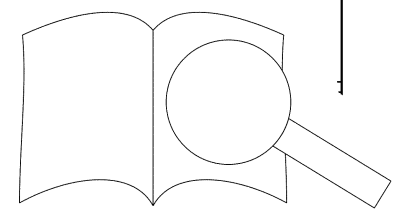
et in ter - ra,

pax, — et in ter - ra r — ni - bus bo - nae — vo - lun -

pax, — et in r — pa — ni - ni - bus, et in

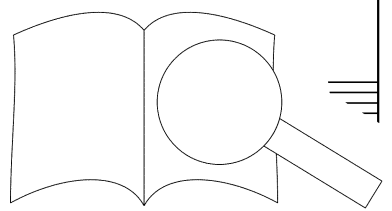
pax, — mi - - ni - bus bo - nae — vo - lun - ta - tis, et in

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et in ter - ra - ta - tis, pax, in ter - ra - ter - ra pax, ir - ra - pax, in ter - ra

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p

p

p

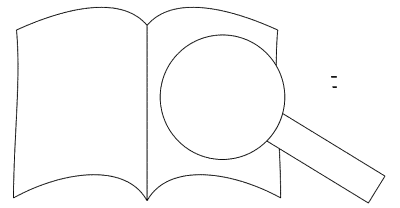
p

pax, et in ter - ra pax, et in ter - ra pax.

pax pax, pax, pax

pax pax, pax, pa

pax pax,



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Andante

100

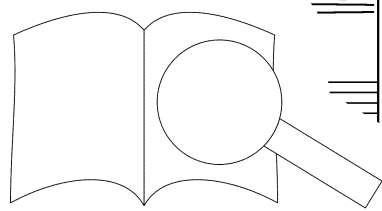
Musical score for the first system, measures 100-104. It features five staves with various musical notations including notes, rests, and dynamic markings like 'f'.

La - u - da - mus te, la - u - da be - ne -
 La - u - da - mus te, la - u - da be - ne -
 La - - u - da - - te, be - - ne -
 La - - - mus - - te, be - - -

Andante

Musical score for the second system, measures 105-109. It features five staves with various musical notations including notes, rests, and dynamic markings like 'f'.

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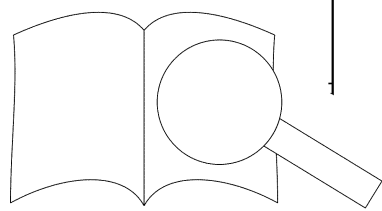


Musical score for instruments including strings and woodwinds. The score consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics markings such as *f* (forte) are present throughout the piece.

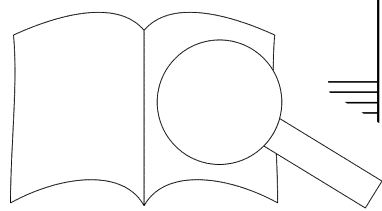
Vocal score with lyrics. It consists of four staves. The lyrics are:
 di - ci-mus te, ad - o - ra - - - mus la - u - da - mus
 di - ci-mus te, ad - o - ra - - - mus la - u - da - mus
 di - ci-mus te, ad - o - ra - - - mus la - u - da - mus
 - ne - di - as te, la - u - da - mus

Musical score for instruments including strings and woodwinds. The score consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics markings such as *f* (forte) are present throughout the piece.

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stentate



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

da - mus, ad - o - ra - mus te, la - u - da - mus

da - - - be - ne - di - ci - mus te, la - u - da - mus

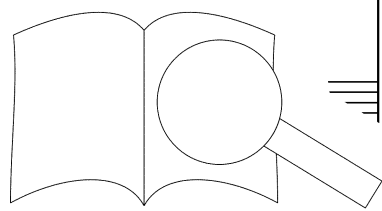
The first system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of two flats. The second staff is a vocal line with a treble clef. The third staff is a vocal line with a treble clef. The fourth staff is a vocal line with a treble clef. The fifth staff is a piano accompaniment line with a bass clef. The music is in 4/4 time and features a variety of rhythmic patterns and melodic lines.

The second system of the musical score consists of five staves. The top staff is a vocal line with a treble clef. The second staff is a vocal line with a treble clef. The third staff is a vocal line with a treble clef. The fourth staff is a vocal line with a treble clef. The fifth staff is a piano accompaniment line with a bass clef. The music continues with similar rhythmic and melodic patterns.

The third system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and lyrics: "ad - - o - - ra - - mus". The second staff is a vocal line with a treble clef and lyrics: "- mus te, lau". The third staff is a vocal line with a treble clef and lyrics: "te, be-ne - di - ci-mus ad". The fourth staff is a vocal line with a treble clef and lyrics: "glo - ri - fi-ca-mus te, ad-o - ra - mus". The fifth staff is a piano accompaniment line with a bass clef and lyrics: "te, be-ne - di mus te, glo - ri - fi-ca-mus te, glo - ri - fi -".

The fourth system of the musical score consists of five staves. The top staff is a vocal line with a treble clef. The second staff is a vocal line with a treble clef. The third staff is a vocal line with a treble clef. The fourth staff is a vocal line with a treble clef. The fifth staff is a piano accompaniment line with a bass clef. The music concludes with a final cadence. The word "arco" is written above the fifth staff.

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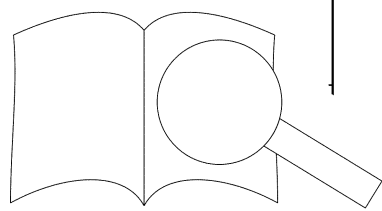


First system of musical notation with five staves. Dynamics include *f* and *p*.

Vocal line with lyrics: te, glo - - ri - fi - ca - mus te, glo - ri - fi - ca - mus te, lau - da - mus te, te, lau - da - mus te, glo - ri - fi - ca - - - mus_ ca - - mus fi - ca - mus te, glo - ri - fi - ca - mus_

Second system of musical notation with five staves. Dynamics include *f* and *p*.

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p

p

te, ad - o - ra - mus te ad - o - ra - mus

ad - - - o - ra - mus ad - o - ra - mus

te, ad - o

te, te,

pp

pp

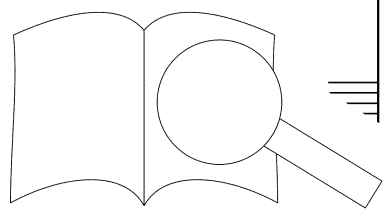
pp

pizz.

pizz.

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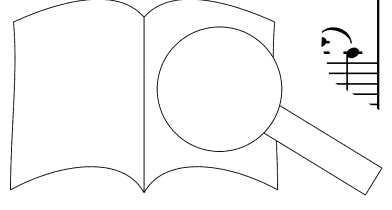
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pp
pp
p
pp
p

pp
pp
ad - o - ra - r te.
ad
te,
ad
te,
mus te.

Andante sostenuto
pizz.
p
pizz.
p
pizz.
p
pizz.
p
pizz.
p
Andante sostenuto
arco
f
arco
f
arco
f
arco
f

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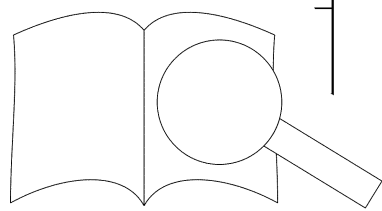
p *pp* *p* *pp* *p* *pp*

Tenore solo

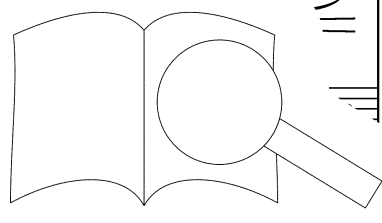
- tias, gra - tias

pizz. *pp* pizz. *pp* pizz. pizz. *pp*

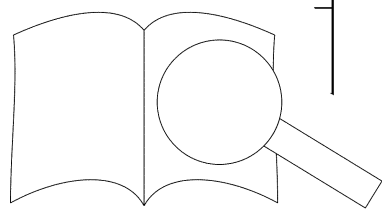
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The musical score for page 148 consists of several systems of staves. The top system includes a vocal line with lyrics: "Gra - tias a - - gi - mus" and " - tias a - - - gi -". The word "espressivo" is written above the first vocal line. The piano accompaniment includes various rhythmic patterns and dynamics, with a piano (*p*) dynamic marking appearing in the lower systems. A large watermark "PROBEPARTITUR" is overlaid diagonally across the page, and a magnifying glass icon is located in the bottom right corner of the score area.

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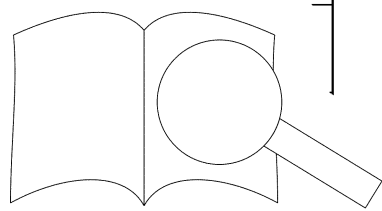
p

p

mus, gra-ti-as, gra-ti-as,

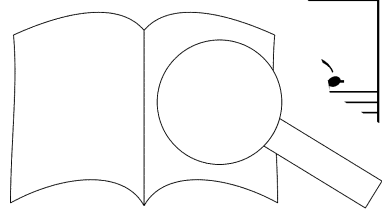
pizz.

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The musical score consists of several systems of staves. The top system includes vocal staves and piano accompaniment. The lyrics 'gra-ti-as a-gi-mus, a-gi-mus ti-' are written below the vocal line. Dynamic markings include *pp* (pianissimo) and *mf* (mezzo-forte). The score includes various musical notations such as notes, rests, and slurs.

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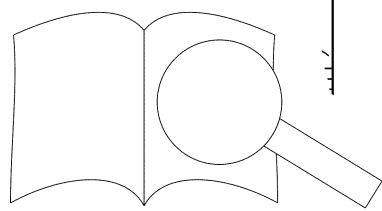


mf *stacc.* *f* *ff* *f* *ff* *f* *ff*

mf
gra - tias a - - gi - mus ti - bi, gra - tias a - - tias, gra - - -

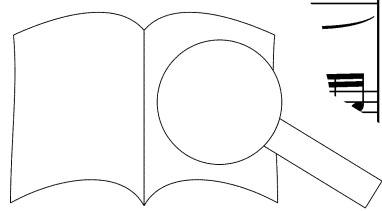
f *ff* *f* *ff* *f* *ff* *f* *ff*

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Musical score for page 158, featuring vocal lines and piano accompaniment. The score includes lyrics: "tias, gra - tias a - - - - gi - gi-mus ti - bi,". It contains various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like "p".

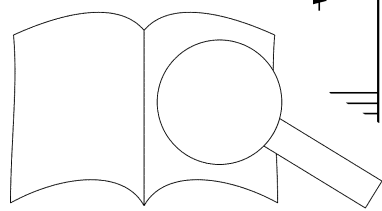
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The image shows a page of musical notation for page 161. It consists of several systems of staves. The top system includes a vocal line with lyrics "gra - tias," and several piano accompaniment staves. Dynamics such as *p* and *pizz.* are indicated. A large, diagonal watermark "PROBEPARTITUR" is overlaid across the page, along with the text "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag". A small logo of an open book with a magnifying glass is located in the bottom right corner of the musical notation area.

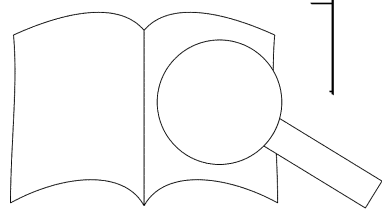
The musical score consists of several systems of staves. The first system includes a vocal line with lyrics "gra - tias," and a piano accompaniment with a prominent bass line. The second system continues the vocal line with lyrics "gra - tias, gra - tias". The third system shows the piano accompaniment with dynamic markings *pp* and *arco*. The score is overlaid with a large diagonal watermark.

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affrettando

170

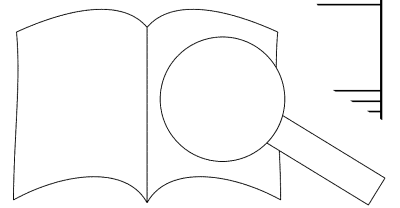
Musical score for measures 170-175. The score consists of five staves. The first four staves are for the vocal line, and the fifth is for the basso continuo. The music is in a minor key and features a complex rhythmic pattern. Dynamics include *f* (forte), *dim.* (diminuendo), and *p* (piano). The lyrics are: - - gnam glo - riam, ma - gnam glo - ri.

Five empty musical staves, likely for a second vocal part or additional instruments.

affrettando

Musical score for measures 176-181. The score consists of five staves. The first four staves are for the vocal line, and the fifth is for the basso continuo. The music is in a minor key and features a complex rhythmic pattern. Dynamics include *f* (forte) and *dim.* (diminuendo). The lyrics are: - - gnam glo - riam, ma - gnam glo - ri.

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Tempo I

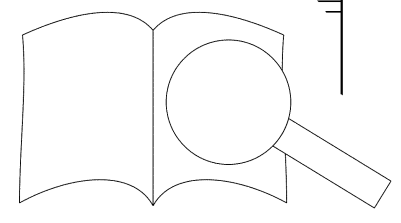
p
ff
ff
fff
ff
ff
ff

ff
in ex-cel-sis De - o,
in ex - cel - sis De - o,
o - ria in ex - cel - sis De - o,
ff
Glo - ria in ex - cel - sis De - o,

Tempo I

ff
ff
ff
ff
ff

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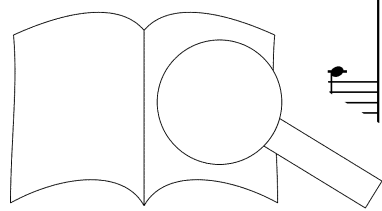


The musical score consists of several systems. The first system includes instrumental parts (piano and strings) and a vocal line. The second system continues the instrumental parts and includes four vocal lines with the following lyrics:

glo - ria in ex - cel - sis De - o, in ex-cel-sis De - o,
 glo - ria in ex - cel - sis in ex - cel - sis, glo - ri -
 glo - ria in ex - cel - sis - ria in ex - cel - sis,
 glo - ria in o, glo - ria in ex - cel - sis.

The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings. A large watermark 'PROBE' is overlaid diagonally across the page.

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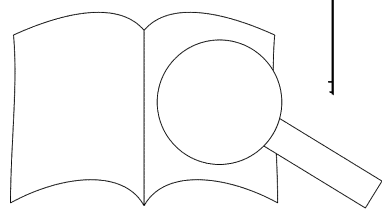
glo-ri - a in ex - ce - sis, glo-ri - a in ex -

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

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

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

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

cel - sis. Do-mi - us, De - us Pa-ter o-mni - pot - ens.

cel - sis. Do-mi - ne Je - le - stis, De - us Pa-ter o-mni - pot - ens.

cel - sis. us, Rex coe - le - stis, De - us Pa-ter o-mni - pot - ens.

Andante sostenuto

pizz.

mf

p

mf

mf

mf

Do-mi-ne Fi - li u - ni - ge - ni - te, Je - su Chri - ste. A - gnus De - i,

Do-mi-ne Fi - li u - ni - ge - ni - te, Je - s' Je - us, A - gnus De - i,

Do-mi-ne Fi - li u - ni - ge - ni Je - mi - ne De - us, A - gnus De - i,

Do-mi-ne Fi - li u - . Do - mi - ne De - us, A - gnus De - i,

mf

mf

mf

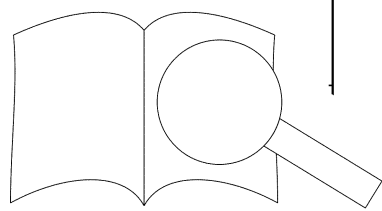
mf

mf

arco

mf

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pp

Fi - li - us Pa - tris.

pp

Fi - li - us Pa

pp

Fi - li - us Pa

pp

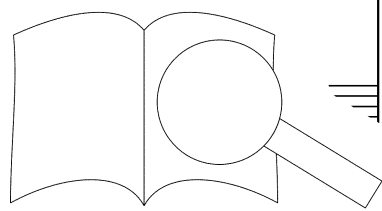
Fi - li - us Pa

pp

pp

pp

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Andante mosso

pp

pp

pp

p

p

p

p

pizz.

pizz.

p

pizz.

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

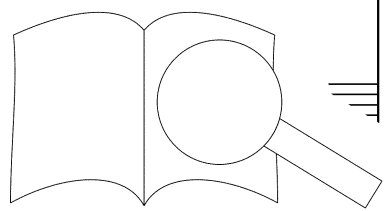
Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes a triplet in the bass line.

Empty musical staff for the second system.

Musical score for the second system with lyrics. The lyrics are: *sus - ci-pe de - prae-pre-ca-tio-nem no - stram, mi - se - re - re, mi - se -*

Musical score for the third system with performance instructions. The piano part includes a triplet and markings for *arco* and *pizz.*

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p

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

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

- re, mi - - se - re .ni - se - re - - re, mi - - se - re -

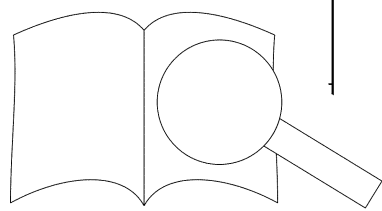
re - re, mi - se - re ai - se - re - re, mi - se - re - re, mi - se - re - - -

pizz.

pizz.

pizz.

pizz.



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mf

mf

mf

mf

mf

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

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

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

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

arco

arco

pizz.

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mf

mf

mf

mf

mf

p

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

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

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

re. a - ta, pec - ca - ta mun - di,

mf

mf

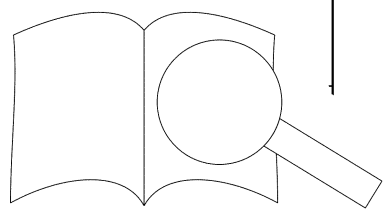
mf

p

arco

mf

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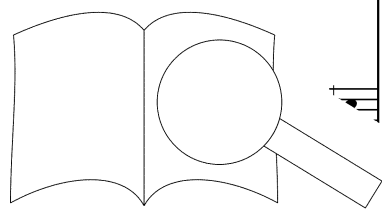


The first system of the musical score consists of six staves. The top two staves are vocal lines, and the bottom four staves are piano accompaniment. The music is in a minor key and features a steady rhythmic accompaniment with some melodic lines in the piano parts.

The second system of the musical score includes Latin lyrics. The lyrics are: "sus - ci-pe de - pre - ca - tio - - nem, - stram. Qui sus - ci-pe de - pre - ca - tio - tio - nem no - stram. de - pre - ca - tio - nem no - stram. sus - ci-pe de - pre - ca - tio - nem no - stram." The lyrics are written below the vocal staves. The piano accompaniment continues with triplets and other rhythmic patterns.

The third system of the musical score is primarily piano accompaniment, consisting of six staves. It features complex rhythmic patterns, including triplets and sixteenth notes, across the various staves.

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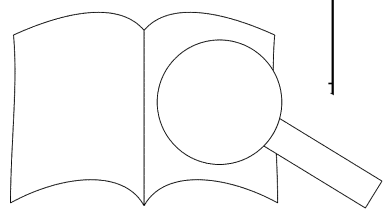


Musical score for the first system, measures 1-4. It consists of five staves. The top two staves are vocal lines with lyrics "tol - - - lis pec - ca - - - ta". The bottom three staves are piano accompaniment. Dynamics include "p" (piano) and "pizz" (pizzicato).

Musical score for the second system, measures 5-8. It consists of five staves. The top two staves are vocal lines with lyrics "tol - - - lis pec - ca - - - ta". The bottom three staves are piano accompaniment. Dynamics include "p" (piano) and "pizz" (pizzicato).

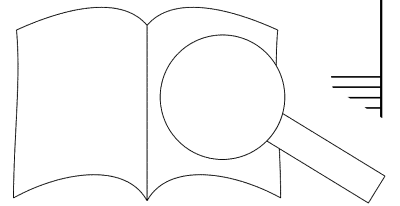
Musical score for the third system, measures 9-12. It consists of five staves. The top two staves are vocal lines with lyrics "tol - - - lis pec - ca - - - ta". The bottom three staves are piano accompaniment. Dynamics include "p" (piano) and "pizz" (pizzicato).

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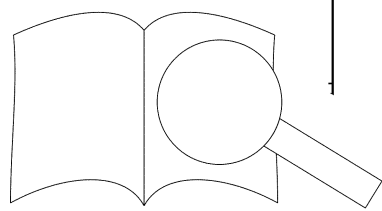


mun - - - di, sus - - - de - - - nem,

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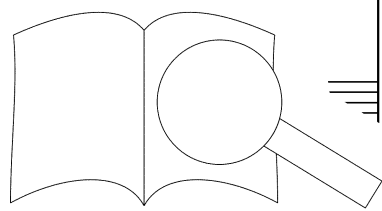


Musical score for a string quartet with vocal lines. The score includes staves for two violins, two violas, two cellos, and two double basses. There are also vocal lines with lyrics. The music features various musical notations such as notes, rests, slurs, and dynamics like 'p' and 'arco'.

Lyrics:

tio - nem no - stram, sus - ci - pe. - nem no - stram,

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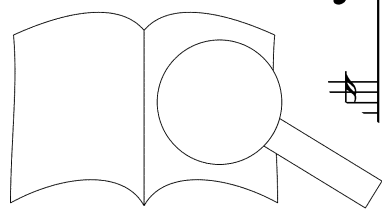
246

sus - ci - pe de - pre - ca - tio - nem, nem no -

p *arco*

Musical score for page 249, featuring multiple staves with musical notation, dynamics like *cresc.*, *p cresc.*, and *arco*, and a *stram.* instruction. Includes a large watermark "PROBE PARTI" and a logo for Carus-Verlag.

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ff

ff

ff

ff

ff

ff

ff

Qui us pec -

tol - - - - - lis

ta, pec - -

lis pec -

tol - - - - -

cc - ca - - - - - ta, pec - -

ff

ff

ff

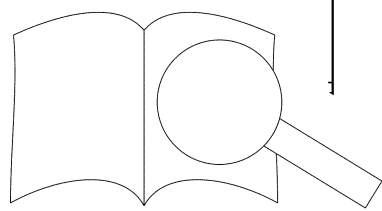
ff

ff

ff

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The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat. The second and third staves are also treble clefs, with the third staff having a key signature change to one sharp. The fourth and fifth staves are bass clefs. The music includes various note values, rests, and slurs across the system.

The second system of the musical score includes vocal lines and piano accompaniment. The lyrics are: "ca - - - ta, pec - - - ta" on the first staff; "ca - - - ta" on the second staff; "ca - - - ta" on the third staff; and "ca - - - ta" on the fourth staff. The piano accompaniment continues with various rhythmic patterns and slurs.

The third system of the musical score features piano accompaniment with several triplet markings (indicated by a '3' above the notes). The bottom right corner of the system contains a magnifying glass icon over a blank space, likely indicating a detail view or a specific annotation.

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mun - - - - di, - - - - - de - pre - ca -

sus - - - - ci - pe de - pr - - - - - nem,

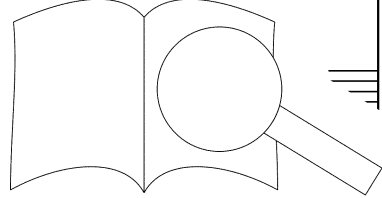
mun - - - - di, - - - - - ci - pe de - pre - ca -

sus - - - - ca - tio - - - - - nem,

Musical score for a string quartet and vocalists. The score includes staves for two violins, two violas, two cellos, and two double basses, along with vocal lines. The music features various dynamics like *mf* and *p*, and articulations like *pizz.* and *arco*. A large watermark "PROBE" is overlaid diagonally across the page.

tio - - nem no - - - - - em, pre - ca -
 de - pre - ca - tio - nem -
 tio - - - - - nem no de - - - - - pre - ca -
 de - pre - - - - - stram,

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tio - - - nem

de - - - - - r

tio - - - nem

de - - - - -

stam,

no - - - - - stram,

- tio - - - - - nem,

arco

arco

pizz.

arco

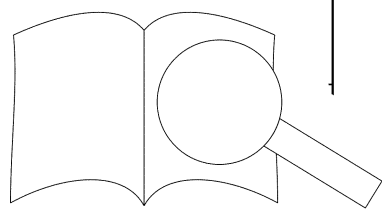
arco

pizz.

arco

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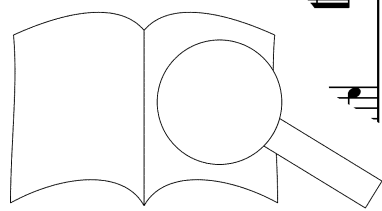


Musical score for strings and woodwinds, measures 262-265. The score consists of five staves. The first four staves are for woodwinds (flute, oboe, clarinet, bassoon) and the fifth is for strings. Dynamics include *f* (forte) and accents (*>*). The music features melodic lines with slurs and rests.

Vocal score with lyrics, measures 262-265. The lyrics are:
 sus - ci - pe - - - - - pre - ca -
 de - - - - - .m, de - pre - ca -
 sus - ci - pe de - - - - - pre - ca -
 de ca - tio - - - - - nem, de - pre - ca -

Musical score for strings, measures 262-265. The score consists of five staves. Dynamics include *f* (forte), *arco* (arco), and *pizz.* (pizzicato). The music features rhythmic patterns with slurs and accents.

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First system of musical notation, featuring vocal lines and piano accompaniment. The piano part includes a prominent bass line with a 'p' dynamic marking.

Second system of musical notation, continuing the vocal and piano parts.

Third system of musical notation, including lyrics for the vocal parts and piano accompaniment. The lyrics are: "tio - - nem no - - stram, si' ci - pe, sus - -", "tio - - nem no - - pre - - ca - -", "tio - - nem ci - pe, de - - pre - - ca - -", "tio - - nem sus - ci - pe, de - - pre - - ca - -".

Fourth system of musical notation, primarily piano accompaniment. It includes a magnifying glass icon over the piano part. The piano part has multiple 'p' dynamic markings.

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rall.

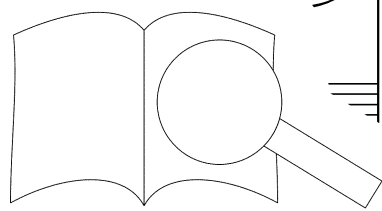
a tempo

The first system of the musical score consists of five staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). It features a melodic line with several slurs and a fermata. The accompaniment is spread across four staves (two treble and two bass clefs), with various rhythmic patterns and slurs. The tempo marking *rall.* is positioned above the first measure, and *a tempo* is positioned above the final measure.

The second system of the musical score consists of five staves. The top staff is the vocal line with lyrics: "ci - pe de - pre - ca - tio -". The second staff continues the lyrics: "tio - - - - - nem no -". The third staff continues: "tio - - - - - nem". The fourth staff continues: "tio - - - - - ner". The fifth staff is the piano accompaniment. The tempo marking *stentate* is positioned above the final measure of the vocal line. The word "stram." appears in the piano accompaniment staves.

The third system of the musical score consists of five staves, all of which are piano accompaniment. The tempo marking *a tempo* is positioned above the first measure. The score includes various rhythmic patterns, slurs, and dynamic markings.

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rall.

arco

First system of musical notation, including five staves with treble and bass clefs, and dynamic markings such as *f*.

Second system of musical notation, including five staves with lyrics: Quo - - niam tu so - lus, tu se lus Quo - Quo - - niam tu so - lus, ctus. Quo - Quo - - niam tu lus San - - - ctus. Quo - Quo - - n' so - lus San - - ctus. Quo -

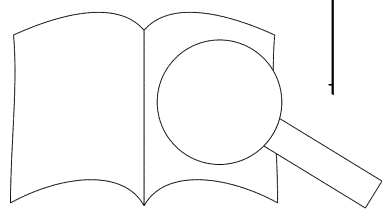
Maestoso

Third system of musical notation, including five staves, mostly empty, with a large watermark 'PROBE' and a magnifying glass icon.

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes a triplet of eighth notes in the right hand.

Musical score for the second system with lyrics. The lyrics are: niam tu so - - lus Do - - tu so - lus. The piano part includes a triplet of eighth notes in the right hand.

Musical score for the third system, consisting of mostly empty staves for vocal and piano parts.



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fff

fff

f

fff

f

fff

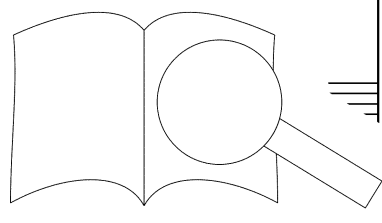
fff

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

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

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

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



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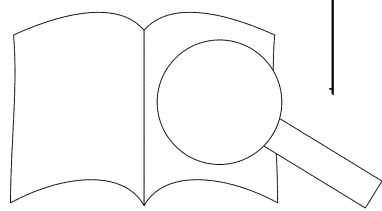
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fff f fff

San - - - ctus, tu so - lus Al Je - - - ff
 San - - - ctus, tu si - mus, Je - - - ff
 San - - - ctus, Al - tis - si - mus, Je - - - ff
 San - - - so - lus Al - tis - si - mus, Je - - - ff

fff ff ff ff

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su Chri - - - te.

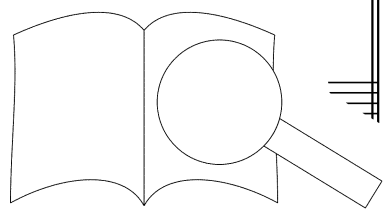
su Chri - - -

su Chri -

su - - - ste.

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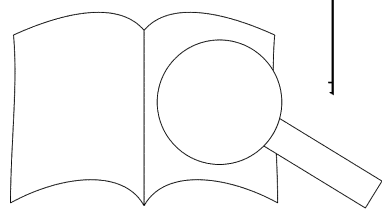
mf

f

Cum — San — in glo - ri - a De - i Pa - tris. A - - -

Allegro

f



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mf

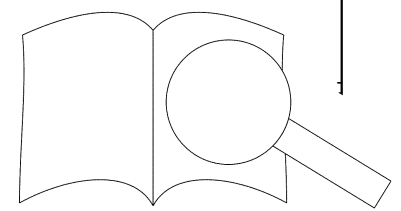
f

Cum San - - - cto glo - ri - a De - i Pa - tris.

men, in glo - - - Pa - - - - - tris.

a - - - in glo - ria De - - i

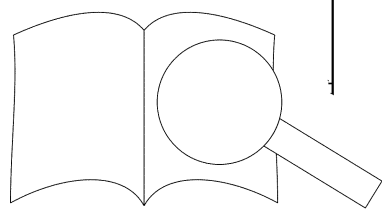
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A musical score for voice and piano. It consists of five systems, each with a vocal line and a piano accompaniment line. The score includes German lyrics: "A - - - men, in De - - i Pa - - - tu, in glo - ri - a". Dynamic markings include *mf* and *f*. A large watermark "PROBEBE PARTIATUR" is overlaid diagonally across the page. In the bottom right corner of the score, there is a stylized icon of an open book with a magnifying glass over it.

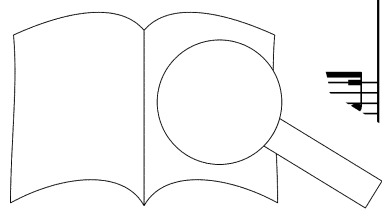
De - i Pa - - - tris. A - - me' in - - - na De - - - i
 - - - tris. A - - - men,
 De - - - i Pa - tris - - - n, a - - - - - - - - -
 a men, cum - - - San - - - cto Spi - ri - tu, - - -

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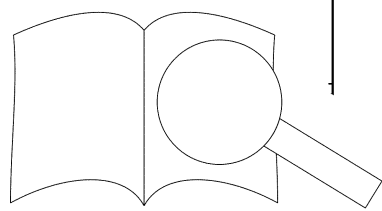
Pa - - - - - tris. - - - - - men, a - - - - - men, a - - - - - men, a - - - - - cum San - - - - - cto, in - - - - - in glo - ri - - - - - tris, cum San - cto Spi - - - - - ri - - - - - tu, in glo - ria

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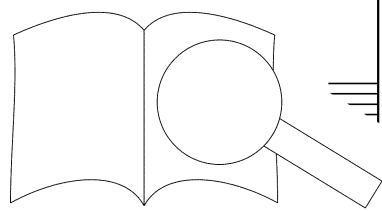
Musical score for the first system, including vocal line and piano accompaniment. The vocal line features a melodic phrase with a slur and a fermata. The piano accompaniment consists of chords and moving lines in both hands.

Musical score for the second system, including vocal line and piano accompaniment. The vocal line continues the melodic phrase. The piano accompaniment provides harmonic support.

Musical score for the third system, including vocal line and piano accompaniment with lyrics. The lyrics are: "Spi - ri - tu, De - i in glo - i Pa - Spi - ri - tu, in i - tris. A - men, in glo - De - tris. A - men, cum".

Musical score for the fourth system, including vocal line and piano accompaniment. The vocal line continues the melodic phrase. The piano accompaniment provides harmonic support.

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First system of musical notation, featuring a vocal line with a long melisma and piano accompaniment.

Second system of musical notation, continuing the vocal and piano parts.

Third system of musical notation, including lyrics: Pa - tris. A - - - - - tris, in - - - - - ria De - i A - - - - - San - - - - - cto in glo - ri - a De - i Pa - - - - - tris. A -

Fourth system of musical notation, continuing the vocal and piano parts.

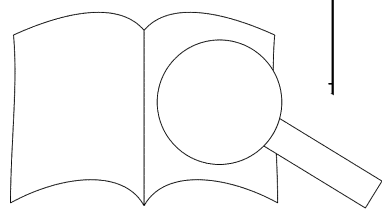
Fifth system of musical notation, continuing the vocal and piano parts.

Sixth system of musical notation, concluding the page with a magnifying glass icon.

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The image shows a musical score for a choir and orchestra. It consists of several systems of staves. The top system includes a vocal line with lyrics and an instrumental line. The lyrics are: "men, a - - - - - men, a - - - - - tris. A - - - - -". The score includes dynamic markings such as "cresc." and "resc.". A large watermark "PROBE" is overlaid diagonally across the page. The watermark also contains the text "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag".

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

men, men, in - ria i Pa - tris. A - - - - - men,

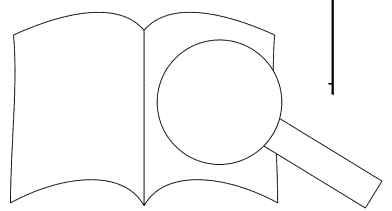
arco arco arco

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men, in glo - ria men,
a - - men, a - - - - - men,
in glo - ria

mf
mf
p
p

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De - - i Pa - tris. A -

in glo - ria

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

arco

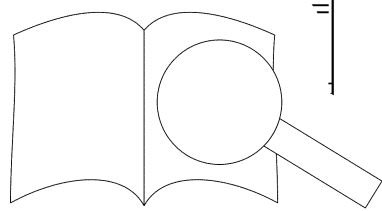
p

Musical score for the first system, featuring piano, violin, and cello parts. The piano part includes dynamic markings of *mf*. The violin and cello parts are mostly rests.

Musical score for the second system, including vocal lines with lyrics. The lyrics are: "men, a - - - men, a - - - men, a - - -". The piano part includes dynamic markings of *mf*.

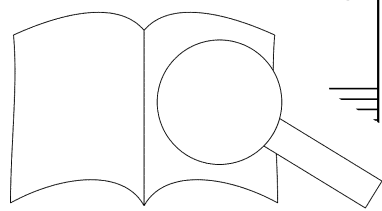
Musical score for the third system, including piano and cello parts. The piano part includes dynamic markings of *p* and *mf*. The cello part includes dynamic markings of *mf*.

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men, a - - - - - men, San - - - - - cto
 a - - - - - men,
 mer a - - - - - men,
 men, cum San - - - - -

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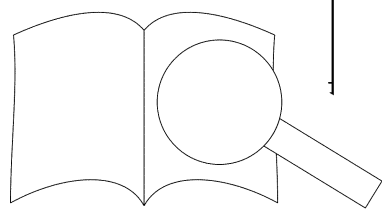


Spi - ri - tu, in glo - ri - a De - - A - -
 in glo - ri - a De - - i Pa - -
 a - - - - - a - - - - - men, a - -
 - - - - - cto

dim.
dim.
dim.
dim.
dim.
dim.
dim.
dim.
dim.
dim.

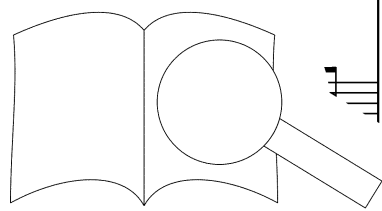
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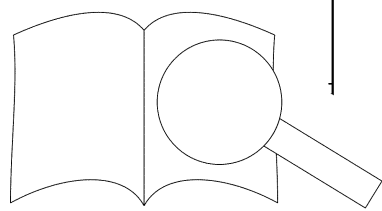
men, a
Spi - ri - ria De - i Pa - tris. men,

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p cresc.
mf cresc.
p cresc.
p cresc.
p cresc.
p cresc.
 men, a - - - - men, - - - - men, a -
p cresc.
 - - tris. A - - - - men,
p cresc.
 a - - - - men, a - - -
p cresc.
 A - - - - men,
p cresc.
p cresc.
p cresc.

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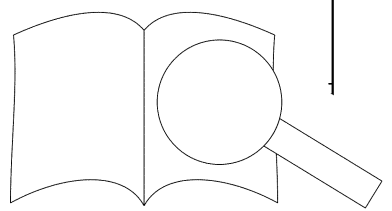


men, a - - - ri - a Dei
 a - - - - men, in glo - ri - a Dei
 - - men, - - - men, in glo - ri - a Dei
 - - - - men, in glo - ri - a Dei

Pa - - tris.
 Pa - - tris.
 Pa - - tris. ria, glo - ria in ex - cel - sis
 Pa - - tris. -ria De - - - - i Pa - -

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First system of musical notation. It consists of five staves. The top staff is a vocal line with a treble clef. The second staff is a piano accompaniment line with a treble clef. The third staff is a piano accompaniment line with a treble clef and a key signature of one sharp (F#). The fourth staff is a piano accompaniment line with a treble clef. The fifth staff is a piano accompaniment line with a bass clef. Dynamics include *f* (forte).

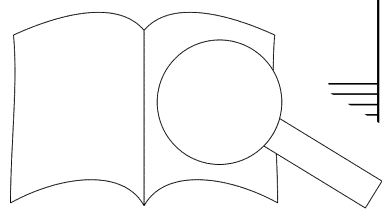
Second system of musical notation. It consists of five staves. The top staff is a vocal line with a treble clef. The second staff is a piano accompaniment line with a treble clef. The third staff is a piano accompaniment line with a treble clef and a key signature of one sharp (F#). The fourth staff is a piano accompaniment line with a treble clef. The fifth staff is a piano accompaniment line with a bass clef. Dynamics include *f* (forte).

Third system of musical notation. It consists of five staves. The top staff is a vocal line with a treble clef and lyrics: "In glo - ria - - i Pa - - -". The second staff is a piano accompaniment line with a treble clef. The third staff is a piano accompaniment line with a treble clef and a key signature of one sharp (F#). The fourth staff is a piano accompaniment line with a treble clef and lyrics: "De - o, g¹". The fifth staff is a piano accompaniment line with a bass clef and lyrics: "o, glo - ri - a in ex - cel - sis". Dynamics include *f* (forte).

Fourth system of musical notation. It consists of five staves. The top staff is a vocal line with a treble clef and lyrics: "a - - - men,". The second staff is a piano accompaniment line with a treble clef. The third staff is a piano accompaniment line with a treble clef and a key signature of one sharp (F#). The fourth staff is a piano accompaniment line with a treble clef and lyrics: "De - o, g¹". The fifth staff is a piano accompaniment line with a bass clef and lyrics: "o, glo - ri - a in ex - cel - sis". Dynamics include *f* (forte).

Fifth system of musical notation. It consists of five staves. The top staff is a vocal line with a treble clef. The second staff is a piano accompaniment line with a treble clef. The third staff is a piano accompaniment line with a treble clef and a key signature of one sharp (F#). The fourth staff is a piano accompaniment line with a treble clef. The fifth staff is a piano accompaniment line with a bass clef. Dynamics include *f* (forte).

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f

mf

mf

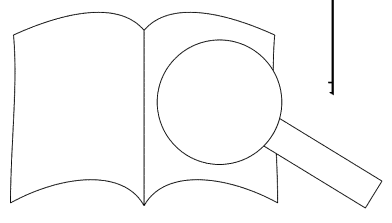
- - tris. A - - - - - a - - - - -

De - o. A - - - - - men, a - - - - -

De - - - - - o. A-men, a - - - - -

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

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men. - ria in ex - cel - sis

men. .a, glo - ria in ex - cel - sis

men. Glo - ria, glo - ria in ex - cel - sis

Glo - ria, glo - ria in ex - cel - sis

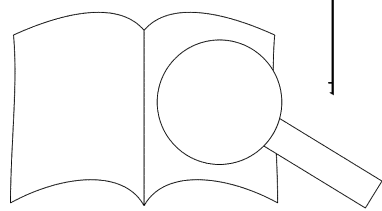
The first system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and fourth staves are in treble clef, and the third and fifth staves are in bass clef. The music includes various note values, rests, and dynamic markings such as 'v' (piano) and 'f' (forte). There are also some slurs and phrasing marks.

The second system of the musical score consists of five staves, continuing the musical notation from the first system. It includes similar notation with notes, rests, and dynamic markings.

De - o, glo - ria in ex - cel - sis De glo - ria,
 De - o, glo - ria in ex - ce' a, glo - ria,
 De - o, glo - ria - a, glo - ria,
 De - o, glo e - o, glo - ri - a, glo - ria,

The third system of the musical score consists of five staves, continuing the musical notation. It includes various note values, rests, and dynamic markings, with some slurs and phrasing marks.

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The first system of the musical score consists of five staves. The top two staves are vocal parts, and the bottom three are piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes with various articulations like accents and slurs.

The second system contains vocal staves with lyrics and piano accompaniment. The lyrics are: "glo - ri - a De - - o, glo - ri - a De - - o, glo - ri - a De - - o, glo - ri - a De - - o, - ri - a, glo - ri - a De - - o,". The piano accompaniment continues with a similar rhythmic pattern.

The third system shows piano accompaniment staves. The piano part continues with a consistent rhythmic pattern. A magnifying glass icon is positioned over the bottom right of the system.

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dim. dim. dim. mf

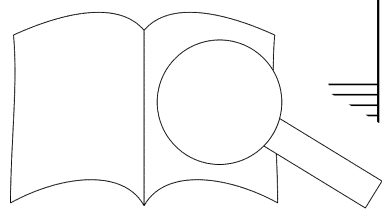
dim. sc. cresc.

mf dim. glo - ri - a, glo - ri - a. men,
 mf dim. glo - ri - a, glo - ri - a. a - men,
 mf dim. glo - ri - a, ri - A - men, a - men,
 mf dim. glo - ri - a, A - men, a - men, a - -

p **p cresc.**

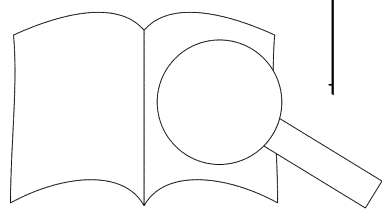
dim. a. dim. p p cresc.

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The musical score consists of several systems of staves. The top system includes a grand staff (treble and bass clefs) and a piano accompaniment. The piano part features a wavy line in the bass register, likely representing a harp or similar instrument. The vocal line begins with a melodic phrase in the treble clef, marked with *p cresc.*. The lyrics 'a - - - men, a - - - men, a - - - men, a - - - men,' are written below the vocal staff. The score includes various musical notations such as notes, rests, and dynamic markings.

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p cresc. *mf*

This system contains the first three staves of music. The first staff has a dynamic marking of *p cresc.* and the second staff has *mf*. The music consists of melodic lines with various note values and rests.

p cresc. *mf*

This system contains the next three staves of music. The first staff has a dynamic marking of *p cresc.* and the second staff has *mf*. The music continues with melodic lines and rests.

cresc. *cresc.* *cresc.*

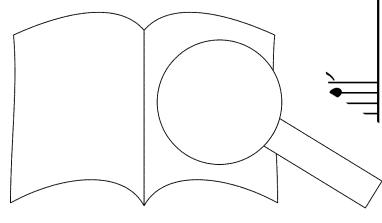
a - - - - - me - - - - - men, a - - - - -
 - - - - - men, a - - - - -
 a - - - - -

This system includes vocal lines with lyrics. The lyrics are: "a - - - - - me - - - - - men, a - - - - -", "- - - - - men, a - - - - -", and "a - - - - -". The music features dynamic markings of *cresc.* throughout.

cresc. *mf*

This system contains the final three staves of music. The first staff has a dynamic marking of *cresc.* and the second staff has *mf*. The music concludes with melodic lines and rests.

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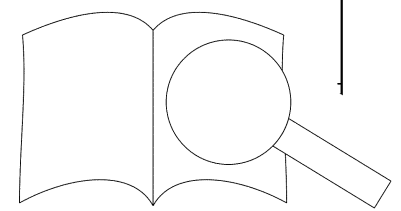
Più mosso

Piano accompaniment for measures 483-488. The score consists of five staves. The first three staves are in treble clef, and the last two are in bass clef. The music features a strong dynamic of *f* (forte) and includes several triplet markings. The tempo is marked *Più mosso*. The key signature has one sharp (F#).

Vocal staves for measures 483-488. The lyrics are: *men. men. men. men. Cum San - cto Spi - ri - tu, in - cto Spi - ri - tu, in glo - ri - a De - -*. The music is in treble clef with a dynamic of *f*. The lyrics are aligned with the notes on the vocal line.

Piano accompaniment for measures 489-494. The score consists of five staves. The first three staves are in treble clef, and the last two are in bass clef. The music features a strong dynamic of *f* and includes several triplet markings. The tempo is marked *Più mosso*. The key signature has one sharp (F#).

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

f *cre* *sc.* *cresc.* *cresc.*

Cum San - - - - - ri - a

San - - - cto Spi - ri - tu, in glo - - - - - Pa - - - tris. A - - -

glo - ria De - - - i - - - tris. A - - - - men, a - - -

- i Pa - - - - - men, in glo - - - ria,

cresc. *cresc.* *cresc.* *cres* *cresc.*

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The first system of the musical score consists of five staves. The top staff is a vocal line with a long melisma. The second staff is a piano accompaniment line with a treble clef and a key signature of one sharp (F#). The third staff is a piano accompaniment line with a bass clef, featuring a triplet of eighth notes. The fourth and fifth staves are additional piano accompaniment lines.

The second system consists of two staves, both piano accompaniment lines. The top staff has a treble clef and the bottom staff has a bass clef. The music continues with various chordal textures and melodic fragments.

The third system contains four staves. The top staff is a vocal line with the lyrics "De - - - i Pa - - - men, a - - - men,". The second staff is a piano accompaniment line with a treble clef. The third staff is a piano accompaniment line with a bass clef. The bottom staff is a piano accompaniment line with a bass clef and the lyrics "in glo - - - ria De - - - i Pa - - - tris.".

The fourth system consists of five staves. The top staff is a vocal line. The second and third staves are piano accompaniment lines with treble and bass clefs respectively. The fourth and fifth staves are piano accompaniment lines with treble and bass clefs. A decorative graphic of an open book with a magnifying glass is located in the bottom right corner of the system.

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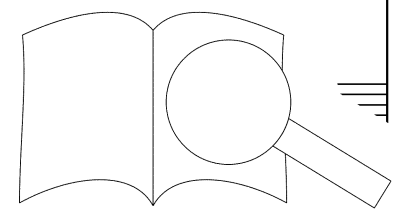
rall.

Musical score for the first system, including piano and violin parts. The piano part features a triplet of eighth notes marked with a forte (*ff*) dynamic. The violin part has a melodic line with a *rall.* marking.

Vocal score with lyrics. The lyrics are: "a - - - - men. Glo - ri - a cel - sis De - o. a - - - - men. glo - - - - ria. A - - - - ria, glo - - - - ria. A - - - - men, a - - - - men,"

Musical score for the second system, including piano and violin parts. The piano part continues with a forte (*ff*) dynamic. The violin part has a melodic line with a *rall.* marking.

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Largo
Pesanti

508

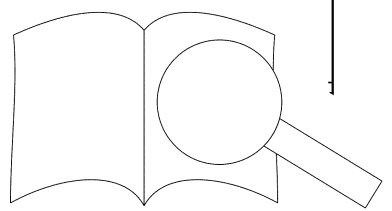
Largo
Pesanti

Presto

The musical score consists of several systems of staves. The top system includes vocal staves and piano accompaniment. The lyrics 'a - - - - men,' are written under the vocal staves. The tempo is marked 'Presto'. The score includes various musical notations such as notes, rests, and dynamic markings. A large watermark 'PROBENPARTITUR' is overlaid diagonally across the page, along with the text 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag'.

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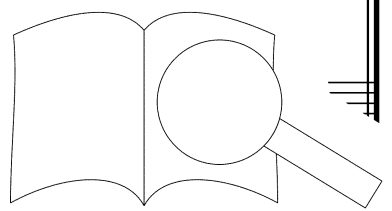


G.P.

G.P.



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Credo

Andante

Flauto

Oboe

Clarinetto in Sib/B

Corno in Fa/F

Fagotto

Timpani in Do-Sol / c-G

Soprano
Cre - do, cre - do in - nu.

Alto
Cre - do, cre - d um,

Tenore
Cre - d cre - De - - um,

Basso
Cre - u - num De - - um,

Violino I

Violino II

Vc
marc.

Contrabbasso
marc.

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5

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

Musical score for the first system, featuring piano (*p*) and forte (*ff*) dynamics. The score includes several triplet markings (indicated by a '3' in a bracket) and various musical notations such as slurs and accents.

Musical score for the second system, including vocal lines with lyrics and piano accompaniment.

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

Musical score for the third system, including piano (*p*) and forte (*ff*) dynamics. The score includes several triplet markings (indicated by a '3' in a bracket) and various musical notations such as slurs and accents.

p

p

p

fp

vi - si - bi - lium o - mni-um, - bi - li-um. Et in

vi - si - bi - lium o - r vi - si - bi - li-um.

vi - si - bi - lium in - vi - si - bi - li-um.

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

p

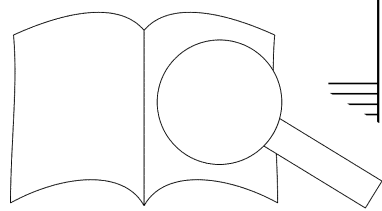
p

p

p

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p *ff*

p *ff*

p *ff*

f

u - num Do - mi - num Je - sum, - ni - tum. Et ex

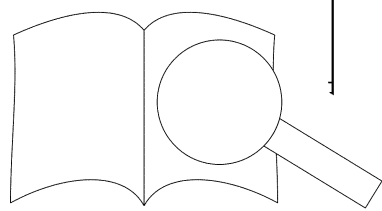
- ni - ge - ni - tum. Et ex

Je - sum Chri - c Fi i. Et ex

Et ex

ff *ff* *ff*

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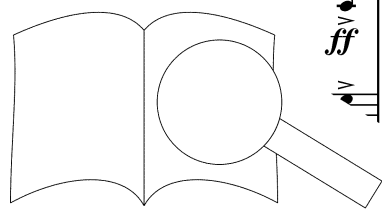
Instrumental musical score for the first system, featuring multiple staves with treble and bass clefs, triplets, and dynamic markings like *p* and *ff*.

Pa - tre na - tum te - cu - la,
 Pa - tre na - tum sae - cu - la,
 Pa - tre na tum o - mnia sae - cu - la,
 Pa - tre an - te o - mnia sae - cu - la,

Vocal score for the second system with lyrics in Latin and musical notation for voices.

Instrumental musical score for the third system, continuing the instrumental parts with various musical notations and dynamics.

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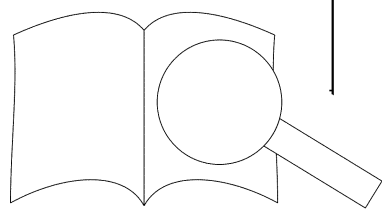


Musical score for the first system, featuring piano and bass staves with triplets and dynamic markings.

et ex Pa - tre na - tum cu - la.
 et ex Pa - tre na - tum sae - cu - la.
 et ex Pa - tre na o - mnia sae - cu - la.
 et ex Pa - tre an - te o - mnia sae - cu - la.

Musical score for the second system, continuing the piano and bass parts with triplets and dynamic markings.

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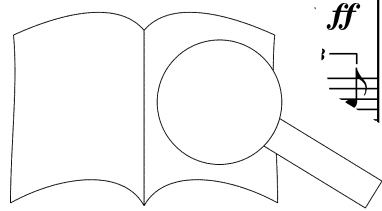


Musical score for instruments including piano, violin, and cello. The score features dynamic markings such as *p* (piano) and *ff* (fortissimo), and includes triplet markings. The piano part starts with a *fp* (fortissimo piano) marking.

Vocal score with lyrics. The lyrics are: De - - um de De - - o, lu - mi - ne, De - - um de De - men de lu - mi - ne, De - - um de - - men de lu - mi - ne, De - - um lu - - men de lu - mi - ne,

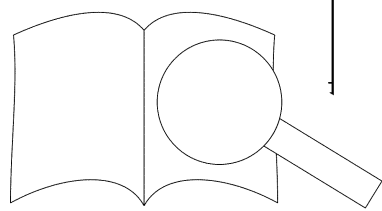
Musical score for instruments including piano and cello. The score features dynamic markings such as *p* (piano) and *ff* (fortissimo), and includes triplet markings.

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

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p

p

p

p

- ni - tum, non fa - ctum: quem o - mnia fa - cta

lem Pa - - -

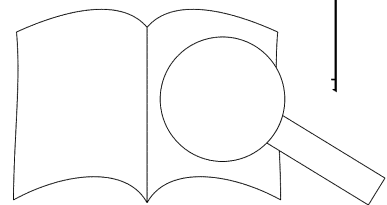
Con - tan - ra - tri: o - mnia fa - cta

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cresc. *p* *p*

cresc. *p*

mf cresc. *p*

cresc. *p*

cresc. lu - - tem de - - dit de

cresc. no - - stram sa - lu - - dit de

cresc. no - - stram sa - - - - - dit de

cresc. lu - - tem de coe - - - - - lis, de

cresc. *p* arco

p arco

p arco

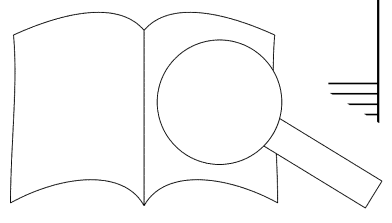
p arco

p arco

cresc. *p*

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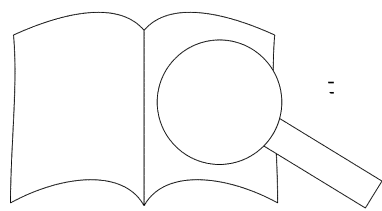


p

coe - - - lis.
coe - - - lis.
coe - - - lis.
coe - - - lis.

coe - - - lis.

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Empty musical staves for vocal and instrumental parts, including treble and bass clefs with a key signature of one sharp (F#).

Tenore solo

Et in - car - na - tus, in - car - na - tus est. cto

Et in - car - na - tus, et in - car - na - ri - tu San - cto ex Ma - ri - a

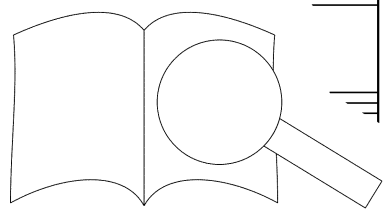
Et in - car - na - tus, et Spi - ri - tu San - cto ex Ma - ri - a

Et in - car - na - tus de Spi - ri - tu San - cto ex Ma - ri - a

Et in - car - na - tus ex Ma - ri - a

Empty musical staves for vocal and instrumental parts, including treble and bass clefs with a key signature of one sharp (F#).

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First system of musical notation, featuring vocal staves and piano accompaniment. The piano part includes a dynamic marking *p* (piano).

Second system of musical notation, including vocal staves and piano accompaniment.

Third system of musical notation, including vocal staves and piano accompaniment with lyrics. The lyrics are: "Vir - gi - ne: ho - mo fa - ctus, Vir - gi - ne, ex ho - - - mo Ma - ri - a Vir - gi - ne: Et Vir - gi - ne, e Et ho - - mo fa - ctus, et ho - mo".

Fourth system of musical notation, including vocal staves and piano accompaniment with lyrics and performance instructions. The lyrics are: "Vir - gi - ne: ho - mo fa - ctus, Vir - gi - ne: Et Vir - gi - ne, e Et ho - - mo fa - ctus, et ho - mo". Performance instructions include "IV Corda" and "pizz.". A magnifying glass icon is present in the bottom right corner of the system.

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

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

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

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

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

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

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

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

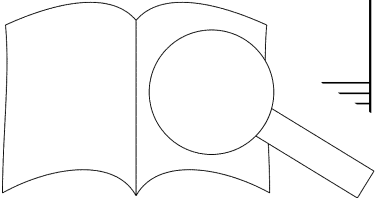
ho - mo fa - ctus est, et ho - mo fa - ctus est, et ho - mo fa - ctus est, et ho - mo

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

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

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

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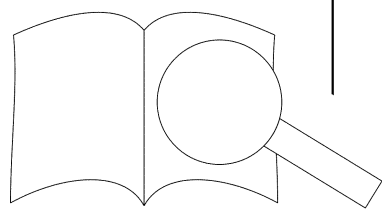
rall. a tempo

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a dynamic marking of *p* (piano).

Second system of musical notation, primarily consisting of vocal lines with Latin lyrics. The lyrics are: "est, et ho - mo fa - ctus est, et in - car - na - tus, car - de Spi - ri - tu ho - mo fa - ctus est, et in - car - r. a - tus est de Spi - fa - ctus est, et in - car - na - tus de Spi - fa - ctus est, in - car - na - tus est de Spi - fa - ctus est, na - tus, et in - car - na - tus".

Third system of musical notation, primarily piano accompaniment. It includes dynamic markings such as *pizz.* (pizzicato) and *f* (forte).

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First system of musical notation, featuring vocal staves and piano accompaniment. Dynamics include *ff* and *p*.

Second system piano accompaniment line.

Second system vocal line with lyrics: San - cto o - m.

Third system vocal line with lyrics: ri - tu San - cto ex Ma - ri - a Vir - ctus est.

Fourth system vocal line with lyrics: ri - tu San - cto ex Ma - ri - a Vi - ho - mo fa - ctus est.

Fifth system vocal line with lyrics: ri - tu San - cto ex Ma - ri - a Vi - Et ho - mo fa - ctus est.

Sixth system vocal line with lyrics: - ne: Et ho - mo fa - ctus est.

Seventh system piano accompaniment line, marked *arco*.

Eighth system piano accompaniment line, marked *arco*.

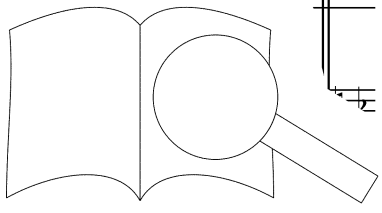
Ninth system piano accompaniment line, marked *arco*.

Tenth system piano accompaniment line.

Eleventh system piano accompaniment line.

Twelfth system piano accompaniment line.

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pp

sotto voce

pro no - bis pas - sus, pas - sus et se-pul - tus est,

pp

pp

pp

p

pp cresc.

pp cresc.

p cresc.

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Ausgabequalität gegenüber

cru - ci - fi - xi

cru - ci - fi - xus, cru - ci - fi - xus et - iam pro

cresc.

cresc.

cresc.

p cresc.

p cresc.

Musical score for the first system, measures 96-100. It features five staves with various dynamics including forte (f) and pianissimo (pp).

Musical score for the second system, measures 101-105. It includes vocal lines with lyrics and piano accompaniment.

no - bis, pro no - bis: su¹ ci-fi - xus_ et - iam pro no - bis, et - iam pro no - ³

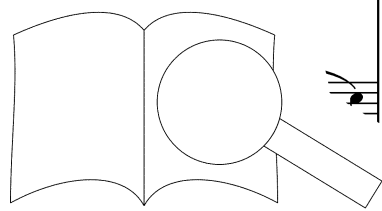
Musical score for the third system, measures 106-110. It features piano accompaniment with various dynamics like forte (f) and pianissimo (pp).

Musical score for page 101, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *p* (piano) and *pp* (pianissimo). The lyrics are:

- - bis.
 - - ci-fi - xus et - iam pro no - bis: pas - sus, pas - sus

The score is divided into systems. The first system contains five staves. The second system contains four staves. The third system contains five staves, including a grand staff (treble and bass clefs) and three individual staves. The fourth system contains five staves. The fifth system contains five staves. The sixth system contains five staves. The seventh system contains five staves. The eighth system contains five staves. The ninth system contains five staves. The tenth system contains five staves. The eleventh system contains five staves. The twelfth system contains five staves. The thirteenth system contains five staves. The fourteenth system contains five staves. The fifteenth system contains five staves. The sixteenth system contains five staves. The seventeenth system contains five staves. The eighteenth system contains five staves. The nineteenth system contains five staves. The twentieth system contains five staves. The twenty-first system contains five staves. The twenty-second system contains five staves. The twenty-third system contains five staves. The twenty-fourth system contains five staves. The twenty-fifth system contains five staves. The twenty-sixth system contains five staves. The twenty-seventh system contains five staves. The twenty-eighth system contains five staves. The twenty-ninth system contains five staves. The thirtieth system contains five staves. The thirty-first system contains five staves. The thirty-second system contains five staves. The thirty-third system contains five staves. The thirty-fourth system contains five staves. The thirty-fifth system contains five staves. The thirty-sixth system contains five staves. The thirty-seventh system contains five staves. The thirty-eighth system contains five staves. The thirty-ninth system contains five staves. The fortieth system contains five staves. The forty-first system contains five staves. The forty-second system contains five staves. The forty-third system contains five staves. The forty-fourth system contains five staves. The forty-fifth system contains five staves. The forty-sixth system contains five staves. The forty-seventh system contains five staves. The forty-eighth system contains five staves. The forty-ninth system contains five staves. The fiftieth system contains five staves. The fifty-first system contains five staves. The fifty-second system contains five staves. The fifty-third system contains five staves. The fifty-fourth system contains five staves. The fifty-fifth system contains five staves. The fifty-sixth system contains five staves. The fifty-seventh system contains five staves. The fifty-eighth system contains five staves. The fifty-ninth system contains five staves. The sixtieth system contains five staves. The sixty-first system contains five staves. The sixty-second system contains five staves. The sixty-third system contains five staves. The sixty-fourth system contains five staves. The sixty-fifth system contains five staves. The sixty-sixth system contains five staves. The sixty-seventh system contains five staves. The sixty-eighth system contains five staves. The sixty-ninth system contains five staves. The seventieth system contains five staves. The seventy-first system contains five staves. The seventy-second system contains five staves. The seventy-third system contains five staves. The seventy-fourth system contains five staves. The seventy-fifth system contains five staves. The seventy-sixth system contains five staves. The seventy-seventh system contains five staves. The seventy-eighth system contains five staves. The seventy-ninth system contains five staves. The eightieth system contains five staves. The eighty-first system contains five staves. The eighty-second system contains five staves. The eighty-third system contains five staves. The eighty-fourth system contains five staves. The eighty-fifth system contains five staves. The eighty-sixth system contains five staves. The eighty-seventh system contains five staves. The eighty-eighth system contains five staves. The eighty-ninth system contains five staves. The ninetieth system contains five staves. The hundredth system contains five staves.

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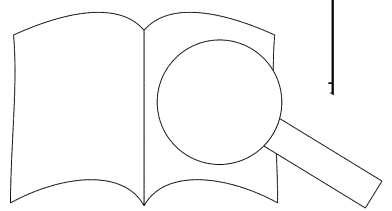
string.

String section musical score (Violins I, Violins II, Violas, Cellos, Double Basses).
 Violins I: *p cresc.*
 Violins II: *p cresc.*
 Violas: *pp cresc.*
 Cellos: *pp cresc.*
 Double Basses: *cresc.*

Vocal line musical score.
 Lyrics: et se-pul-tus est, ci-fi-xus, cru-ci-fi-xus et-i-am pro

Lower instrumental section musical score (likely woodwinds and strings).
 Includes dynamic markings: *cresc.*, *p cresc.*

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111 *rall.* *stentate*

f *f* *ff* *ff* *ff* *p* *ff* *p*

no - bis: pul - tus est, pas - sus, pas - - sus et se-pul - -

p

113 *rall.* *stentate*

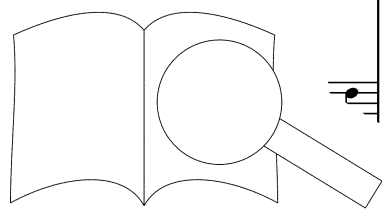
f *ff* *ff* *ff* *ff* *fp* *p dim.* *ff* *fp* *p dim.*

tus, et se-pul -

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Allegro

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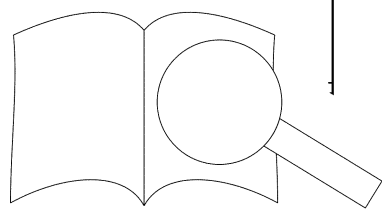


mf ff ff f

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

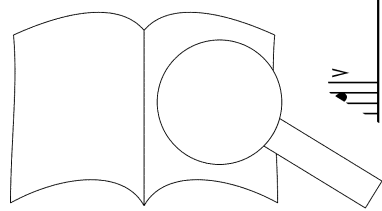
mf ff ff f

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e, se - det ad dex - te - ram Pa - tris. Et i - te - rum ven -

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

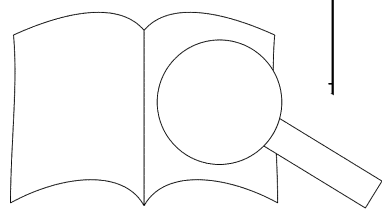
Et i - te - rum ven -

Et i - te - rum ven -

Et i - te - rum ven -

Et i - te - rum ven -

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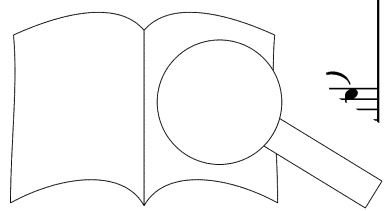
Musical score for measures 137-141. The score includes piano and bass staves. Dynamic markings include *ff* and *f*. The music features a mix of eighth and sixteenth notes with various articulations.

Musical score for measures 142-143. The score includes piano and bass staves. Dynamic markings include *ff* and *f*. The music continues with eighth and sixteenth notes.

Vocal staves with lyrics: tu - rus est cum glo - ri-a, ju - di-ca re, vi - vos et. The lyrics are written in German and Latin. The score includes piano and bass staves with dynamic markings like *f*.

Musical score for measures 144-148. The score includes piano and bass staves. Dynamic markings include *ff*. The music features a mix of eighth and sixteenth notes with various articulations.

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mor - - tu - os: cu gi. ut fi - nis,
 mor - - tu - os: e - rit fi - nis,
 mor - - tu - os: gni non e - rit fi - nis,
 mor - - tu cu - jus re - gni non e - rit fi - nis,

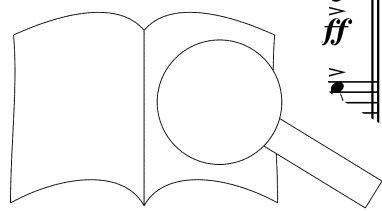
rall.

musical score for piano and strings, measures 147-151. Includes dynamics: *cresc.*, *f*, *ff*, *p cresc.*, *f*, *ff*.

vocal lines with lyrics: *cresc.* cu - jus re - gni non e - rit nis. *cresc.* cu - jus re - gni non, non e - nis. *cresc.* cu - jus re - gni non, non - - - nis. *cresc.* cu - jus re - gni non, - - - - - nis.

musical score for piano and strings, measures 152-156. Includes dynamics: *cresc.*, *f*, *ff*, *div.*, *rall.*, *ff*.

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Tempo I

152

Et in Spi - ri - tum San - ctum, am,

Et in Spi - ri - tum San - ctum, o - mi - num,

Et in Spi - ri - tum San - ctum, an Do - mi - num,

Et in Spi - ri - tum S - ctum, Do - mi - num,

Tempo I

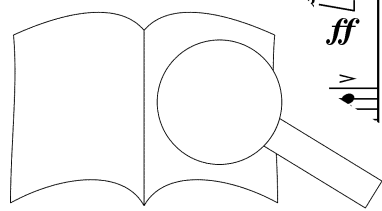
Musical score for instruments, including strings and woodwinds. The score features numerous triplet markings (indicated by a '3' over a group of notes) and dynamic markings such as *ff* (fortissimo), *mf* (mezzo-forte), and *p* (piano). The notation includes stems, beams, and slurs across multiple staves.

qui ex Pa - tre Fi - li - o - que, ce - dit.
 qui ex Pa - tre Fi - li - o - que, que pro - ce - dit.
 qui ex Pa - tre Fi - li - ue, o - que pro - ce - dit.
 qui ex Pa - tre Fi - li - o - que pro - ce - dit.

Vocal score with lyrics in Latin, showing four parts: Soprano, Alto, Tenor, and Bass. The lyrics are: "qui ex Pa - tre Fi - li - o - que, ce - dit.", "qui ex Pa - tre Fi - li - o - que, que pro - ce - dit.", "qui ex Pa - tre Fi - li - ue, o - que pro - ce - dit.", and "qui ex Pa - tre Fi - li - o - que pro - ce - dit." The notation includes notes, rests, and slurs.

Musical score for instruments, continuing the piece with triplets and dynamic markings. The notation includes stems, beams, and slurs across multiple staves.

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Musical score for the first system, measures 160-163. It features five staves with various dynamics including *p*, *fp*, and *ff*, and includes triplet markings.

Qui cum Pa - tre et Fi - - lio si ra - - tur,

Qui cum Pa - tre et Fi - - o - ra - - tur,

Qui cum Pa - tre et Fi - - nul ad - o - ra - - tur,

Qui cum Pa - tre si - mul ad - o - ra - - tur,

Musical score for the second system, measures 164-167. It features four staves with lyrics and musical notation.

Musical score for the third system, measures 168-171. It features five staves with dynamics *p* and *ff*, and includes triplet markings.

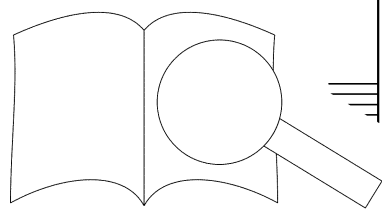
qui cum Pa - tre et Fi - - lio - ra - tur, et

qui cum Pa - tre et Fi - ad - o - ra - tur,

qui cum Pa - tre et . - mul ad - o - ra - tur,

qui cum Pa si - mul ad - o - ra - tur,

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p

p

p

con - glo - ri - - fi - ca - tur: tas.

qui ne - - - tas.

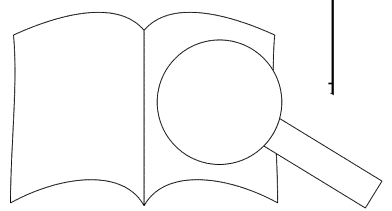
et con - glo per Pro - phe - tas.

per Pro - phe - tas.

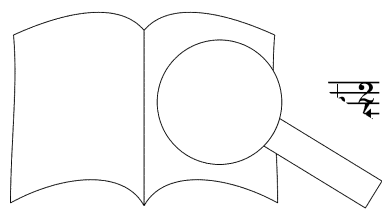
p

p

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Larghetto, in 4

178

Et u - nam san - ctam ca - tho - li - cam Ec - cle - si -

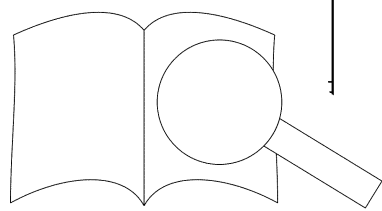
Et u - nam san - ctam ca - tho - li - po - sto - li - cam Ec - cle - si -

Et u - nam san - ctam ca - et a - po - sto - li - cam Ec - cle - si -

Et u - nam san - et a - po - sto - li - cam Ec - cle - si -

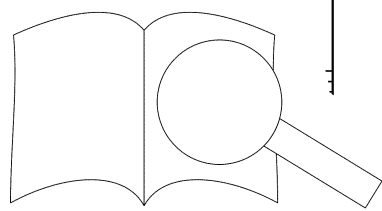
Larghetto, in 4

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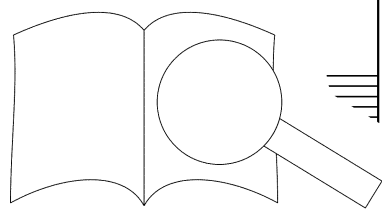


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Allegro

pp

pp

pp

p

pp

tr

pp

p

mor-tu - o - - - rum.

p

mor-tu - o - - - rum.

p

mor-tu - o - - - rum

p

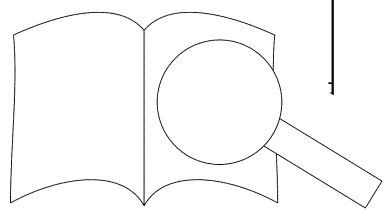
mor-tu - o -

pp

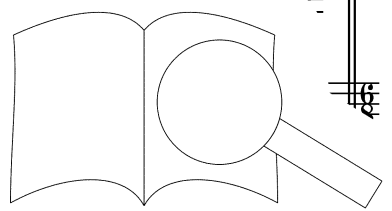
pp

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pp

pp

p

Et vi - - tam, et tu - - ri

p

Et vi - - ta ven - tu - - ri

Andantino

pp

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First system of musical notation. It consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. Dynamics include *p* and *mf*. The key signature has one sharp (F#).

Second system of musical notation. It consists of five staves. The top two staves are vocal lines with lyrics: "sae - cu - li, et vi - - tam, vi - - tu - ri sae - cu -" and "sae - cu - li, et vi - - tam ven - tu - ri sae - cu -". The bottom three staves are piano accompaniment. Dynamics include *mf*. The key signature has one sharp (F#).

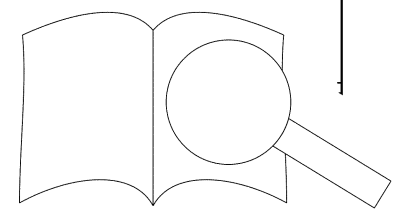
Third system of musical notation. It consists of five staves. The top two staves are piano accompaniment. The bottom three staves are piano accompaniment. A graphic element of an open book is visible in the bottom right corner of the system.

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li,
li,
vi - - tam, et vi ri sae - cu - li, et
vi - - tam, an - tu - - ri sae - cu - li, et

mf

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mf

ff

ff

ff

vi - - tam ven -

vi - - tam

et vi - - tam, et

et vi - - tam, et

ae - cu - li, et vi - - tam, et

sae - cu - li, et vi - - tam, et

ff

ff

ff

ff

ff

ff

ff

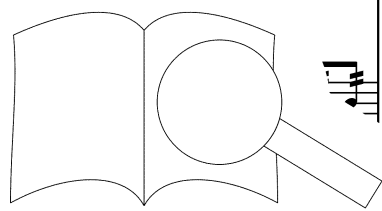
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vi - - tam ven - tu - - ri vi - - tam, et
 vi - - tam ven - tu - - ri et vi - - tam, et
 vi - - tam ven - tu - cu - li, et vi - - tam, et
 vi - - tam sac - cu - li, et vi - -

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vi - - tam, et vi - - tam men, a - -
 vi - - tam, et vi - - A - men, a - -
 vi - - tam, et ven-tu - ri sae - cu - - li. A -
 tam, et vi - - ri, ven - tu - ri sae - cu - li. A - -

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243 *allargando molto* *a tempo*

pp *ff*
pp *ff*
pp *ff*
pp *p*
pp

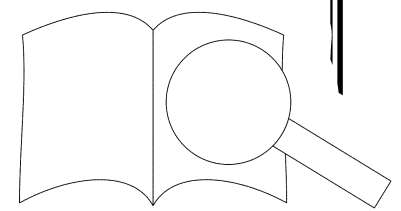
tr
p

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

allargando molto

p *ff*
p *ff*
p *ff*

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Sanctus e Benedictus

Andante

Flauto

Oboe

Clarinetto in Sib/B

Corno in Fa/F

Fagotto

Timpani in
Re-Sol / d-G

Baritono solo

Soprano

Alto

Tenore

Basso

Violino I

Contrabbasso

San - - - ctus, ___ ctus, ___ San - ctus_

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

San - - - ctus, ___ ctus, ___ San - ctus_

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

p *mf* *f*

p *mf* *f*

p *mf* *f*

p *mf* *f*

p *mf* *f*

6

Do - mi - nus De - oth.

Do - mi - Sa - ba - oth.

Do - mi - Sa - ba - oth.

Do - mi - us Sa - ba - oth.

mf

ff Ple - ni sunt coe-li et ter - ra, ple - ni glo - ri - a. Ho - san - na, ho - san - na in ex -

ff Ple - ni sunt coe-li et ter - ra, Ho - san - na, ho - san - na in ex -

ff Ple - ni sunt coe-li et ter - ra, glo - ri - a tu - a. Ho - san - na, ho - san - na in ex -

ff Ple - ni sunt coe-li et ter - ra, glo - ri - a tu - a. Ho - san - na, ho - san - na in ex -

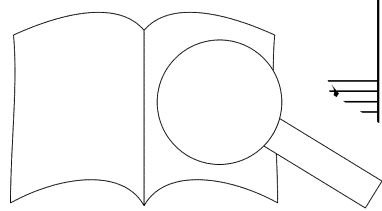
mf

mf

mf

mf

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Andantino

Baritono solo

Andantino
ten.

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no - mi - ne Do - - - mi - ni, ___
ve - - nit ___ in *con*

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p *p*

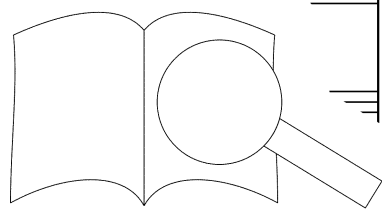
slancio

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

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Musical score for page 40, featuring vocal lines and piano accompaniment. The score includes lyrics "Be - ne - di -" and "be - ne -". A large watermark "PROBE PARTITUR" is overlaid diagonally across the page.

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di - - ctus, be - ne - di - ctus qui a - - no - mi-ne

con slancio

arco

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Do - - - mi - ni.

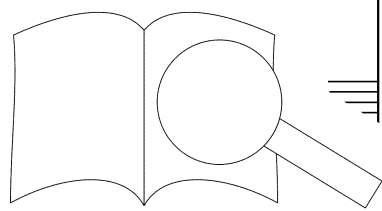
na, na, ho - san - na in ex -

no - san - na, ho - san - na in ex -

na, ho - san - na, ho - san - na in ex -

Ho - san - na, ho - san - na, ho - san - na in ex -

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60

p *pp*

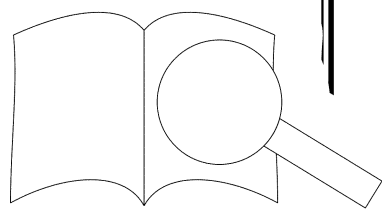
p

cel - sis, ho - san - - na.

p *pizz.*

cel - sis, ho - san

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Agnus Dei

Andantino

Flauto

Oboe

Clarinetto in Sib/B

Corno in Fa/F

Fagotto

Tenore solo

Basso solo

Soprano

Alto

Tenore

Basso

Violino I

Vi

Contrabbasso

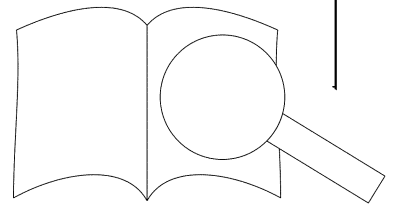
The musical score is arranged in a standard orchestral format. The vocal soloists (Tenore solo and Basso solo) are positioned above the vocal ensemble (Soprano, Alto, Tenore, Basso). The woodwinds (Flauto, Oboe, Clarinetto in Sib/B, Corno in Fa/F, Fagotto) are grouped together. The strings (Violino I, Viola, Violino II, Violoncello, Contrabbasso) are at the bottom. The Tenore solo part includes the lyrics: "A-gnus De - i, qui tol - i - ti sunt omnia peccata mundi, qui tol - i - ti sunt omnia peccata mundi". The score includes dynamic markings such as *p* (piano) and *pizz.* (pizzicato). A large watermark "PROBE PART" is overlaid diagonally across the page.

p
p
p
p

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

re no - bis,
Mi - se - re - - - re
Mi - se - re - - - re no - bis,
Mi - se - re - - - re no - bis,

p



stentando

Musical score for the first system, consisting of five staves. The notation includes various rhythmic values, rests, and dynamic markings such as accents and hairpins.

Musical score for the second system, including vocal lines with lyrics and piano accompaniment. The lyrics are: "A-gnus De - i, qui - di:___"

Musical score for the third system, including vocal lines with lyrics and piano accompaniment. The lyrics are: "mi-se-re-re no - bis."

Musical score for the fourth system, including vocal lines with lyrics and piano accompaniment. The lyrics are: "no - - - bis."

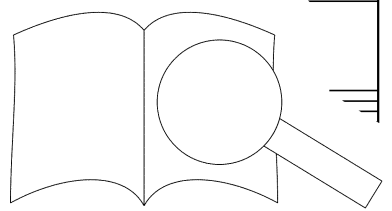
Musical score for the fifth system, including vocal lines with lyrics and piano accompaniment. The lyrics are: "mi-se-re - - re."

Musical score for the sixth system, including vocal lines with lyrics and piano accompaniment. The lyrics are: "mi-se-re"

Musical score for the seventh system, including piano accompaniment with the marking "stentando".

Musical score for the eighth system, including piano accompaniment.

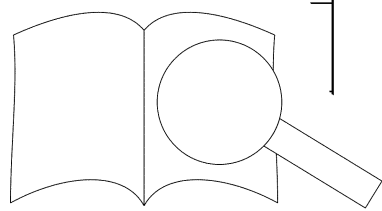
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mi - se - re - re no - bis, mi - se - re - - - re..

- re no - bis,
Mi - se - re - - - re
Mi - se - re - - - re no - bis,
Mi - se - re - - - re no - bis,

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A-gnus De - i, qui tol - lis r 'un

A-gnus De - i, qui - - - di:_____

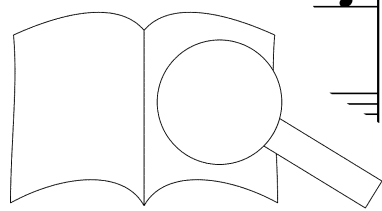
mi - se - re - re no - bis.

no - - - bis.

mi - se - re - - re.

mi - se - re -

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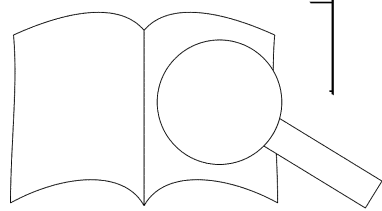
Musical score for the first system, including vocal line and piano accompaniment.

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

e - re, mi - se - re - re
 Mi - se - re - re no - bis,
 Mi - se - re - re, mi - se - re
 Mi - se - re - re, mi - se - re

Musical score for the fourth system, including piano accompaniment.

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p

p

p

p

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

Do-na no - bis pa - cem, do-na no - u
cem.

no - - bis.

mi - se - re - re.

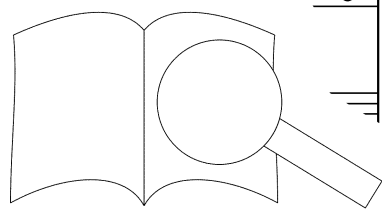
re - - re.

re - -

p

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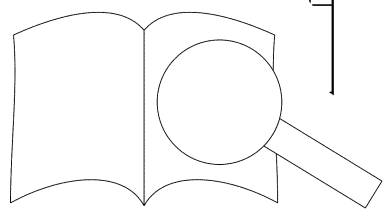
Musical score for the first system, measures 42-46. It features five staves with complex melodic lines and triplets.

no-bis pa - cem. Do-na no - ' de cem, do-na
 Do - - na no-bis pa - cem, a no - bis pa - cem, do-na

Musical score for the third system, measures 51-54. It consists of five empty staves.

Musical score for the fourth system, measures 55-60. It features piano accompaniment with rhythmic patterns.

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pp

pp

pp

pp

pp

pa - - cem.

pa - - cem.

pp

Do-na pa - - .i.

pp

Do-na pa - - .i.

pp

- - - cem.

- - - cem.

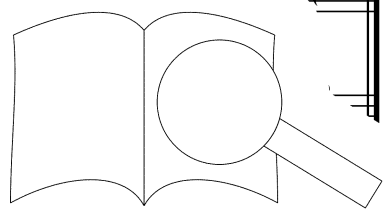
pp

pp

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