

# Thomas Gabriel

## Missa mundi

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für Chor, Gemeinde  
und Instrumente  
aus aller Welt

for choir, congregation  
and instruments  
from all around the world

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Partitur / Full score

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## Inhalt/Contents

Vorwort/Foreword	3
Kyrie (Europa/Europe)	4
Gloria (Südamerika/South America)	12
Credo (Asien/Asia)	41
Sanctus (Afrika/Africa)	73
Agnus Dei (Australien/Australia)	88

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:  
Partitur und Stimmen leihweise,  
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Full score and orchestral parts rental only,  
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Das Leihmaterial enthält / the rental material includes:  
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Sopran-/Tenorsaxophon (Carus 19.053/24),  
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Posaune (Carus 19.053/32), Schlagzeugpartitur  
(Schlagzeug, Röhrglocken, Vibraphon) (3x Carus 19.053/41),  
Didgereedoo (Carus 19.053/44), Sitar (Carus 19.053/45),  
Charango (Carus 19.053/46), Gitarre (Carus 19.053/47),  
Bassgitarre (Carus 19.053/48),  
Klavier/Keyboard (Carus 19.053/49).

## Vorwort

Die Idee zu der vorliegenden Messe entstand im Vorfeld des XX. Weltjugendtages Köln 2005. Um die ganze Welt – die ja Thema des Weltjugendtages ist – musikalisch in den Blick zu nehmen, sollten die fünf Ordinariusgesänge mit den fünf Erdteilen in Verbindung gebracht werden. So entstanden ein europäisches *Kyrie*, ein südamerikanisches *Gloria*, ein asiatisches *Credo*, ein afrikanisches *Sanctus* und ein australisches *Agnus Dei*. Kompositorische Klammer ist die *Missa mundi*, eine uralte gregorianische Vertonung der liturgischen Texte, die sich als roter Faden durch alle fünf Messteile zieht. Das jeweilige Lokalkolorit wird mittels zusätzlicher Instrumente hergestellt: Panflöten, Charangos und Trommeln für Südamerika, eine Sitar für Asien, Trommeln für Afrika und ein Didgereedoo für Australien. Europa wird im *Kyrie* durch die Satztechnik im Stile Johann Sebastian Bachs, des größten europäischen Kirchenmusikers, repräsentiert.

### Aufführungspraktischer Hinweis

Auch mit in unseren Breiten gebräuchlicheren Instrumenten kann man die klanglichen Farben dieser „Welt-Messe“ gut darstellen. Blockflöten, Gitarren und Bongos stehen dann für Südamerika (*Gloria*) und im *Credo* kann eine (E-)Gitarre anstelle der Sitar benutzt werden. Afrikanische Trommeln oder Congas hingegen sind auch bei uns recht verbreitet. Das Didgereedoo lässt sich von Männerstimmen vokal imitieren (kleines *c*).

Seligenstadt, Juli 2005

Thomas Gabriel

## Foreword

The idea for this Mass originated with the plans for the XXth World Youth Day at Cologne in 2005. In order to represent the whole world – the theme of the World Youth Day – musically the five sections of the Ordinarium of the Mass are associated with the five continents. Thus there are a European *Kyrie*, a South American *Gloria*, an Asian *Credo*, an African *Sanctus* and an Australian *Agnus Dei*. The *Missa mundi*, an ancient gregorian plainsong setting of the liturgical texts, runs through all five movements of the Mass, holding them together.

The local tone colour of each section is created partly by the use of additional instruments: Pan-pipes, charangos and drums for South America, a sitar for Asia, drums for Africa, and a didgereedoo for Australia. Europe is represented in the *Kyrie* by constructional technique in the style of Johann Sebastian Bach, the greatest European church composer.

### Suggestions on performance

It is possible to produce the tone colours of this “world music” even by using conventional instruments. Recorders, guitars and bongos can represent South America (*Gloria*), and in the *Credo* an (electronic) guitar can replace the sitar. African drums or congas are widely available. The didgereedoo can be imitated vocally by men’s voices (small octave *c*).

Seligenstadt, July 2005

Thomas Gabriel

Translation: John Coombs

Aufführungsdauer / Duration: 24 min.

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# Missa mundi

## Kyrie (Europa)

Thomas Gabriel 2004

♩ = 95

Röhrenglocken

Gemeinde

Trumpete in B

Posaune

Sopransaxophon

Englischhorn

Fagott

Violine 1

Violine 2

Viola

Violon

Kontrabaß

Sopran

Alt

Tenor

Bass

Klavier

C F7+ Bb7+ Em5b A Dm E Am Dm

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

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

Dm Gm7 C F7+ Bb7+ Em7 A Dm E Am Dm

6

Röhrengl.

Trp. (B)

Pos.

Ssax.

Eh.

Fg.

VI. 1

VI. 2

Vla.

Vc.

S.

A.

T.

B.

G C<sup>+</sup> F<sup>+</sup> Bm<sup>7</sup> E A Dm Gm<sup>7</sup> C F<sup>+</sup>

F Bm<sup>b</sup> E A Dm Gm C F

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

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

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

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

11

Röhrengl.

Trp. (B)

Pos.

Ssax.

Eh.

Fg.

Vi. 1

Vi. 2

Vla.

Vc.

S.

A.

T.

B.

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

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

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

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

A G<sup>0</sup> A<sup>4</sup> A Dm B<sup>7+</sup> Em<sup>5b</sup> A Dm B<sup>7+</sup> Em<sup>5b</sup> A

B<sup>7+</sup> Em<sup>7</sup> A G<sup>0</sup> A Dm B<sup>7+</sup> Em<sup>7</sup> A Dm B<sup>7+</sup> Em<sup>7</sup> A

Röhrengl.

Trp. (B)

Pos.

Ssax.

Eh.

Fg.

Vi. 1

Vi. 2

Vla.

Vc.

S.

A.

T.

B.

Chris - te e - le - i - son.

Chris - te e - lei - son, Chris - te e - lei - son, Chris - te e - lei - son, Chris - te e - lei - son, Chris - te e - lei - son,

Chris - te e - lei - son, Christ e - lei - son, Chris - te e - lei - son, Chris - te e - lei - son, Chris - te e - lei - son,

Chris - te e - lei - son, Christ e - lei - son, Chris - te e - lei - son, Chris - te e - lei - son, Chris - te e - lei - son,

Bm<sup>5b</sup> E Am D Gm C Am Dm Em<sup>5b</sup> A

Dm<sup>7</sup> Gm C Bm<sup>7</sup> E Am D Gm C Am Dm Em<sup>7</sup> A

Röhrengl.

Musical notation for the Röhrengl. (Flute) part, showing two staves with notes and rests.

Chris - te e - le - i - son.

Trp. (B)

Musical notation for the Trp. (B) and Pos. (Trumpet and Trombone) parts, showing two staves with notes and rests.

Ssax.

Musical notation for the Ssax. (Soprano Saxophone) part, showing one staff with notes and rests.

Eh.

Musical notation for the Eh. (Euphonium) part, showing one staff with notes and rests.

Fg.

Musical notation for the Fg. (Fagott) part, showing one staff with notes and rests.

Vi. 1

Musical notation for the Vi. 1 (Violin 1) part, showing one staff with notes and rests.

Vi. 2

Musical notation for the Vi. 2 (Violin 2) part, showing one staff with notes and rests.

Vla.

Musical notation for the Vla. (Viola) part, showing one staff with notes and rests.

Vc.

Musical notation for the Vc. (Violoncello) part, showing one staff with notes and rests.

K.

Musical notation for the K. (Kontrabaß) part, showing one staff with notes and rests.

Am Dm Em<sup>5b</sup> A D<sup>b</sup> C Dm Gm C F<sup>7+</sup>

Chord progression for the vocal parts: Am Dm Em<sup>5b</sup> A D<sup>b</sup> C Dm Gm C F<sup>7+</sup>

S.

Musical notation for the S. (Soprano) part, showing one staff with notes and rests.

A: Chris - te, e - le - i - son.

A.

Musical notation for the A. (Alto) part, showing one staff with notes and rests.

Chris - te e - le - i - son.

T.

Musical notation for the T. (Tenor) part, showing one staff with notes and rests.

Chris - te e - le - i - son.

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

B.

Musical notation for the B. (Bass) part, showing one staff with notes and rests.

Chris - te e - le - i - son.

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

Musical notation for the piano accompaniment, showing two staves with notes and rests.

D<sup>b</sup> C Am Dm Em<sup>7</sup> A D<sup>b</sup> C Dm Gm<sup>7</sup> C F<sup>7+</sup>

Röhrengl.

Two staves for the Röhrengl. (Flute) part, both containing whole rests.

Trp. (B)

Two staves for the Trp. (B) (Trumpet B) part, both containing whole rests.

Pos.

One staff for the Pos. (Tuba) part, containing a whole rest.

Ssax.

One staff for the Ssax. (Soprano Saxophone) part, containing a whole rest.

Eh.

One staff for the Eh. (Euphonium) part, containing a whole rest.

Fg.

One staff for the Fg. (Fagott) part, containing a whole rest.

Vi. 1

One staff for the Vi. 1 (Violin 1) part, containing a whole rest.

Vi. 2

One staff for the Vi. 2 (Violin 2) part, containing a whole rest.

Vla.

One staff for the Vla. (Viola) part, containing a whole rest.

Vc.

One staff for the Vc. (Violoncello) part, containing a whole rest.

A Dm E Am Dm G C<sup>+</sup> F Bm<sup>5b</sup>

S.

One staff for the S. (Soprano) part, containing a whole rest.

A.

One staff for the A. (Alto) part, containing a whole rest.

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

T.

One staff for the T. (Tenor) part, containing a whole rest.

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

B.

One staff for the B. (Bass) part, containing a whole rest.

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

Bb<sup>7+</sup> Em<sup>7</sup> A Dm E Am Dm G C<sup>+</sup> F Bm<sup>5b</sup>

Two staves for the piano accompaniment, showing chords and bass lines.

Röhrengl.

Musical notation for the Röhrengl. (Flute) part, consisting of two staves (treble and bass clef) with a whole rest in the first measure and a whole note in the second measure.

Trp. (B)

Musical notation for the Trp. (B) (Trumpet B) part, consisting of two staves (treble and bass clef) with a whole rest in the first measure and a whole note in the second measure.

Pos.

Musical notation for the Pos. (Poson) part, consisting of two staves (treble and bass clef) with a whole rest in the first measure and a whole note in the second measure.

Ssax.

Musical notation for the Ssax. (Soprano Saxophone) part, consisting of two staves (treble and bass clef) with a whole rest in the first measure and a whole note in the second measure.

Eh.

Musical notation for the Eh. (Euphonium) part, consisting of two staves (treble and bass clef) with a whole rest in the first measure and a whole note in the second measure.

Fg.

Musical notation for the Fg. (Fagott) part, consisting of two staves (treble and bass clef) with a whole rest in the first measure and a whole note in the second measure.

Vi. 1

Musical notation for the Vi. 1 (Violin 1) part, consisting of two staves (treble and bass clef) with a whole rest in the first measure and a whole note in the second measure.

Vi. 2

Musical notation for the Vi. 2 (Violin 2) part, consisting of two staves (treble and bass clef) with a whole rest in the first measure and a whole note in the second measure.

Vla.

Musical notation for the Vla. (Viola) part, consisting of two staves (treble and bass clef) with a whole rest in the first measure and a whole note in the second measure.

Vc.

Musical notation for the Vc. (Violoncello) part, consisting of two staves (treble and bass clef) with a whole rest in the first measure and a whole note in the second measure.

K.

Musical notation for the K. (Kontrabaß) part, consisting of two staves (treble and bass clef) with a whole rest in the first measure and a whole note in the second measure.

S.

Musical notation for the S. (Soprano) part, including lyrics: Ky - ri - e, Ky - ri - e - lei - son, Ky - ri - e, Ky - ri - e - lei - son, Ky - ri - e, Ky - ri - e - lei - son.

A.

Musical notation for the A. (Alto) part, including lyrics: Ky - ri - e - lei - son, Ky - ri - e e le - i - son, Ky - ri - e - lei - son.

T.

Musical notation for the T. (Tenor) part, including lyrics: lei - son, Ky - ri - e - lei - son, Ky - ri - e e - le - i - son, Ky - ri - e - lei - son.

B.

Musical notation for the B. (Bass) part, including lyrics: lei - son, Ky - ri - e - lei - son, Ky - ri - e e - le - i - son, Ky - ri - e - lei - son.

Musical notation for the piano accompaniment, including chords: E, A, Dm, Gm, C, F, Bb, Em<sup>b</sup>.

36

Röhrengl.

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

Trp. (B)

Pos.

Ssax.

Eh.

Fg.

Vi. 1

Vi. 2

Vla.

Vc.

Kl.

S.  $A^4$  A Dm  $B^{\flat 7+}$   $Em^{\flat 5}$  A Dm  $B^{\flat 7+}$   $Em^{\flat 5}$  A  
 Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son. A: Ky - ri - e e - le - i - son.

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

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

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

A  $G^{\sharp 0}$   $A^4$  A Dm  $B^{\flat 7+}$   $Em^{\flat 5}$  A Dm  $B^{\flat 7+}$   $Em^{\flat 5}$  A

# Gloria (Südamerika)

♩ = 133

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Panflöte, Charango, Gitarre
- Zampoña (Altflöte)
- Gemeinde
- Sopran-saxophon
- Trompete in B
- Posaune
- Violine 1
- Violine 2
- Viola
- Violoncello
- Kontrabass
- Sopra
- Alt
- Tenor
- Bass
- Keyboard
- Bassgitarre

The score includes lyrics for the vocal parts: "V:Glo-ri - a... in ex-cel-sis De-o." and "A:Glo-ri-a,". Chord markings "A" and "Em" are present above the Panflöte/Charango/Gitarre and Keyboard staves. A large, stylized watermark "CARUS" is overlaid diagonally across the center of the page.

8 A C D Em Am C D Em

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

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

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

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

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

A C D Em A C D Em

The image shows a musical score for a vocal piece. It consists of multiple systems of staves. The top system includes a vocal line with lyrics and a piano accompaniment line. The lyrics are: "Glo - ri - a in ex-cel-sis De - o, Glo - ri - a, Glo - ri - a in ex-cel - sis De - o." The piano accompaniment features a bass line and a treble line. A large, stylized watermark "CARUS" is overlaid on the middle of the page. The bottom system shows a piano accompaniment line with a treble and bass staff, and a chord progression: A C D Em A C D Em.

15 Em G A C G F C

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

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

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

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

22

D

Em

G

C

B

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

E  
 D  
 F  
 C  
 B

29 Am A Em A C D

A: Lau-da-mus te. A: Glo-ri-a, Glo-ri-a in ex-cel-sis De-o,

Am A: Lau-da- A: Glo-ri-a, Glo-ri-a in ex-cel-sis De-o,

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

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

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

The image shows a musical score for a piece titled 'Gloria'. It features a vocal line and a piano accompaniment. The vocal line includes the lyrics: 'A: Lau-da-mus te. A: Glo-ri-a, Glo-ri-a in ex-cel-sis De-o,'. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The score is marked with chords: Am, A, Em, A, C, D. A large watermark 'CARUS' is overlaid on the score, and a large graphic 'A' is also present.

35

Em Am C D Em C G F

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

Em Am C D Em

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

Musical notation for the second system, including vocal line and piano accompaniment.

Musical notation for the third system, including vocal line and piano accompaniment.

Glo - ri - a, in ex - cel - sis De - o. Be - ne - di - ci - mus te.

Glo - ri - a, Glo - ri - a in ex - cel - sis De - o. Be - ne di - ci - mus te. Be - ne di - ci - mus

Glo - ri - a, Glo - ri - a in ex - cel - sis De - o. Be - ne di - ci - mus te. Be - ne di - ci - mus

Glo - ri - a, Glo - ri - a in ex - cel - sis De - o. Be - ne di - ci - mus te. Be - ne di - ci - mus

Musical notation for the fourth system, including vocal line and piano accompaniment.

42 C B<sup>b</sup> F H<sup>4</sup> A

A: A - do - ra - mus te.

di ci-mus

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

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

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

Be - ne - di - ci-mus te. A: A - do - ra - mus te.

Carus

47 Em A C D Em Am C D

Em A C D Em Am C D

A:Glori - a, Glo - ri - a in ex - cel - sis De - o, Glo - ri - a, Glo - ri - a in ex - cel - sis

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

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

A:Glori - a, Glo - ri - a in ex - cel - sis De - o, Glo - ri - a, Glo - ri - a in ex - cel - sis

The image shows a musical score for a vocal and piano arrangement. It consists of several systems of staves. The top system includes vocal staves with lyrics and piano accompaniment. The middle system shows piano accompaniment with a large, stylized watermark 'CARUS' overlaid. The bottom system includes another vocal staff with lyrics and piano accompaniment. The score is written in a key with one sharp (F#) and a 4/4 time signature. The lyrics are: 'Gloria in excelsis Deo, Gloria, Gloria in excelsis'. The watermark 'CARUS' is prominently displayed across the middle of the page.

54 Em C D/C Hm E7 Am Bm

Em  
De - o.

Hm E7 Am Bm

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

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

De - o.

61

C

D

Em

A

A:Gra-ti - as a - gi-mus ti - bi prop-ter mag-nam glo-ri-am tu - am.

C

A

ri - fi - ca-mus te. A:Gra-ti - as a - gi-mus ti - bi prop-ter mag-nam glo-ri-am tu - am.

fi-ca - mus te.

64 A Em A C D Em Am

Em A C D Em Am

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

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

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

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

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

71 C D Em E F/E B<sup>4</sup> Em

in ex-cel-sis De-o.

E F/E B<sup>4</sup> Em

in ex-cel-sis De-o.

77 F/E G C Dm Bm<sup>♭</sup> E Am Am<sup>♯</sup>/G

Musical notation for the first system, including treble and bass staves with notes and rests.

Musical notation for the second system, including treble and bass staves with notes and rests.

Musical notation for the third system, including treble and bass staves with lyrics.

...- tis, De - us pa ter om - ni-po-tens De-us pa- ter,... De-us pa- ter,...  
i-ne De - us... rex De - us pa ter om - ni-po-tens De-us pa- ter,... De-us pa- ter,...  
tes - tis, De - us pa ter om - ni-po-tens De-us pa- ter,... De-us pa- ter,...

Musical notation for the fourth system, including treble and bass staves with notes and rests.

A:Do-mi-ne, Fi - li u - ni - ge - ni - te, Je - su Chris-te.

De-us pa-ter om - ni - po-tens. A:Do-mi-ne, Fi - li u - ni - ge - ni - te, Je - su Chris-te.

Carus

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

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

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

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

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

93 C D Em Em G A C G

C D Em Em G A C G

in ex-cel - sis De - o.

in ex-cel - sis De - o. Do-mi - ne, De - us, Ag-nus De - i, Fi - li - us Pa - tris. Do mi - ne, De

in ex-cel - sis De - o. Do-mi - ne, De - us, Ag-nus De - i, Fi - li - us Pa - tris. Do mi - ne, De

in ex-cel - sis De - o. Do-mi - ne, De - us, Ag-nus De - i, Fi - li - us Pa - tris. Do mi - ne, De

in ex-cel - sis De - o. Do-mi - ne, De - us, Ag-nus De - i bo - nae vo - lun - ta - tis, et in ter - ra pax

li - us - tris. Do-mi-ne De - us, Ag - nus De - i,  
 Ag-nus De - i, vo - lun - ta - tis...  
 e vo - lun - ta - tis... Do-mi-ne De - us, Ag - nus De - i,  
 — ho-mi - ni-bus bo - nae vo - lun - ta - tis...

The image shows a musical score for a piece titled 'Agnus Dei'. The score is written for a choir and piano. It consists of several systems of staves. The lyrics are: 'A: Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis. li - us Pa - tris. A: Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis.' A large, stylized watermark 'Agnus Dei' is overlaid on the score. The score includes treble and bass clefs, and various musical notations such as notes, rests, and bar lines. The key signature is C major, and the time signature is common time (C).

Am  
Qui tol-  
Qui  
pec - ca - ta mun - di sus - ci - pe de - pre - ca - ti - o - nem no - stram.

F/ Em Dm<sup>9</sup> Dm Bm<sup>5b</sup> E

Qui tol - lis pec - ca - ta mun - di sus - ci - pe de - pre - ca - ti - o - nem no - stram. Qui

The musical score is arranged in a grand staff format with multiple systems. The top system shows the beginning of the piece with a treble clef and a key signature of one flat. The first staff contains the vocal melody, and the second staff contains the guitar accompaniment. The lyrics are written below the vocal staff. The guitar part includes a variety of chords, including Am, Gm<sup>9</sup>, Em<sup>4</sup>, A, Dm<sup>6</sup>, and G/B Em. The lyrics are: "li - ta mun - di, sus - ci - pe de - pre - ca - ti - o - nem no - tram. Sus - tram. ci - pe de - pre - ca - ti - o - nem no - stram. pec - ca ta sus - ci - pe de - pre - ca - ti - o - nem no - tram. pec - ta mun - di, sus - ci - pe de - pre - ca - ti - o - nem no - stram. tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti - o - nem no - tram." A large, stylized watermark "CARUS" is overlaid on the score.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

A: Qui se-des ad dex-te-ram Pa - tris, mi-se-re - re no-bis. A: Glo-ri-a, Glo-ri-a in ex-cel-sis

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

A: Pa - tris, mi - re no-bis. A: Glo-ri-a, Glo-ri-a in ex-cel-sis

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

A: Glo-ri-a, Glo-ri-a in ex-cel-sis

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.



D Em Am C D Em Em G

D Em Am C D Em

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

D

ri - a, o - ri - a in ex - cel - sis De - o. Quo - ni - am

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

Carus

Carus

137

D F C G F Dm G C B<sup>b</sup> F

Musical notation for the first system, including treble and bass staves with notes and rests.

Musical notation for the second system, including treble and bass staves with notes and rests.

am, tu so-lus sanc-tus, quo-ni-am tu so-lus sanc-tus. Quo-ni-am tu so-lus sanc-tus, am, tu so-lus sanc-tus, quo-ni-am tu so-lus sanc-tus. Quo-ni-am tu so-lus sanc-tus, am, tu so-lus sanc-tus, quo-ni-am tu so-lus sanc-tus. Quo-ni-am tu so-lus sanc-tus, am, tu so-lus sanc-tus, quo-ni-am tu so-lus sanc-tus. Quo-ni-am tu so-lus sanc-tus, am, tu so-lus sanc-tus, quo-ni-am tu so-lus sanc-tus. Quo-ni-am tu so-lus sanc-tus, am, tu so-lus sanc-tus, quo-ni-am tu so-lus sanc-tus.

Musical notation for the fourth system, including treble and bass staves with notes and rests.

145 C

Gm

Es

Dm

C#m

F#

H<sup>3</sup>

H

Am

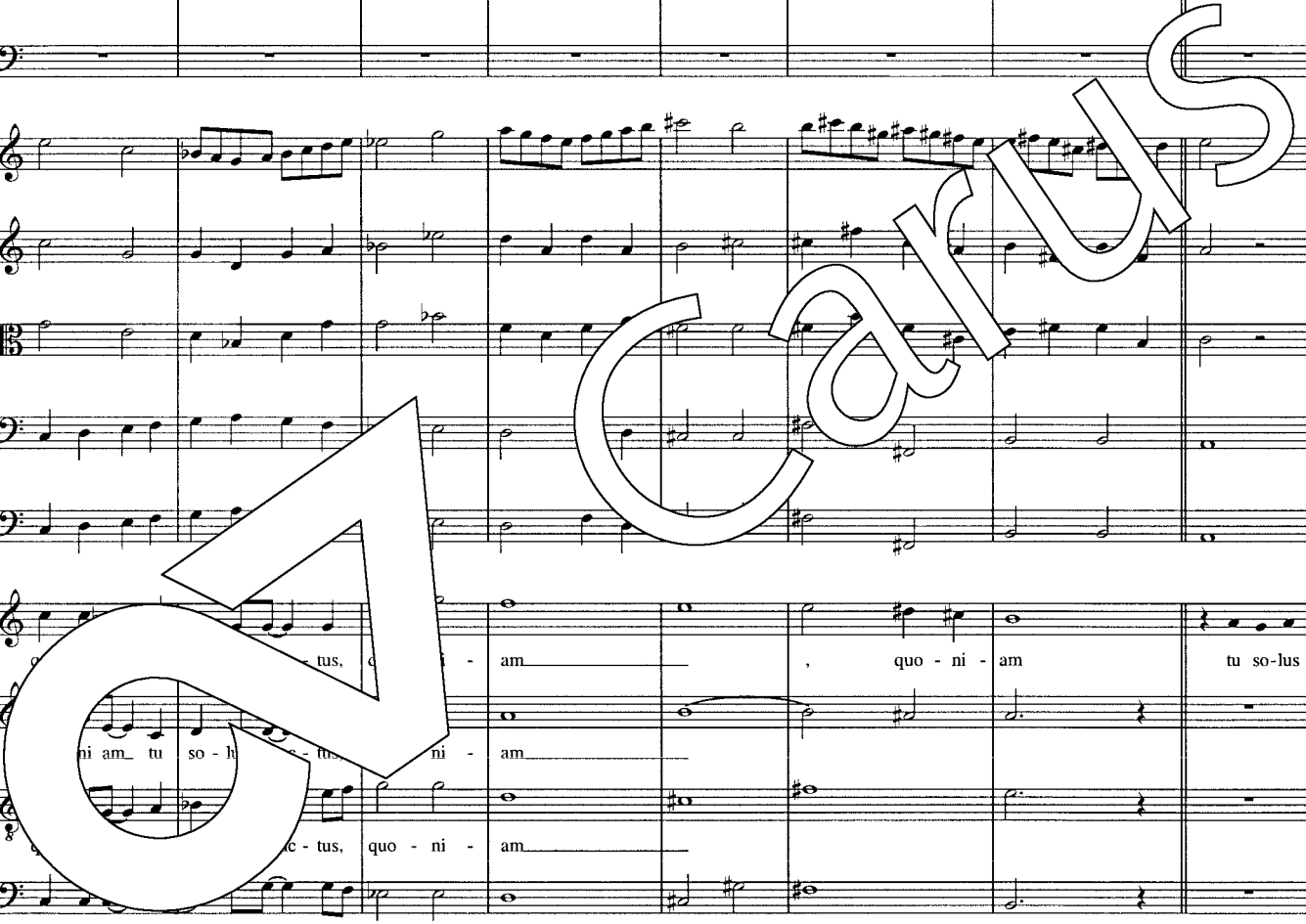
Musical notation for the first system, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. All staves contain whole rests.

Musical notation for the second system, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music begins with a melodic line in the first staff, followed by accompaniment in the other staves.

Musical notation for the third system, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. Lyrics are written below the notes.

ni am tu so - lus - tus, quo - ni - am tu so - lus  
 ni - am  
 c - tus, quo - ni - am

Musical notation for the fourth system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues with accompaniment.



Em 153 A A Em A C D

A: Tu so-lus Do - mi-nus. A: Glo-ri-a, Glo - ri - a in ex-cel-sis De - o,

mi-nus. A: Glo-ri-a, Glo - ri - a in ex-cel-sis De - o,

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

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

Em Am C D Em Em G D

Em Am C D Em

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

ex - cel - sis De - o. Tu so - lus Al - tis - si - mus, tu so - lus Al -

ri - a, in ex - cel - sis De - o. Tu so - lus Al - tis - si - mus, tu so - lus Al -

Glo - ri - a, Glo - ri - a in ex - cel - sis De - o. Tu so - lus Al - tis - si - mus, tu so - lus Al -

Carus

166 Am F C Em Am D Em A F

First system of musical notation, including piano and vocal staves. The piano part features a melody with triplets and rests. The vocal part has a corresponding melody with rests.

A: Cum Sanc-to Spi - ri - tu, in glo - ri - a De - i

Second system of musical notation, including piano and vocal staves. The piano part continues with triplets. The vocal part has rests.

Third system of musical notation, including piano and vocal staves with lyrics. The piano part has triplets. The vocal part includes the lyrics: "Al-tis si mus, tu so-lus Altis si mus, Je - su Chris - te!".

Fourth system of musical notation, including piano and vocal staves. The piano part has triplets. The vocal part has rests.

H<sup>5b</sup> E 172 A

Em

A

Pa - - tris. A - - men. A:Glo ri - a, Glo - ri - a

men. A:Glo ri - a, Glo - ri - a  
A:Glo ri - a, Glo - ri - a  
A:Glo ri - a, Glo - ri - a  
A:Glo ri - a, Glo - ri - a

The image shows a musical score for a piece titled 'Gloria'. The score is written for a choir and piano. The lyrics are 'Pa - - tris. A - - men. A:Glo ri - a, Glo - ri - a'. The score is divided into several systems. The first system shows the vocal parts and piano accompaniment. The second system shows the vocal parts and piano accompaniment. The third system shows the vocal parts and piano accompaniment. The fourth system shows the vocal parts and piano accompaniment. The fifth system shows the vocal parts and piano accompaniment. The sixth system shows the vocal parts and piano accompaniment. The seventh system shows the vocal parts and piano accompaniment. The eighth system shows the vocal parts and piano accompaniment. The ninth system shows the vocal parts and piano accompaniment. The tenth system shows the vocal parts and piano accompaniment. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The tempo is marked 'Allegro'. The score is for a piece titled 'Gloria' by Johann Sebastian Bach, BWV 117. The score is for a choir and piano. The lyrics are 'Pa - - tris. A - - men. A:Glo ri - a, Glo - ri - a'. The score is divided into several systems. The first system shows the vocal parts and piano accompaniment. The second system shows the vocal parts and piano accompaniment. The third system shows the vocal parts and piano accompaniment. The fourth system shows the vocal parts and piano accompaniment. The fifth system shows the vocal parts and piano accompaniment. The sixth system shows the vocal parts and piano accompaniment. The seventh system shows the vocal parts and piano accompaniment. The eighth system shows the vocal parts and piano accompaniment. The ninth system shows the vocal parts and piano accompaniment. The tenth system shows the vocal parts and piano accompaniment. A large watermark 'CARUS' is overlaid on the score.

The image shows a musical score for a piece titled 'Gloria'. It consists of multiple staves for different instruments and voices. The lyrics are: 'in ex-cel-sis De-o, Glo-ri-a, Glo-ri-a in ex-cel-sis De-o.' The score includes a large watermark that reads 'CARUS' diagonally across the page. The music is written in a key with one sharp (F#) and a common time signature (C). The score is divided into several systems, each with multiple staves. The lyrics are placed below the vocal staves.

# Credo (Asien)

♩ = 128

Gemeinde

Gemeindechor

Trompete in C

Sitar

Vibraphon

Oboe

Sopransaxophon

Posaune

Fagott

Violine 1

Violine 2

Viola

Violoncello

Kontrabass

Sopran

Alt

Tenor

Bass

The musical score is arranged in a standard orchestral format. It includes staves for the following instruments and voices: Gemeinde, Gemeindechor, Trompete in C, Sitar, Vibraphon, Oboe, Sopransaxophon, Posaune, Fagott, Violine 1, Violine 2, Viola, Violoncello, Kontrabass, Sopran, Alt, Tenor, and Bass. The score is in 7/4 time with a key signature of two flats (B-flat and E-flat). A tempo marking of ♩ = 128 is present at the top. The vocal parts (Sopran, Alt, Tenor, Bass) have lyrics 'uh' written below their notes. A large, stylized watermark 'CARUS' is overlaid diagonally across the center of the page.

Cre-do in u-num De-um

Cre-do in u-num De-um      Cre-do in u-num De-um      Pa - trem om-ni-po-

**CANTUS**

uh \_\_\_\_\_ uh \_\_\_\_\_ uh \_\_\_\_\_ uh \_\_\_\_\_ uh \_\_\_\_\_ uh \_\_\_\_\_

uh \_\_\_\_\_ uh \_\_\_\_\_ uh \_\_\_\_\_ uh \_\_\_\_\_ uh \_\_\_\_\_ uh \_\_\_\_\_

uh \_\_\_\_\_ uh \_\_\_\_\_ uh \_\_\_\_\_ uh \_\_\_\_\_ uh \_\_\_\_\_ uh \_\_\_\_\_

ten - tem fac - to - rem coe - li et

uh uh

uh uh

pat - rem om - ni - po - ten - tem, pat - rem om - ni - po - ten - tem

uh uh uh

The musical score is written for a choir and includes piano accompaniment. It features multiple staves with vocal lines and piano accompaniment. The lyrics are: "ten - tem fac - to - rem coe - li et", "uh uh", "uh uh", and "pat - rem om - ni - po - ten - tem, pat - rem om - ni - po - ten - tem". The score includes various musical notations such as notes, rests, and ornaments. A large, stylized watermark "CARUS" is overlaid on the score.

ter - rae, vi - si - bi - li - um om - ni - um et in - vi - si - bi - li

uh ah ah uh

uh uh ah ah uh

uh uh uh

Cre-do in u-num De-um  
Cre-do in u-num De-um  
Cre-do in u-num De-um

uh uh uh uh

uh uh uh uh uh

uh uh uh uh uh

The image shows a musical score for the Latin text "Credo in u-num De-um". The score is arranged in two systems of staves. The first system includes vocal staves with lyrics and piano accompaniment. The second system features a large, stylized watermark "CARUS" overlaid on the music. Below the watermark, there are vocal staves with the syllable "uh" repeated under various musical notes, and piano accompaniment. The score is written in a key signature of two flats and a 4/4 time signature.

Et in u - num Do - mi num. Je - sum Chris - tum. Fi - li - um De - i u - ni - ge - ni -

ah uh uh Fi - li - um De - i u - ni - ge -

ah uh Fi - li - um De - i u - ni - ge -

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

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

The musical score is written for a choir with four parts: Soprano, Alto, Tenor, and Bass. It features a variety of time signatures (8/4, 6/4, 7/4, 4/4) and a key signature of two flats. The lyrics are in Latin. A large, stylized watermark 'CARUS' is overlaid on the score.

tum. an - te om - ni - a

uh Et ex pa-tre na - tum

uh Et ex pa-tre na - tum

uh Et ex pa-tre na - tum

uh Et ex pa-tre na - tum

Musical score for page 37, featuring vocal lines with lyrics and piano accompaniment. The score includes a large watermark reading "CARUS".

Lyrics:

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

uh \_\_\_\_\_ uh \_\_\_\_\_ uh \_\_\_\_\_ uh \_\_\_\_\_

uh \_\_\_\_\_ uh \_\_\_\_\_ uh \_\_\_\_\_ uh \_\_\_\_\_

De - um de De - o

De - um de De - o

lu - men de lu - mi - ne, De - um ve - rum de De - o ve - ro

uh uh uh

uh uh uh

lu - men de lu - mi - ne

lu - men de lu - mi - ne

The image shows a musical score for a piece titled "Carus". The score is written for a choir and includes vocal lines with lyrics. The lyrics are: "uh uh Ge - ni - tum, non fac - tum con-sub-stan-ti - a-lem pa -". The score is divided into two systems, with the first system ending at measure 12 and the second system starting at measure 13. The music is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The score includes vocal staves for Soprano, Alto, Tenor, and Bass, as well as piano accompaniment. A large, stylized watermark "Carus" is overlaid on the score.

per quem om - ni - a fac - ta sunt.

per quem om - ni - a fac - ta sunt.

con - sub - stan - ti - a - lem pa - tri, per quem om - ni - a fac - ta sunt.

con - sub - stan - ti - a - lem pa - tri, per quem om - ni - a fac - ta sunt.

Qui prop-ter nos ho - mi - nes et prop-ter nos-tram sa -

uh \_\_\_\_\_ uh \_\_\_\_\_ uh \_\_\_\_\_

uh \_\_\_\_\_ uh \_\_\_\_\_ uh \_\_\_\_\_

Qui prop-ter nos ho - mi - nes et prop-ter nos-tram sa -

uh \_\_\_\_\_ uh \_\_\_\_\_ uh \_\_\_\_\_

The musical score on page 53 consists of multiple staves. The top staff is a vocal line with lyrics. Below it are several accompaniment staves, including piano and bass. A large, stylized watermark 'CARUS' is overlaid across the middle of the page. At the bottom, there are three lines of musical notation, each with a vocal line and a corresponding 'uh' line indicating breath marks.

lu - tem de-scen-dit de coe - lis.

uh uh de-scen - dit de coe-lis

uh uh de-scen - dit de coe-lis Et in - car-na-tus est

lu - tem de-scen-dit de coe - lis. Et in - car-na-tus est

uh uh Et in - car-na-tus est

**CARUS**

The image shows a musical score for the hymn 'Ave Maria'. It consists of multiple staves for different voices and instruments. The lyrics are written below the vocal staves. A large, stylized watermark 'CARUS' is overlaid on the score. The lyrics are: 'de Spi - ri - tu Sanc - to ex Ma - ri - a vir - gi -'.

de Spi - ri - tu Sanc - to  
 ex Ma - ri - a vir - gi -

de Spi - ri - tu Sanc - to  
 ex Ma - ri - a vir - gi -

de Spi - ri - tu Sanc - to  
 ex Ma - ri - a vir - gi -

Musical score for the first system, measures 66-71. The score includes vocal lines and instrumental accompaniment. A large, stylized watermark 'CARUS' is overlaid across the middle of the page.

ne. et ho - mo fac - tus est.

ne et ho - mo fac - tus est.

ne. et ho - mo fac - tus est.

et ho - mo fac - tus est.

Musical score for the second system, measures 72-75. It features vocal lines with lyrics and instrumental accompaniment.

The image shows a musical score for the hymn 'Cru-ci-fi-xus'. The score is written in G major (one sharp) and 4/4 time. It consists of 12 staves. The first four staves are instrumental, featuring a melody in the treble clef and a bass line in the bass clef. The fifth staff is a vocal line with lyrics. The sixth staff is another vocal line with lyrics. The seventh staff is a vocal line with lyrics. The eighth staff is a vocal line with lyrics. The ninth staff is a vocal line with lyrics. The tenth staff is a vocal line with lyrics. The eleventh staff is a vocal line with lyrics. The twelfth staff is a vocal line with lyrics. The lyrics are: 'Cru-ci-fi - xus e-ti-am pro no-bis Cru-ci-fi - xus e-ti-am pro no-bis Cru-ci-fi - xus e-ti-am pro no-bis Cru-ci-fi - xus e-ti-am pro no-bis Cru-ci-fi - xus e-ti-am pro no-bis Cru-ci-fi - xus e-ti-am pro no-bis'. A large, stylized watermark 'CARUS' is overlaid on the score.

The image shows a musical score for a piece titled "Carius". The score is written in G major (one sharp) and 4/4 time. It consists of 12 staves. The first three staves are for the vocal line, and the remaining nine staves are for the piano accompaniment. The lyrics are: "Cru-ci-fi-xus e-ti-am pro no-bis sub Pon-ti-o Pi-la-to pas-sus et se-pul-tus". The word "Carius" is written in a large, stylized font across the middle of the score. The score includes various musical notations such as notes, rests, and bar lines.

Et re - sur - re - xit ter - ti - a di - e

est. Et re - sur - re - xit ter - ti - a di - e

est. Et re - sur - re - xit ter - ti - a di - e se - cun - dum scrip - tu - ras

est. Et re - sur - re - xit ter - ti - a di - e

**CARUS**

se - cun - dum scrip - tu - ras Et as - cen - dit in coe - lum se - det ad dex - te - ram

se - det ad dex - te - ram

se - det ad dex - te - ram

Et as - cen - dit in coe - lum se - det ad dex - te - ram

et i - te - rum ven - tu - rus est cum

Pa - tris. et i - te - rum ven -

Pa - tris. et i - te - rum ven -

Pa - tris. et i - te - rum ven -

Pa - tris. et i - te - rum ven -

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

tu - rus est cum glo - ri - a ju - di - ca - re vi - vos et

tu - rus est cum glo - ri - a ju - di - ca - re vi - vos et

tu - rus est cum glo - ri - a ju - di - ca - re vi - vos et

tu - rus est cum glo - ri - a ju - di - ca - re vi - vos et

tu - rus est cum glo - ri - a ju - di - ca - re vi - vos et

tu - rus est cum glo - ri - a ju - di - ca - re vi - vos et

tu - rus est cum glo - ri - a ju - di - ca - re vi - vos et

mor - tu - os,                      cui - us reg - ni non e - rit fi - nis.

mor - tu - os,                      cui - us reg - ni non e - rit fi - nis.

mor - tu - os,                      cui - us reg - ni non e - rit fi - nis.

mor - tu - os,

Cre - do in u - num De - um

uh uh uh

uh uh uh

uh uh uh

The image shows a musical score for the piece 'Carus'. It consists of 15 staves. The first two staves are vocal parts with lyrics 'Cre - do in u - num De - um'. The next two staves are instrumental parts. The following six staves are instrumental parts, with a large, stylized 'CARUS' watermark overlaid across them. The last five staves are vocal parts with the syllable 'uh' repeated. The score is in a key with two flats and a 4/4 time signature.

Cre - do in u - num De - um

Cre - do in u - num De - um

uh \_\_\_\_\_ uh \_\_\_\_\_ et in spi - ri - tum sanc - tum Do - mi -

uh \_\_\_\_\_ uh \_\_\_\_\_ et in spi - ri - tum sanc - tum Do - mi -

et in spi - ri - tum sanc - tum Do - mi -

uh \_\_\_\_\_ uh \_\_\_\_\_ et in spi - ri - tum sanc - tum Do - mi -

The musical score consists of multiple staves for different voices and instruments. The lyrics are written below the vocal staves. A large, stylized watermark 'CARUS' is overlaid diagonally across the center of the page.

Sanctus

num et vi - vi - fi - can - tem qui ex pa - tre fi - li - o - que pro - ce - dit.

num et vi - vi - fi - can - tem qui ex pa - tre fi - li - o - que pro - ce - dit.

num et vi - vi - fi - can - tem qui ex pa - tre fi - li - o - que pro - ce - dit.

num et vi - vi - fi - can - tem qui ex pa - tre fi - li - o - que pro - ce - dit.

Qui cum Pa - tre et fi - li - o si - mul ad - o - ra - tur

Qui cum pa - tre et fi - li - o si - mul a - do - ra - tur

Qui cum pa - tre et fi - li - o si - mul a - do - ra - tur

Qui cum Pa - tre et fi - li - o si - mul ad - o - ra - tur

The image shows a page of musical notation for a piece titled "CARUS". The title is written in large, white, outlined letters across the center of the page. The score consists of multiple staves, including vocal lines and piano accompaniment. The lyrics are in Latin and are placed below the vocal staves. The lyrics are: "et con-glo-ri-fi-ca-tur, qui lo-cu-tus est per Pro-". The music is in a key with two flats (B-flat and E-flat) and a common time signature. The score is for a choir or vocal ensemble, with parts for Soprano, Alto, Tenor, and Bass. The piano accompaniment is written for the right and left hands.

The image shows a musical score for the 'Sanctus' section of a Mass. It consists of 11 staves. The first five staves are instrumental, featuring a piano introduction with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The sixth staff begins the vocal entry with a long note on 'Sanctus'. The seventh and eighth staves continue the vocal line with the lyrics 'phe-tas. Et u-nam, sanc-tam, cat-ho-li-cam et a-pos-to-li-cam ec-'. The ninth and tenth staves provide a piano accompaniment for the vocal line. The eleventh staff is a bass line with the lyrics 'phe-tas.'.

Sanctus

phe-tas. Et u-nam, sanc-tam, cat-ho-li-cam et a-pos-to-li-cam ec-

phe-tas.

phe-tas. Et u-nam, sanc-tam, cat-ho-li-cam et a-pos-to-li-cam ec-

phe-tas.

The image shows a musical score for a piece titled "Carus". The score is written in 7/4 time and features a key signature of two flats (B-flat and E-flat). It consists of multiple staves for different instruments and voices. The lyrics are: "am. Con - fi - te - or u - num bap - cle - si - am. Con - fi - te - or u - num bap -". A large, stylized watermark with the word "Carus" is overlaid across the center of the page.

re-mis-si - o-nem pec-ca - to - rum. Et ex -pec - to

tis - ma in re-mis-si - o-nem pec-ca - to - rum. Et ex -pec - to

tis - ma in re-mis-si - o-nem pec-ca - to - rum. Et ex -pec - to

tis - ma in re-mis-si - o-nem pec-ca - to - rum. Et ex -pec - to

re - sur-rec-ti-o-nem mor - tu - o-rum. et vi-tam ven-tu-ri sae - cu-li. A-men, a - men, a-men.

re - sur-rec-ti-o-nem mor - tu - o-rum. et vi-tam ven-tu-ri sae - cu-li. A-men, a - men, a-men.

re - sur-rec-ti-o-nem mor - tu - o-rum. et vi-tam ven-tu-ri sae - cu-li. A-men, a - men, a-men.

re - sur-rec-ti-o-nem mor - tu - o-rum. et vi-tam ven-tu-ri sae - cu-li. A-men, a - men, a-men.

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

# CARUS

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

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# Sanctus (Afrika)

$\text{♩} = 166$   
Dm Dm C/D D<sup>9</sup>

Gemeinde  
Sopran  
Alt  
Tenor  
Bass  
Trompete in B  
Tenorsaxophon  
Pos  
Schlagzeug  
Schlagzeug  
Schlagzeug  
Akustischer Bass

Sanc - tus, Sanc - tus, Sanc - tus

The musical score is arranged in a standard orchestral layout. The vocal parts (Gemeinde, Sopran, Alt, Tenor, Bass) are at the top, followed by the brass and woodwind sections (Trompete in B, Tenorsaxophon, Pos). The percussion section (Schlagzeug) and the acoustic bass are at the bottom. The score is divided into measures by vertical bar lines. The tempo is marked as quarter note = 166. The key signature is D minor, indicated by the 'Dm' chord symbols. The lyrics 'Sanc - tus, Sanc - tus, Sanc - tus' are written below the vocal staves. A large, stylized watermark 'Carus' is overlaid on the score.

7

Dm

C/D

D<sup>9</sup>

Dm

C/D

D<sup>9</sup>

Dm

C/D

D<sup>9</sup>

Musical score for the hymn "Carus". The score is arranged in two systems of staves. The first system (measures 7-12) includes vocal lines and piano accompaniment. The lyrics are: "tus, \_\_\_\_\_ Sanc - tus, \_\_\_\_\_". The second system (measures 13-18) continues the piano accompaniment. The word "Carus" is written in large, stylized letters across the middle of the page. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

13 Dm C/D D<sup>9</sup> Dm C/D D<sup>9</sup> Dm

The musical score is arranged in two systems. The first system consists of five staves: a vocal line, a guitar line, a piano line, a bass line, and a double bass line. The vocal line contains the lyrics: "Sanc - tus, \_\_\_\_\_", "tus, \_\_\_\_\_", "Sanc - tus, \_\_\_\_\_", "Sanc - tus Do - mi - nus De Sa - ba - oth, \_\_\_\_\_", and "Sanc - tus". The guitar line shows chords: Dm, C/D, D<sup>9</sup>, Dm, C/D, D<sup>9</sup>, and Dm. The piano and bass lines provide harmonic accompaniment. The second system consists of four staves: a vocal line, a guitar line, a piano line, and a bass line. The vocal line continues with the lyrics: "Sanc - tus Do - mi - nus De Sa - ba - oth, \_\_\_\_\_", "Sanc - tus", and "Sanc - tus". The guitar line continues with the same chord progression. The piano and bass lines continue the accompaniment. A large, stylized watermark "Carus" is overlaid on the score.

19 Dm7

Dm9

Dm

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

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

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

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

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

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

The image shows a musical score for a piece titled 'Sanctus'. It consists of five systems of music. The first system includes vocal staves and a piano accompaniment. The lyrics are: 'Sanc-tus Do mi nusDe us Sa - ba-oth.' and 'Sanctus Do mi nusDe us Sa - ba-oth. Ple-nisuntcoe - li et ter - raglo - ri-a'. The second system continues the vocal lines with lyrics: '- ba-oth. Sanctus Do mi nusDe us Sa - ba-oth. Ple-nisuntcoe - li et ter - ra glo - ri-a tu - a.' and '- ba-oth. Sanc tus Do mi nusDe us Sa - ba-oth. le-nisuntcoe - li et ter - raglo - ri-a'. The third system shows the piano accompaniment with a large watermark 'CARUS' overlaid. The fourth system continues the piano accompaniment. The fifth system shows the piano accompaniment with a large watermark 'CARUS' overlaid.

31 Dm7

C/D

Dm

Am/D

Dm

Ho -  
 Ple-ni sunt coe - li et ter - ra glo - ri - a tu - a. Ho -  
 tu - a  
 Ple-ni sunt coe - li et ter - ra glo - ri - a tu - a... Ho - san - na in ex - cel sis. Ho -  
 Ple-ni sunt coe - li et ter - ra glo - ri - a tu - a... Ho -

The score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment is written in two staves (treble and bass clef). The music is in a 4/4 time signature. The lyrics are: "Ho - Ple-ni sunt coe - li et ter - ra glo - ri - a tu - a. Ho - tu - a Ple-ni sunt coe - li et ter - ra glo - ri - a tu - a... Ho - san - na in ex - cel sis. Ho - Ple-ni sunt coe - li et ter - ra glo - ri - a tu - a... Ho -". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

37 Am/D Dm Am/D Dm Am/D Dm

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

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

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

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

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

43 Am/D

Dm

Am/D

Dm

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

The score consists of five systems of music. The first system includes vocal lines and piano accompaniment. The second system continues the vocal lines. The third system shows the piano accompaniment. The fourth system continues the piano accompaniment. The fifth system shows the piano accompaniment. The score is marked with a large watermark 'CARUS'.

The first system of the score consists of five empty musical staves, each with a treble clef. The staves are arranged vertically and are currently blank, with only the clefs and the staff lines visible.

The second system of the score consists of five empty musical staves, each with a treble clef. The staves are arranged vertically and are currently blank, with only the clefs and the staff lines visible.

The third system of the score contains musical notation across four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The notation includes a variety of note values, including quarter notes, eighth notes, and sixteenth notes, with some rests. The music appears to be a rhythmic accompaniment or a simple melodic line.

55 Dm

G/D

Dm

Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni. Be - ne - dic - tus qui ve - nit in

61 G/D

Dm

G/D

Dm

no-mi-ne Do - mi - ni. Be - ne - dic - tus qui ve - nit in no-mi-ne Do - mi - ni.

no-mi-ne Do - mi - ni. Be - ne - dic - tus qui ve - nit in no-mi-ne Do - mi - ni.

Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni. Be-ne

Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni Be-ne

Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni. Be - ne - dic - tus qui ve - nit in

Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni. Be - ne - dic - tus qui ve - nit in

dic - tus qui ve - nit in no - mi - ne Do - mi - ni. Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni.

dic - tus qui ve - nit in no - mi - ne Do - mi - ni. Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni.

no-mi-ne Do - mi - ni. Ho - san - na in ex - cel - sis. Ho - san - na in ex - cel - sis. Ho -

no-mi-ne Do - mi - ni. Ho - san - na in ex - cel - sis. Ho - san - na in ex - cel - sis. Ho -

no-mi-ne Do - mi - ni. Ho - san - na in ex - cel - sis. Ho - san - na in ex - cel - sis. Ho -

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

Carus

The musical score consists of six systems of staves. The first system includes vocal lines and guitar accompaniment. The second system continues the vocal lines. The third system shows the vocal lines and guitar accompaniment. The fourth system features a large 'Carus' watermark and continues the musical notation. The fifth system shows the guitar accompaniment in a different register. The sixth system continues the guitar accompaniment.

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

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

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

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

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

The image shows a musical score for a piece titled "Carus". The score is arranged in a system of five staves. The top staff is a vocal line with lyrics: "san - na in ex - cel - sis." The second, third, and fourth staves are instrumental parts, likely for guitar or piano, with a treble clef. The fifth staff is a bass line with a bass clef. The music is in a 4/4 time signature. The key signature is one flat (F major or D minor). The score is divided into two measures. The first measure starts with the chord Am/D, and the second measure starts with the chord Dm. The lyrics "san - na in ex - cel - sis." are written across the vocal line and repeated in the instrumental parts. There is a large, stylized watermark "Carus" overlaid on the score.

# Agnus Dei (Australien)

♩ = 93

Am Am F F Am

Didgereedoo

Oboe

Fagott

Trompete in C

Tenorsaxophon

Posaune

Violine 1

Violine 2

Viola

Violoncell

Kontrabaß

Sopran

Alt

Tenor

Bass

Klavier

Am

6 Am F Am Am F

Agnus De - i

Agnus De - i

Agnus De - i

Agnus De - i

F F Am F

12 F Em Am F Em

Musical staff with rests for the first system.

Musical staff with rests for the second system.

Musical staff with rests for the third system.

Musical staff with rests for the fourth system.

Musical staff with rests for the fifth system.

Musical staff with rests for the sixth system.

Musical staff with rests for the seventh system.

Musical staff with rests for the eighth system.

Em Am F Em

Musical staff with rests for the ninth system.

Musical staff with rests for the tenth system.

Musical staff with rests for the eleventh system.

SA CARUS

qui pec-ca - ta mun - di, Ag-nus De - i qui tol-lis pec-ca - ta mun-  
 qui tol-lis pec-ca - ta mun - di, Ag-nus De - i qui tol-lis pec-ca - ta mun-  
 qui tol-lis pec-ca - ta mun - di, Ag-nus De - i qui tol-lis pec-ca - ta mun-  
 qui tol-lis pec-ca - ta mun - di, Ag-nus De - i qui tol-lis pec-ca - ta mun-

18 Am G G<sup>4</sup> Am B<sup>b</sup>

e - re - re no - bis.  
 na no - bis pa - cem.  
 - di, mi - se - re - re no - bis.  
 do - na no - bis pa - cem.  
 - di, mi - se - re - re no - bis.  
 do - na no - bis pa - cem.  
 - di, mi - se - re - re no - bis.  
 do - na no - bis pa - cem.

Am G Am B<sup>b</sup>



Carus

A

C<sup>4</sup> F

