

Giuseppe  
**VERDI**

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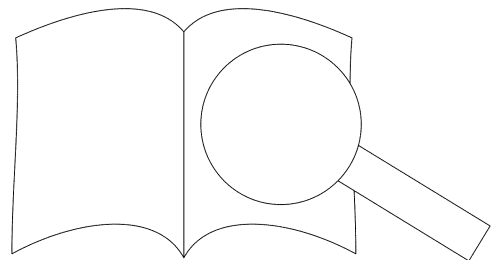
Quattro pezzi sacri

Ave Maria  
Stabat Mater  
Laudi alla Vergine Maria  
Te Deum

partitur / Study score



Carus 27.500/



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Für die *Quattro pezzi sacri* ist das folgende Aufführungsmaterial erhältlich:  
Partitur (Carus 27.500), Studienpartitur (Carus 27.500/07),  
Klavierauszug (Carus 27.500/03), Chorpartitur (Carus 27.500/05)

Einzelausgaben:

1. *Ave Maria*

Partitur (= Klavierauszug, Carus 40.152/20)

2. *Stabat Mater* (mit Kritischem Bericht)

Partitur (Carus 27.294), Klavierauszug (Carus 27.294/03),  
Chorpartitur (Carus 27.294/05), komplettes Orchestermaterial  
(Carus 27.294/19), Bearbeitung für Chor und Orgel  
von Zsigmond Szathmáry (Carus 27.294/45)

3. *Laudi alla Vergine Maria*

Partitur (= Klavierauszug, Carus 40.703)

4. *Te Deum* (mit Kritischem Bericht)

Partitur (Carus 27.194), Klavierauszug (Carus 27.194/03),  
Chorpartitur (Carus 27.194/05), komplettes Orchestermaterial  
(Carus 27.194/19), Bearbeitung für Chor und Orgel  
von Zsigmond Szathmáry (Carus 27.194/45)

The following performance material is available for *Quattro pezzi sacri*:  
full score (Carus 27.500), study score (Carus 27.500/07),  
vocal score (Carus 27.500/03), choral score (Carus 27.500/05)

Separate editions:

1. *Ave Maria*

full score (= vocal score, Carus 40.152/20)

2. *Stabat Mater* (with Critical Report)

full score (Carus 27.294), vocal score (Carus 27.294/03),  
choral score (Carus 27.294/05), complete orchestra ma  
(Carus 27.294/19), arrangement for choir and organ  
by Zsigmond Szathmáry (Carus 27.294/45)

3. *Laudi alla Vergine Maria*

full score (= vocal score, Carus 40.703)

4. *Te Deum* (with Critical Report)

full score (Carus 27.194), vocal score  
choral score (Carus 27.194/05)  
(Carus 27.194/19), arrangement  
by Zsigmond Szathmáry (Carus 27.194/45)

Il materiale per l'esecuzione dei *Quattro pezzi sacri* è disponibile:  
partitura d'orchestra (Carus 27.500),  
partitura tascabile (Carus 27.500/07),  
riduzioni per canto e pianoforte (Carus 27.500/03),  
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Edizioni separate:

1. *Ave Maria*

Partitura (= riduzione per canto e pianoforte, Carus 40.152/20)

2. *Stabat Mater* (con Commento Critico)

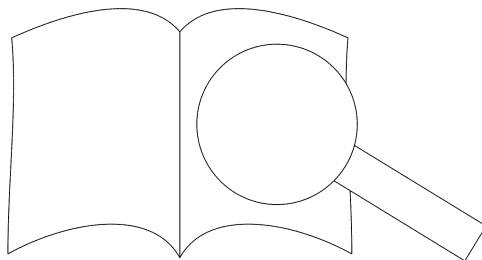
Partitura d'orchestra (Carus 27.294),  
partitura tascabile (Carus 27.294/03),  
materiale d'orchestra (Carus 27.294/19),  
arrangiamento per coro e organo di Zsigmond Szathmáry (Carus 27.294/45)

3. *Laudi alla Vergine Maria*

Partitura (= riduzione per canto e pianoforte, Carus 40.703)

4. *Te Deum* (con Commento Critico)

Partitura (Carus 27.194),  
partitura tascabile (Carus 27.194/03),  
materiale d'orchestra (Carus 27.194/19),  
arrangiamento per coro e organo di Zsigmond Szathmáry (Carus 27.194/45)

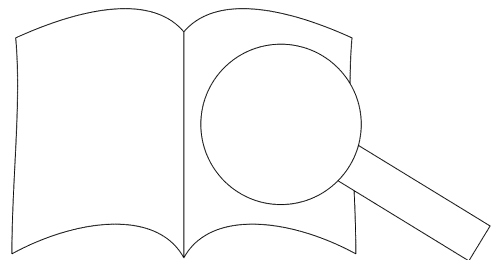


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# Vorwort

In Verdis Schaffen nimmt die Kirchenmusik nach der Oper – allerdings mit großem Abstand – den zweiten Rang an. Die *Messa da Requiem* von 1874, komponiert unter Verwendung des „Liberame“ aus der 1869 entstandenen gemeinschaftlichen Gedenkkomposition *Messa per Rossini*, ist das einzige Werk Verdis, das nicht für die Bühne gedacht war und doch kanonischen Status erlangte. Weniger Verbreitung fanden die *Quattro pezzi sacri*, die zwischen 1889 und 1897 entstanden und gemeinsam 1898 von Ricordi in Mailand veröffentlicht wurden. Die erste Aufführung der *Pezzi sacri*, ohne das einleitende *Ave Maria*, fand am 7. April 1898 statt – interessanterweise weder in einer Kirche noch in einem Konzertsaal, sondern in der Pariser Opéra (Palais Garnier) unter der Leitung von Paul Taffanel. Verdi wollte der Aufführung beiwohnen, doch auf ärztlichen Rat verzichtete er auf die weite Reise, da er zuvor einen Schlaganfall erlitten hatte. Arturo Toscanini dirigierte die zweite Aufführung, wiederum ohne das *Ave Maria*, am 28. Mai 1898 in Turin. Erst bei der Wiener Premiere am 13. November 1898 unter Richard von Perger erklangen alle vier Stücke; gleichzeitig begann hier die bis heute verbreitete, aber von Verdi missbilligte Praxis, auch die beiden ursprünglich für Soli komponierten Stücke, das *Ave Maria* und *Laudi alla Vergine Maria*, chorisch auszuführen.

Obwohl die „vier geistlichen Stücke“ auf Betreiben des Verlegers gemeinsam publiziert und von Anfang an zyklisch aufgeführt wurden, waren sie ursprünglich nicht für eine solche Darbietung bestimmt und wären demnach eher als Sammlung denn als Zyklus zu bezeichnen. Weder von der Entstehungsgeschichte, noch von der Besetzung, noch von der liturgischen Funktion her bestehen Zusammenhänge. Das älteste der vier Stücke ist das *Ave Maria* für vier Solostimmen (Sopran, Alt, Tenor, Bass) a cappella, das Verdi 1889 auf die vom Bologneser Konservatoriumsprofessor Adolfo Crescentini erdachte „scala enigmatica“ schrieb, eine siebenstimmige künstliche Tonleiter, die zwar das Material der zwölfstimmigen gleichschwebend temperierten Skala gebraucht, aber Halb- und Anderthalbtonschritte so setzt, dass die Skala keine reine und Quinten enthält. Das Ergebnis ist eine expressive und untypische Chromatik, und entsprechend die Entstehung betrachtete Verdi das *Ave Maria* eher als als vollwertiges Werk. Auch wenn er – nach seiner Veröffentlichung zustimmte, so wurde das Aufführungen der *Pezzi sacri* auf Weisung gelassen. Interessanterweise wollten die *Quattro pezzi sacri* in der Mailänder Ausgabe ganz unterbinden und dies im Konzertsaal als ungeeigneter Ort für die Aufführung.

Für die Komposition der *Laudi alla Vergine Maria* kein äußerer Anlass bekannt. Die Komposition ist dem Tod von Giuseppina, Verdis Frau, gewidmet, wie es immer wieder geschah, und die *Laudi alla Vergine Maria* allenfalls beim *Stabat Mater* gesungen, aber nicht genau datiert. Die *Laudi alla Vergine Maria* (Lobgesang) von Verdi für vier unbegleitete Frauen-

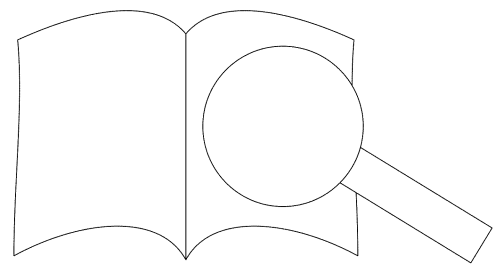
stimmen, das nicht einen lateinischen Text, sondern einen Auszug aus Dante Alighieris *Divina commedia* vertont und demnach nicht liturgisch ist. Einige Jahre später, im Januar 1895, begann Verdi mit der Komposition des *Te Deum* für Chor und Orchester, die sich ins Folgejahr hinzog, und im Anschluss daran folgte noch das *Stabat Mater*, das Verdi als seine letzte Komposition 1897 vollendete. Für *Stabat Mater* und *Te Deum* besteht somit ein entstehungsgeschichtlicher Zusammenhang, doch gibt es keinen liturgischen Anlass, bei dem beide Texte vorgetragen werden. Auch die Besetzungen sind nicht identisch: Das *Te Deum* verwendet einen Doppelchor sowie ein etwas größeres Orchester als das *Stabat Mater*.

Einziges Argument für eine zyklische Auffassung der *Pezzi sacri* ist die in der Erstaussgabe festgelegte Reihenfolge, die nicht der Chronologie entspricht. Da die Reihenfolge zur Aufführung gedachte *Ave Maria* steht man die drei übrigen Werke, so rufen vier Orchester einen intimen, für vier Sopranen komponierten Satz ein, der zuletzt entstandene *Stabat Mater* ist der Lobgesang des *Te Deum* ein „geistliches Stück“ des großen Chor und Klavier aus dem Jahr 1897 wurde.

Madison, Wisconsin, 1897 Albrecht Gaub

Die *Pezzi sacri* sind auf der ersten Notenseite des *Te Deum* in der Neuausgabe jeweils als *Stabat Mater* in deutscher Übersetzung:

Die *Pezzi sacri* sind in einem einzigen Zeitmaß, wie in der Metronomenangabe angegeben, durchgeführt werden. Dennoch ist an gewissen Stellen ein verlangsamtes (allargare) oder ein stringeres (stringere) ratsam, wobei aber immer zum ersten Mal zu beachten ist.





# Prefazione

Nella produzione verdiana la musica sacra ha un ruolo di gran lunga secondario rispetto a quella operistica. La *Messa da Requiem* del 1874, scritta impiegando il «Libera me» della *Messa per Rossini*, una composizione collettiva del 1869, è l'unico lavoro verdiano non destinato al teatro che fu riconosciuto come un capolavoro. I *Quattro pezzi sacri* nati fra il 1889 e il 1897 e pubblicati insieme da Ricordi a Milano nel 1898 non ebbero lo stesso successo. La loro prima esecuzione diretta da Paul Taffanel, senza l'*Ave Maria* iniziale, ebbe luogo il 7 aprile 1898 ed è interessante notare che non fu né in una chiesa né in una sala da concerto, ma all'Opéra di Parigi (Palais Garnier). Verdi avrebbe voluto essere presente al concerto ma su consiglio del medico rinunciò al lungo viaggio perché aveva subito poco prima un colpo apoplettico. Arturo Toscanini diresse la seconda esecuzione, anche questa senza l'*Ave Maria*, il 28 maggio 1898 a Torino. Fu solo alla prima viennese del 13 novembre 1898 diretta da Richard von Perger che furono eseguiti tutti e quattro i pezzi; da allora nacque la tradizione, ancora oggi in voga ma biasimata da Verdi, di eseguire coralmente anche i due brani scritti originariamente per solisti, l'*Ave Maria* e le *Laudi alla Vergine Maria*.

Nonostante i «quattro pezzi sacri» siano stati pubblicati insieme per iniziativa dell'editore e già dall'inizio siano stati eseguiti contemporaneamente, originariamente non erano stati concepiti per questo scopo e sarebbe meglio considerarli una raccolta che non un ciclo. Non esiste nessun collegamento fra di loro, né dal punto di vista della loro genesi, né da quello dell'organico, né per quanto riguarda la funzione liturgica. Il pezzo più vecchio è l'*Ave Maria* per quattro voci sole a cappella (soprano, contralto tenore e basso) che Verdi compose basandosi sulla cosiddetta «scala enigmatica» inventata da Adolfo Crescentini, professore al Conservatorio di Bologna; si tratta di una scala artificiale di sette gradi che utilizza il materiale della scala temperata composta di dodici note ma in cui i semitoni e le seconde eccedenti sono disposti in modo tale che la scala non contenga né quarte né quinte giuste. Il risultato è un matismo sperimentale insolito nello stile di Verdi, e viste le circostanze della sua origine, egli stesso considerò il brano piuttosto studio che come un pezzo vero e proprio. Anche revisione acconsenti alla sua pubblicazione, l'*Ave Maria* fu esclusa dalle prime esecuzioni dei *Pezzi sacri* su richiesta del compositore. È interessante che Verdi nell'aprile 1899 volle impedire l'esecuzione dei *Quattro pezzi sacri* al teatro di Milano non solo perché il grande teatro gli era stato rifiutato ma anche perché si veda a questo proposito la lettera del 15 dicembre 1898.

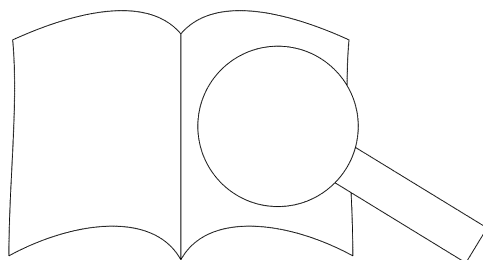
Per quanto riguarda l'origine del titolo, si conosce nessun motivo particolare. Il titolo «Laudi alla Vergine Maria» è stato fatto dal compositore, tanto di vista cronologico quanto di vista liturgico, solo per i due brani, *Laudi alla Vergine Maria* (il titolo è scritto già nel 1890 ma non è mai stato pubblicato) e *Ave Maria* (un brano per quattro voci femminili soliste a cappella, scritto non su un testo latino ma su una traduzione in lingua italiana di Dante Alighieri, quin-

di non liturgico. Alcuni anni dopo, nel gennaio 1895, Verdi cominciò la composizione del *Te Deum* per coro e orchestra che si protrasse fino all'anno seguente e in seguito scrisse lo *Stabat Mater*, la sua ultima composizione, terminato nel 1897. Fra lo *Stabat Mater* e il *Te Deum* esiste quindi un legame temporale, ma non esiste nessuna ricorrenza liturgica in cui i due testi vengano presentati contemporaneamente. Neanche gli organici sono identici: nel *Te Deum* sono previsti un coro doppio e un'orchestra più grande che nello *Stabat Mater*.

L'unico argomento che appoggia la concezione ciclica dei *Quattro pezzi sacri* è l'ordine – intenzionalmente diverso da quello cronologico – fissato nella prima edizione. L'*Ave Maria* è il primo, che non è veramente destinata all'esecuzione, si tratta di un altro dei tre brani sono disposti in modo tale che i due brani per orchestra incorniciano quello più intimo per voci soliste a cappella, e alla fine del ciclo si trova il *Te Deum*, che è una preghiera, bensì il *Te Deum* è il pezzo più avanzato, il *Pietà Signor* per voce solista e orchestra è stato pubblicato separatamente.

Madison, Wisconsin  
Traduzione: Lucia

Recht Gaub



# 1. Ave Maria

Scala enigmatica armonizzata a 4 voci

Giuseppe Verdi

1813–1901

Orgelergänzung: Paul Horn

*poco cresc.*

Moderato ♩ = 84

Soprano *p*  
A - ve, Ma - ri - a, gra - ti - a ple - na, Do - mi - nus

Alto *p*  
A - ve, Ma - ri - a, gra - ti - a ple - na, Do - mi - nus te - cum,

Tenore *p*  
A - ve, Ma - ri - a, gra - ti - a ple - na, Do - mi - nus

Basso *p* Scala enigmatica  
A - - - - - ve, Ma -

Organo ad lib. (completato) *p*

7 *p dim.*

te - cum, be - ne - di - cta tu in mu - ne - di - ctus fru - ctus

be - ne - di - cta in r - et be - ne - di - ctus fru - ctus

te - cum, be - e - ri - bus, et be - ne - di - ctus fru - ctus

- ve, a - ve, Ma -

*ppp*

*ppp*

*p dim.*

Duration: ca. 4 min.

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*dim. sempre* *morendo*

ven - tris tu - i, Je - sus. Scala enigmatica *p* San - cta Ma -

ven - tris tu - i, Je - sus. A *p*

ven - tris tu - i, Je - sus. San - cta Ma - ri - a, Ma - ter De - i,

ri - a.

*dim. sempre* *morendo* *p*

ri - a, Ma - ter De - i, o - ra pro no - bis, *p*

ve, Ma - ri - a

o - ra pro no - bis pec - ca - to - ri - nunc

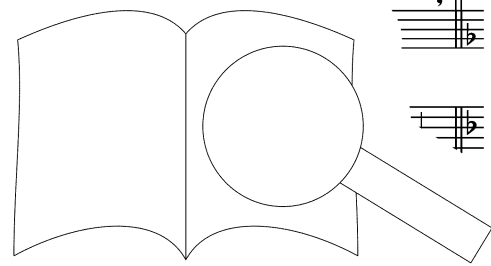
San - cta Ma - ri - a, Ma - ter De - o pro no -

- bis pec *pp* nunc et in ho - ra mor - tis no - strae.

ve, Ma - ri - a

- tis, et in no - strae.

ri - bus, *pp*



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*p* A - ve, Ma - ri - a, gra - ti - a ple - na,

*p* Scala enigmatica A - ve, Ma - ri - - - a, gra - ti - a

*p* A - - - - - ve, Ma - - -

*p* dolce A - ve, Ma - ri - a, gra - ti - a ple - na, Do - mi - nus te - cum,

Do - mi - nus te - cum, be - ne - di - cta tu in - r

ple - na, Do - mi - nus te - cum, be - cta

ri - a,

be - ne - di - cta tu in mu -

be - ne - di - ctus - i, Je - - sus.

in et be - ne - di - ctus fru - ctus ven - tris tu - i, Je - sus.

Ma - - ri

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49

*estremamente piano*  
**pp** Scala enigmatica

*un poco cresc.*

A - - - - ve, Ma - ri -

San - cta Ma - ri - a, Ma - ter De - i, o - ra pro

San - cta Ma - ri - a, Ma - ter De - i, o - ra pro no -

San - cta Ma - ri - a, Ma - ter De - i, o - - - ra pro

**pp** *estremamente piano*

*un poco cresc.*

56

*dim. poco a poco*

a, a - ve, a - ve,

no - bis pec - ca - to - ri - bus nunc et tis

- - bis pec - ca - to - ri - bus nunc et tis

no - bis pec - ca - to - ra mor - tis

*poco a poco*

63

**p** *morendo*

*allarg.*

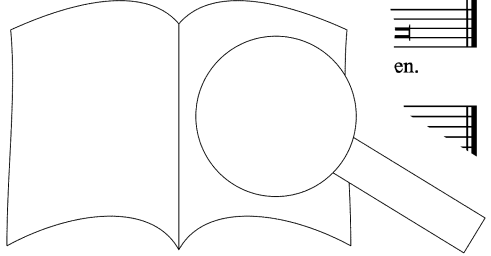
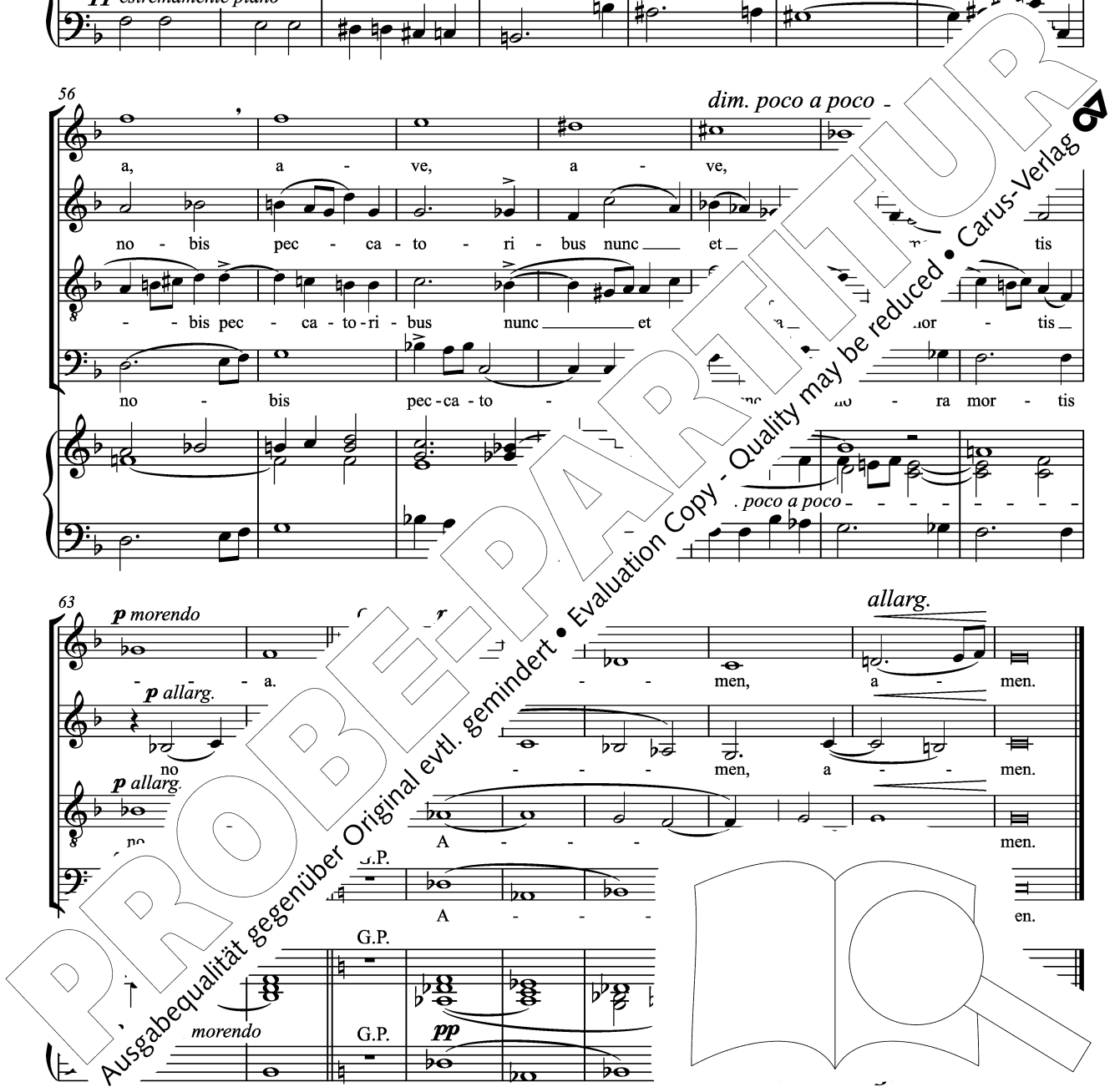
**p** *allarg.* a. men, a - men.

**p** *allarg.* no men, a - men.

A - - - - men.

en.

*morendo* G.P. **pp**



# 2. Stabat Mater

edited by Albrecht Gaub

Sostenuto  $\text{♩} = 88^*$

Flauto I, II, III

Oboe I, II

Clarinetto I, II in Si<sup>b</sup>/B

Fagotto I, II, III, IV

Corno in Do/C I, II, III, IV

Tromba I-III in Do/C

Trombone I-III, IV

Timpani

Cassa sola

Arpa

Soprano

Alto

Tenore

Basso

Violino I

Violino II

Viola

Violoncello

Lyrics:  
 Sta - tu sa jux-ta cru-cem la-cri-mo - sa,  
 - ro - sa jux-ta cru-cem la-cri-mo - sa,  
 M do - lo - ro - sa jux-ta cru-cem la-cri-mo - sa,  
 Ma - ter do - lo - ro - sa jux-ta cru-cem la-cri-mo - sa,

Performance instructions:  
 p smorza  
 dim. sempre  
 morendo  
 dim. sempre

\* Tutti a seguirsi in un solo tempo come è indicato dal metronomo. Ciò malgrado in certi  
 alla... ritornando però sempre al *Primo tempo*. (Übersetzung am Ende des Vorworts / For a  
 Aufführung... / Duration: ca. 13 min.

*I solo*  
*p*  
*pp dolce*

Timpani

*poco stent.* *dim.* *morendo*  
dum pen - de - bat Fi - li - us.  
*poco stent.* *dim.* *morendo*  
dum pen - de - bat Fi - li - us. jus a - ni - mam ge - men - tem,  
*poco stent.* *dim.* *morendo*  
dum pen - de - bat Fi - li - us. *p*  
*poco stent.* *dim.*  
dum pen - de - bat Fi - con - tri -

*dolce*  
*p dolce*  
*p*

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pp  
a2  
pp  
pp  
p  
III solo  
pp  
p  
a2  
p  
ppp

per - trans - i - di - - us.

per - i. vit gla - di - us.

sta - tam per - it gla - - di - us.

et do - len - r - - vit gla - di - us.

18

pp  
p

Musical score for the first system, featuring piano accompaniment. The score consists of five staves. Dynamics include *p* and *ppp*.

Musical score for the second system, featuring piano accompaniment. The score consists of five staves. Dynamics include *p* and *ppp*.

Vocal line with lyrics: *O quam tri - stis* ... *Ma-ter u - ni - ge - ni - ti!*

Musical score for the third system, featuring piano accompaniment. The score consists of five staves. Dynamics include *p* and *ppp*.

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PPP

PPP

I solo

p

III solo

p

Corni

mae - re - bat - et do -

33 legato

p

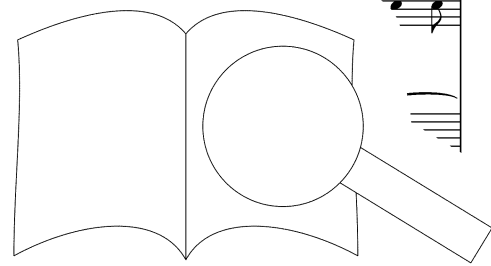
PPP

PPP

PPP

I solo

p espressivo



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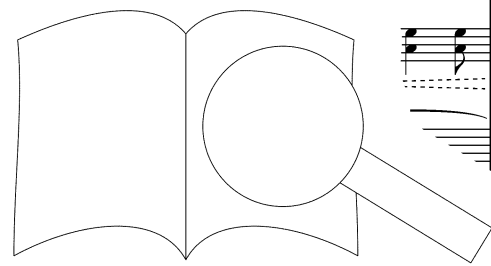
le - - bat, pi

ter, dum vi - de - bat

39

le - - bat, pi

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Musical score for strings and woodwinds. The top system includes Violin I, Violin II, and Viola parts. The bottom system includes Tromboni I-III. Dynamics include *p*, *I solo*, *III solo*, and *ff*. Performance markings include *dolce*.

Vocal score with lyrics. Dynamics include *mf* and *dim.*

fle - ret, Ma - trem Chri - sti si vi - de - ret ir  
 fle - ret, Ma - trem Chri - sti si vi -  
 fle - ret, Ma - trem Chri - sti  
 fle - ret, Ma - trem

ci - o? Quis non  
 to sup - pli - ci - o? Quis non  
 tan - to sup - pli - ci - o? Quis non  
 tan - to sup - pli - ci - o? Quis non

Musical score for strings and woodwinds. The top system includes Violin I, Violin II, and Viola parts. The bottom system includes Tromboni I-III. Dynamics include *f* and *dolce*.

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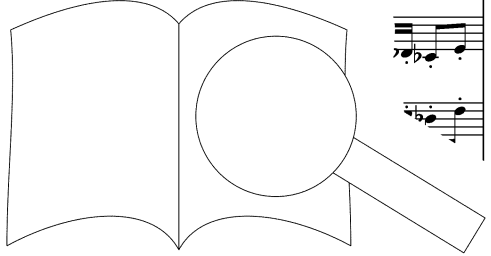
*p stacc.*  
3  
3  
3  
a2  
3  
3  
3

Tr I-III  
*mf*  
Trb I-III  
*p*  
Trb IV  
*p*

o?  
o?  
o?  
o?  
Pro pec - ca - tis su - ae

*p stacc. cresc.*  
3  
3  
3  
3  
pizz.  
pizz.

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66

*ff* *p* *p*

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

I solo  
II solo  
III solo

Cassa sola

*ff* *p*

tremolo

et fla-gel - lis sub - tum. Vi - dit su - um dul - cem

gel - lis Vi - dit su - um dul - cem

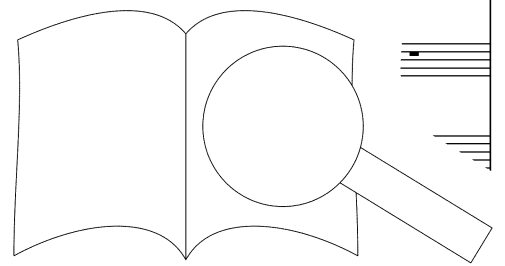
gel - lis Vi - dit su - um dul - cem

et fla - tum. Vi - dit su - um dul - cem

*f* *ff* *pp* *pp* *pp*

66

*ff* *ff* *ff* *ff*



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pp a 2 pp pp pp pp pp

Fagotti

p dolciss. pp pp

Trombe

più piano dim. sempre morendo

na-tum mo - ri - en - do dum e - mi - sit

più piano a tu. morendo

na-tum mo - ri - en - do aum dum e - mi - sit

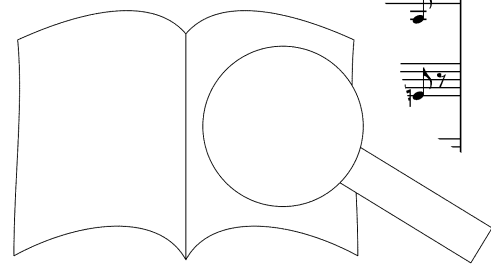
più piano .sen. morendo

na-tum mo - ri - en - do - la - tum dum e - mi - sit

più piar pre morendo

na-tum ae - so - la - tum dum e - mi - sit

72 pizz. pp pizz.



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Musical score for measures 79-84. The score is arranged in two systems. The first system contains five staves: four for strings (Violin I, Violin II, Viola, Violoncello) and one for woodwinds (likely Flute). The second system contains two staves for woodwinds (likely Clarinet and Bassoon). Dynamics include *f* (forte), *pp* (pianissimo), and *p dolce* (piano dolce). There are also hairpins and accents throughout the passage.

Vocal line with lyrics: spi - ri - tum.  
spi - ri - tum.  
spi - ri - tum.  
spi - ri -

Musical score for measures 79-84, focusing on the string parts. It includes dynamics such as *f* (forte) and *pp* (pianissimo). The word *arco* is written above several staves, indicating that the strings should play with the bow. The score is arranged in two systems, with the first system having four staves and the second system having two staves.

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86

*p*

Trombe

*dolcissimo*

*mf*

E  
d

mo-ris, me sen - ti - re vim do-  
 -r, fons a - mo-ris, me sen - ti - re vim do-  
 -ons a - mo - ris, me sen - ti - re vim do-  
 - ja Ma-ter, fons a - mo-ris, me sen - ti - re vim do-

86

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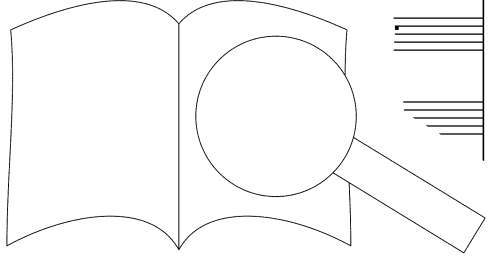
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lo - ris fac, ut te - cum lu - ge-am. *dolcissimo* Fac de - in a - man-do Chri - stum \_

lo - ris fac, ut te - cum lu - ge-am. *dolciss.* cor me-um in a - man-do Chri - stum *f*

lo - ris fac, ut te - cum lu - ge-am. *f* me - um in a - man-do Chri - stum \_

lo - ris fac, ut te - cum lu - ge-am. *f* ut ar - de - at cor me-um in a - man-do Chri - stum \_



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De - um, ut si - bi com - pla - ce-am. Ma - a - gas,

De - um, ut si - bi com - pla - Ma-ter, i - stud a - gas,

De - um, ut si - bi co . am. - cta Ma-ter, i - stud a - gas,

De - um, ut si pla - San - cta Ma-ter, i - stud a - gas,

*p* *dolcissimo* *ppp* *mf*

Musical score for strings and woodwinds, measures 106-108. The score includes parts for Violins I, Violins II, Violas, Cellos, Double Basses, Flutes, Clarinets, and Bassoons. Dynamics include *f* and *a 2*. There are triplets and slurs throughout.

Musical score for Trombones and Timpani, measures 106-108. The Trombone part is marked *ff* and includes triplets. The Timpani part is marked *f*.

Vocal score with lyrics, measures 106-108. The lyrics are:   
 cru - ci - fi - xi cor - di me - o  
 cru - ci - fi - xi cor - di me - o  
 cru - ci - fi - xi pla - gas cor - di me - o  
 cru - ci - fi - ge pla - gas cor - di me - o

Musical score for strings and woodwinds, measures 109-111. The score includes parts for Violins I, Violins II, Violas, Cellos, Double Basses, Flutes, Clarinets, and Bassoons. Dynamics include *f*. There are triplets and slurs throughout.

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109

va - - - li - de.  
va - - - li - de.  
va - - - li - de.  
va - - -

109

dim.

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cantabile

*p*

a 2 cantabile

*p*

*I solo*

*p*

*I solo*

*pp*

*p*

*p*

*I solo*

*pp* *dolcissimo*

Corni

*III solo*

*p*

*pp*

*pp*

Alto

*pp*

Tu - i na - ti

di - gna - ti pro me pa - ti, poe - nas

112

sulla 4<sup>a</sup> corda

*dolcissimo*

*p*

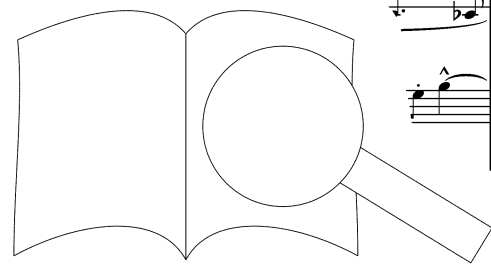
sulla 4<sup>a</sup> corda

*p*

sulla 4<sup>a</sup> cor

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I solo  
 p  
 I solo  
 p  
 III solo  
 p

p  
 p

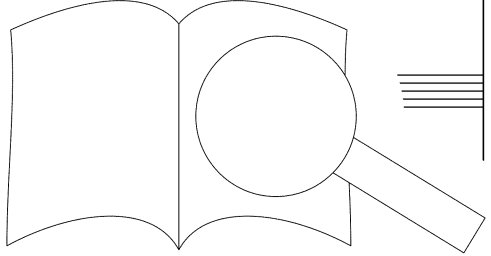
me - cum di - vi - de.      te - cum      pi - e -

dolcissimo

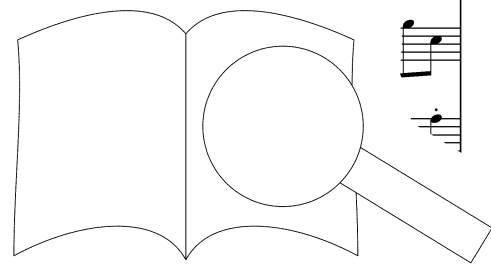
118 4<sup>a</sup> corda  
 4<sup>a</sup> corda  
 4<sup>a</sup> corda  
 p  
 p  
 p  
 pizz.

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cantabile

*p*

*cantabile*

*cantabile*

*p*

*cantabile*

*p*

*pp cantab.*

*p*

*p*

*p*

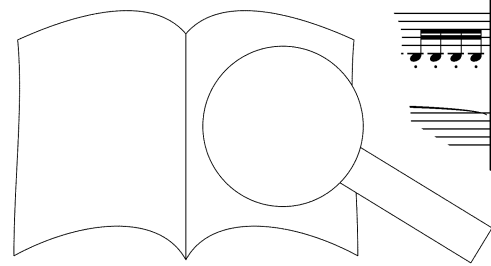
*p*

*tr*

*pp*

arco

arco



a - re in plan - ctu de - si - de - ro.

in plan - ctu de - si - de - ro.

a - re in plan - ctu de - si -

a - re in plan -

- - - go

Vir - - - go

Vir - - - go

*p* Vir - - - go

Vir - - - go

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dolce  
 dolce  
 f  
 a 2  
 f  
 pp  
 pp  
 pp  
 pp

dim.  
 f  
 pp

vir - gi - num prae - cla - r  
 non - sis a -  
 vir - gi - - num prae - jam non sis a -  
 vir - gi - num prae - hi jam non sis a -  
 vir - - gi - num ra, mi - hi jam non sis a -

pp  
 pp  
 pp  
 pp

137  
 pp  
 d

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poco più animato

ma - ra: fac me te - cum plan - ge - re. ut tem - Chri - sti  
 ma - ra: fac me te - cum plan - ge - por - tem - Chri - sti  
 ma - ra: fac me te - cum  
 ma - ra: fac me

più animato

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*I solo*  
*p*

*III solo*  
*p*

*I solo*  
*p*

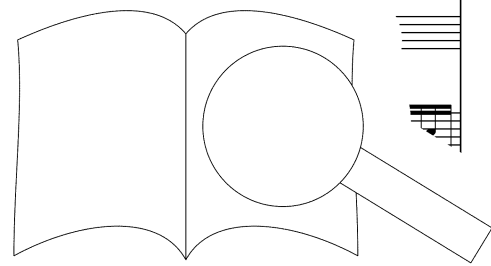
mor - tem, pas - si - o - nis fac con - sor - gas re - co - le -

mor - tem, pas - si - o - nis fac con pla - gas re - co - le -

pas - si - o - nis f<sup>e</sup> et pla - gas re - co - le -

- tem et pla - gas re - co - le -

*p*



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re. Fac me pla - gis ne fac me poco cresc.  
 re. Fac me pla - gis - ra - ri, fac me poco cresc.  
 re. Fac me ae - ra - ri, fac me poco cresc.  
 re. Fac vul - ne - ra - ri, fac me

149

*ppp* poco cresc.

*pp*

The first system of the musical score features a piano accompaniment with a treble and bass clef. The vocal parts are in a soprano and alto register. The music is in a minor key and includes various rhythmic patterns such as eighth and sixteenth notes.

The second system continues the piano accompaniment with sustained chords and melodic lines in both hands.

The third system is a vocal score with lyrics. It includes four staves: soprano, alto, tenor, and bass. The lyrics are: "cru - ce in - e - bri - a - ri, et re - Fi - li - cru - ce in - e - bri - a - o - re Fi - li - cru - o - re Fi - li - cru - ce in - e - et cru - o - re Fi - li -".

The fourth system shows the piano accompaniment and a large graphic element of an open book with a magnifying glass over it, positioned in the bottom right corner.

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This musical score page includes the following parts:

- Violin I and II (top two staves)
- Viola and Violoncello (middle two staves)
- Bass (bottom two staves of the string section)
- Trombe (Trumpets) - marked *ff*
- Tromboni (Trombones) - marked *ff*
- Timpani - marked *ff*
- Cassa sola (Snare drum) - marked *ff*
- Choir - vocal parts with lyrics:   
i. - - - - - mis ne u - - - rar suc -   
i. - - - - - mis ne u - - - rar suc -   
i. - - - - - mis ne u - - - rar suc -   
i. - - - - - mis ne u - - - rar suc -

Dynamic markings include *ff* (fortissimo) and *a 2* (second ending). The score is marked with a large diagonal watermark: "PROBE-PARTITUR".

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meno animato, come prima

Piano accompaniment for measures 158-160. The score consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music is in a 3/4 time signature and features a steady eighth-note accompaniment in the left hand and chords in the right hand.

Piano accompaniment for measures 161-163. The structure is identical to the previous system, with two staves for the right hand and two for the left hand, maintaining the eighth-note accompaniment and chordal texture.

Vocal and piano accompaniment for measures 164-166. The vocal line is on a single staff with lyrics: "cen - sus" and "per te,". The piano accompaniment continues with two staves for the right hand and two for the left hand. Dynamics include *ppp* (pianissimo) and *pp* (pianissimo).

Piano accompaniment for measures 167-170. The score consists of four staves: two for the right hand and two for the left hand. The music is in a 3/4 time signature and features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include *ff* (fortissimo). The tempo marking "meno animato, come prima" is present.

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Piano accompaniment for the first system, measures 155-157. The music is in treble and bass clefs with a key signature of two sharps (F# and C#).

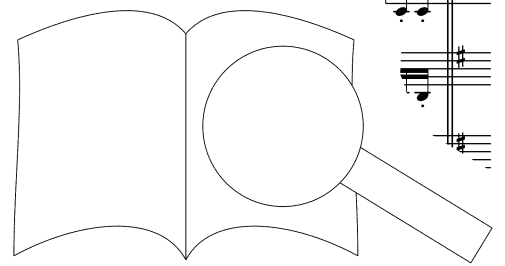
Piano accompaniment for the second system, measures 158-160. Measure 158 includes the instruction *ppp* and a triplet marking *a 3*. The system concludes with the instruction *muta in Re/D*.

Piano accompaniment for the third system, measures 161-163. The music continues in the new key of D major.

Vocal line with lyrics for the third system, measures 161-163. The lyrics are: *vir - go, sim de - fen - di - - e ju -* (repeated on three staves).

Piano accompaniment for the fourth system, measures 164-166. Measure 164 includes the instruction *f*. The system concludes with the instruction *f*.

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un poco più animato

164

in Re/D

in Re/D

di - - - ci - i.  
di - - - ci - i.  
di - - - ci - i.  
di - - - ci - i.

un poco più animato

164

rall. poco a poco fino al

Musical score for the first system. It features a piano accompaniment with a right-hand part in treble clef and a left-hand part in bass clef. The piano part includes dynamic markings such as *mf* and *p*. The vocal part is in treble clef and includes the instruction "I solo" and dynamic markings *mf*. The tempo marking "rall. poco a poco fino al" is positioned above the system.

Musical score for the second system. It continues the piano accompaniment and vocal line. The piano part has dynamic markings *p* and *pp*. The vocal part includes the instruction "p sempre". The tempo marking "rall. poco a poco fino al" is repeated above the system.

Empty musical staves for the third system, consisting of two piano staves and two vocal staves.

Musical score for the fourth system, featuring lyrics. The piano part has dynamic markings *mf* and *p*. The vocal part includes the lyrics: "Chri da per Ma - trem me ve -", "Chri hi - re, da per Ma - trem me ve -", "ste - .ic ex - i - re, da per Ma - trem me ve -", and "cum sit hinc ex - i - re, da per Ma - trem me ve -". The tempo marking "rall. poco a poco fino al" is repeated above the system.

Musical score for the fifth system, featuring lyrics and a large watermark. The piano part has dynamic markings *mf* and *p*. The vocal part includes the lyrics: "al. poco a poco fino al". The tempo marking "rall. poco a poco fino al" is repeated above the system. A large watermark "PROBE-PARTITUR" is overlaid diagonally across the page.

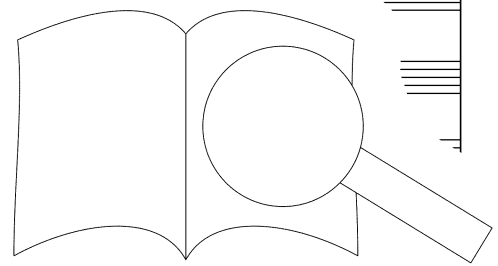
Musical score for the first system, featuring piano and violin parts. The piano part includes dynamic markings such as *ff* and *a 2*. The violin part also includes *ff* and *a 2* markings.

Musical score for the second system, including piano and violin parts. The piano part includes dynamic markings such as *p* and *f*. The violin part includes *f* and *a 2* markings.

Musical score for the third system, including piano and violin parts. The piano part includes dynamic markings such as *pp*.

Vocal score for the first system with lyrics: ni - re ad pal ae. cto - ri - ae. vi - cto - ri - ae. mam vi - cto - ri - ae.

Musical score for the second system, including piano and violin parts. The piano part includes dynamic markings such as *ff*.



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stremamente piano  
gato  
ben legato  
fac ut a - ni - mae do - ne - tur  
ben legato  
fac ut a - ni - mae do - ne - tur  
ben legato  
dim. pp ben legato  
cor - pus mo - ri - e - tur, fac ut a - ni - mae do - ne - tur

pizz.  
arco  
ppp arco

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cresc. a poco a poco sempre - - -

III solo

*ppp*

III solo

*p*

Timpani

Arpa *pppp* poco cresc.

*ppp* poco cresc.

Pa *ppp* poco cresc.

Pa *ppp* poco cresc.

Pa *ppp* poco cresc.

Pa

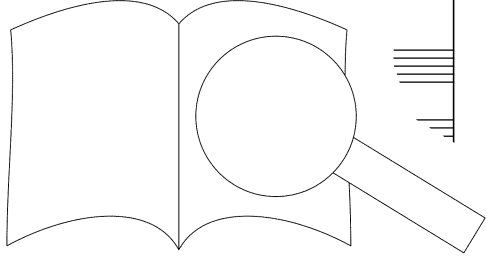
185

dolcissimo

cresc. a poco a poco sempre - - -

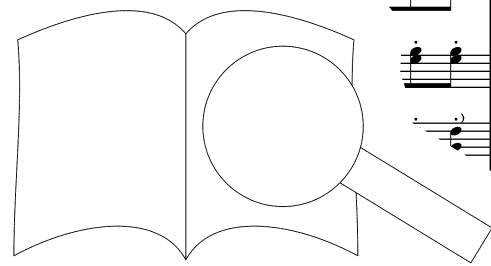
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187

187



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189 (8<sup>va</sup>) *f*

glo - - - - -  
glo - - - - -  
glo - - - - -  
glo - - - - -

ri - - - - -  
ri - - - - -

189 *f*

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dim.

191 (8va)

**ff** tutta forza

**ff** tutta forza

**ff** tutta forza

**ff** tutta forza

**ff** tutta forza

**ff** tutta forza

**ff** tutta forza

**ff** tutta forza

**ff** tutta forza

**ff** tutta forza

**ff** tutta forza

Cassa **ff** tutta forza

**ff** tutta forza

**ff** tutta forza

a.

a.

a.

a.

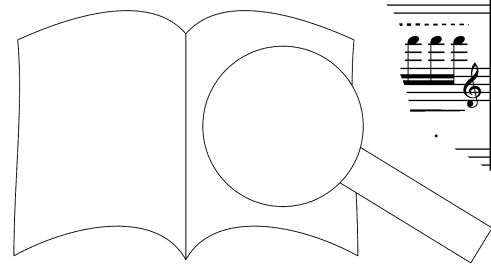
191

**ff** tutta

tutta forza

dim.

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193 (8<sup>va</sup>) -

*p*

*p*

Timpani

(8<sup>va</sup>) -

*p*

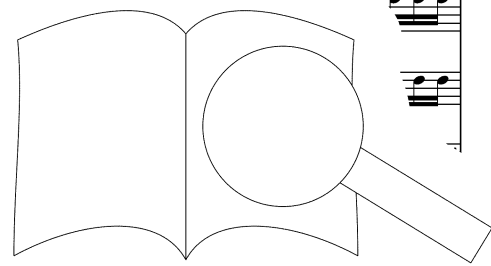
*più p*

193

193

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estremamente piano specialmente nelle note basse\*

195

Musical score system 1, measures 195-196. The right hand has a sixteenth-note pattern with fingerings '6' and '6'. The left hand has a few notes in the bass register.

Musical score system 2, measures 197-198. The right hand has a few notes, and the left hand has a few notes in the bass register.

Musical score system 3, measures 199-200. The right hand has a few notes, and the left hand has a few notes in the bass register. A **ppp** dynamic marking is present.

Musical score system 4, measures 201-202. The right hand has a few notes, and the left hand has a few notes in the bass register.

195

Musical score system 5, measures 203-204. The right hand has a sixteenth-note pattern with **pp dim.** dynamic marking. The left hand has a sixteenth-note pattern.

\* 1 -en Noten ausgesprochen leise / Especially the lower notes markedly piano

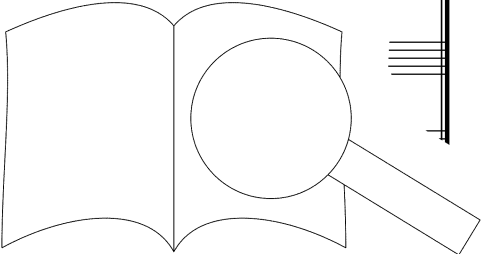
First system of musical notation, including vocal line and piano accompaniment. It features dynamic markings *ppp* *cupo* and *a 2*, and the instruction *morendo*.

Second system of musical notation, including vocal line and piano accompaniment. It features dynamic markings *ppp* *cupo* and *a 2*.

Third system of musical notation, including vocal line and piano accompaniment.

Fourth system of musical notation, including vocal line and piano accompaniment. It features dynamic markings *p* and *men.*.

Fifth system of musical notation, including vocal line and piano accompaniment. It features dynamic markings *pppp*, *ppr*, and *pp*. The lyrics "A - men." are present. A large watermark "PROBE PARTITUR" is overlaid on this system.



# 3. Laudi alla Vergine Maria

tolte dall'ultimo Canto del »Paradiso« di Dante

Orgelergänzung: Paul Horn

Moderato ♩ = 84

Soprano I  
Ver - gi - ne ma - dre, fi - glia del tuo Fi - glio, u - mi - le ed al - ta

Soprano II  
Ver - gi - ne ma - dre, fi - glia del tuo Fi - glio, u - mi - le ed al - ta

Alto I  
Ver - gi - ne ma - dre, fi - glia del tuo Fi - glio,

Alto II  
Fi - glia del tuo Fi - glio, u

Organo ad lib. (completato)

7

più che cre - a - tu - ra, tr - so d'e - ter - no con -

più che cre - a - tu - ter - mi - ne fis - so d'e -

più che cre - a ter - mi - ne fis - so d'e -

più ch ter - mi - no con -

Auffg. / Dauer / Duration: ca. 5 min.

13

*poco allargando*

*dolcissimo*

si - - glio, tu se' co - lei che l'u - ma - na na - tu - ra no - bi - li - ta - sti  
 ter - no con - si - glio, tu se' co - lei che l'u - ma - na na - tu - ra no - bi - li - ta - sti  
 ter - no con - si - glio, che l'u - ma - na na - tu - ra no - bi - li - ta - sti

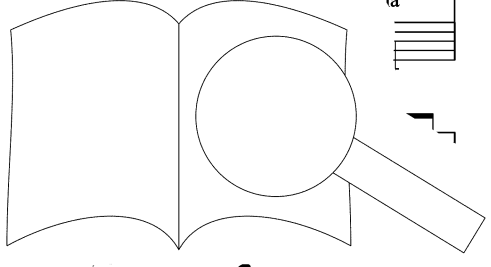
si - - glio,  
*poco allargando*  
*dolcissimo*

20

si, — che'l suo Fat - to - re non di - sde - gnò di far - si sua  
 si, — che'l suo Fat - to - re non di - sde - gnò di ra.  
 si, — che'l suo Fat - to - re non di - sde - gnò ra.  
 che'l suo Fat - to - re non di - sd fat - tu - ra.  
*dolce*  
*morendo*  
*dolce*

27

Nel ven-tre tuo e, — per lo cui cal - do nell' e - ter - na  
 Nell' e - ter - na  
 Per lo cui cal - do



31 *morendo* *dolcissimo*

pa - ce co - si è ger - mi - na - to que - sto fio - re.

pa - ce co - si è ger - mi - na - to que - sto fio - re.

pa - ce co - si è ger - mi - na - to que - sto fio - re.

pa - ce è ger - mi - na - to que - sto fio - re.

*ppp* *morendo* *dolcissimo*

37 *mf* *p*

Qui se' a noi me - ri - di - a - na fa - ce di ca - ri - ta - te,

Qui se' a noi me - ri - di - a - na fa - ce di ca - ri -

Qui se' a noi me - ri - di - a - na fa - ce di ca - ri - te, giu - so, in trai mor -

Qui se' a noi me - ri - di - a - na - ce e giu - so,

*mf* *p* *p* *p*

43 *p* *f*

se' - di spe - na vi - va - ce. Don - na, se' tan - to

giu - so, se' - ta - na vi - va - ce.

ta - s - za fon - ta - na vi -

- ran - za fon - ta - na

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



49

*dolce*

gran - de e tan - to va - - li, tan - to va - li, che qual vuol gra - zia,

*f*

Don - na, se' tan - to gran - de e tan - to va - - li,

*f*

Don - na, se' tan - to gran - de e tan - to va - li,

*f*

E tan - to va - li, *p* che qual vuol

*dolce*

*f* *p*

55

ed a te non ri - cor-re, sua di - si - an - za vuol vo - lar sen

*p*

ed a te non ri - cor-re, sua di - si - an - za vuol v

*p*

che qual vuol gra - zia, ed a te non ri - cor-re, sua di - si - an - z

*p*

gra - zia, ed a te non ri - cor-re, sua di

*p*

se,

*cantabile*

*dolciss. e calmo*

z'a - li. La tua be - ni - gni -

62

*pp dolce* *pp*

tà non pur soc - - man - da, ma mol - te fi - a - te li -

*ppp dolce* *pp*

tà non a chi di - man - da, ma mol - te fi - a - te li -

*ppp dolce* *pp*

soc - cor - re a chi di - man - da, te li -

*ppp d.*

- or - re a chi di - man - da, li -

67

*ppp* *sempre pp*

be - ra - men - te al di - man - dar pre - cor - re. In te mi - se - ri - cor - dia, in te pie -

be - ra - men - te al di - man - dar pre - cor - re. In te mi - se - ri - cor - dia, in te pie -

- be - ra - men - te al di - man - dar pre - cor - re. In te mi - se - ri - cor - dia, in te pie -

be - ra - men - te al di - man - dar pre - cor - re. In te mi - se - ri - cor - dia, in te pie -

72 *un poco cresc.* *cresc.* *ff.*

ta - te, in te ma - gni - fi - cen - za, in te s'a - du - na, -

ta - te, in te ma - gni - fi - cen - za, in te s'a - du

ta - te, in te ma - gni - fi - cen - za, in te

ta - te, in te ma - gni - fi - cen - za, in

quan -

ju - an - tun

78 *più p* *ancora più p*

tun - que in cre - a - te. A - ve, a - ve.

tun - que in cre - a - te. A - ve, a - ve.

tun - que in cre - a - te. A - ve, a - ve.

tu - ra è di bon - ta - te

*pp* *allarg.*

# 4. Te Deum

edited by Michele Girardi

**Senza misura** **Sostenuto** ♩ = 80\*

Flauto I  
II, III

Oboe I, II

Corno inglese

Clarinetto I, II  
in Si<sup>b</sup>/B

Clarinetto III (basso)  
in Si<sup>b</sup>/B

Fagotto I, II  
III, IV

Corno I, II  
in Mi<sup>b</sup>/Es

III, IV

Tromba I, II, III  
in Mi<sup>b</sup>/Es

Trombone I, II, III

Trombone IV basso

Timpani

Cassa

Soprano  
Alto  
Tenore  
Basso

**Canto fermo**

Coro I

Soprano  
Alto  
Tenore  
Basso

Coro II

Soprano  
Alto  
Tenore  
Basso

Violino I

Viola

**Sostenuto** ♩ = 80\*

\* *all.* - seguirsì in un solo tempo come è indicato dal metronomo. Ciò malgrado in certi  
Aufführ. - mando però sempre al *Primo tempo*. (Übersetzung am Ende des Vorworts / For a tri  
aration: ca. 15 min

4

Timpani

morendo

ter - ra ve - ne - ra - tur. et u - ni - ver - sae pot - e - sta - tes:

morendo

ter - ra ve - ne - ra - tur. coe - li et u - ni - ver - sae pot - e - sta - tes:

za)

mnes An - ge - li, ti - bi

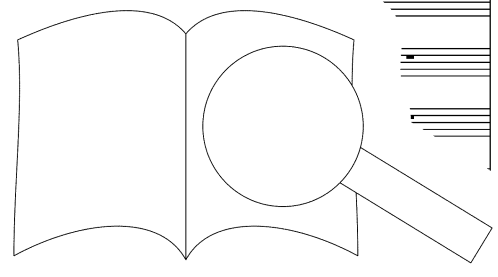
in lontananza)

sempre *pp*

sempre *pp*

4

ti - bi o - mnes An - ge - li, ti - bi



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Poco più animato

San - - - ctus Do - mi - nus De - us Sa - h. Ple - ni sunt  
 San - - - ctus Do - mi - nus De - us Sa - Ple - ni sunt  
 San - - - ctus Do - mi - nus De - us Ple - ni sunt  
 San - - - ctus Do - mi - nus De - oth. Ple - ni sunt  
 San - - - ctus Do - mi - nus De - ba - oth.  
 San - - - ctus Γ - ba - oth.  
 San - - - ctus a - ba - oth.  
 San - - - us Sa - ba - oth. div.

Poco più animato

*f* e molto stacc.  
*f* e molto stacc.  
*f* e molto stacc.  
*f* e molto stacc.  
*f* e molto stacc.

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24

First system of piano accompaniment, measures 24-27. It features a grand staff with treble and bass clefs. The music consists of chords and melodic lines in the right hand and bass lines in the left hand.

Second system of piano accompaniment, measures 28-31. This system includes a section with a forte (ff) dynamic marking, characterized by dense chordal textures in both hands.

Third system of piano accompaniment, measures 32-35. It continues the melodic and harmonic development of the piece.

coe - li, ple - ni sunt coe - li et ter ma - je - sta - tis  
coe - li, coe - li et ma - je - sta - tis  
coe - li, coe - li ma - je -  
coe - li, coe - li .a ma - je -

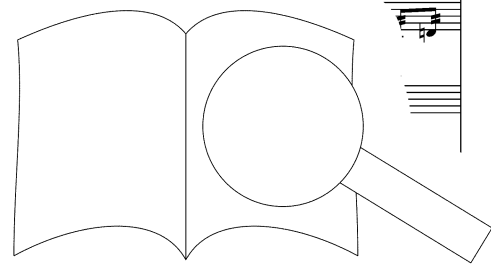
Vocal staves for the first system of lyrics, measures 24-27. The lyrics are written in German and Latin. The music is in a soprano or alto range.

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

Vocal staves for the second system of lyrics, measures 28-31. The lyrics continue with the word 'Sanctus'.

24

Third system of piano accompaniment, measures 32-35. It features a section with a forte (ff) dynamic marking, similar to the second system.







*ppp* San - ctus, San - ctus, San - ctus Do - mi - nus De - i  
*ppp* San - ctus, San - ctus, San - ctus Do - mi - nus  
*ppp* San - ctus, San - ctus, San - ctus

*morendo*  
 Sa

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

*morendo*  
 (come in lontananza)  
*ppp* *morendo*  
 San - ctus...

33 Tempo I

*ppp*

armonico

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42

*dolciss.*

*pp* *dolciss.*

*pp* *dolciss.*

*pp* *dolciss.*

*pp* *dolciss.*

*pp* *dolciss.*

*pp*

Coro I + II

*pp*

o - lo - rum cho - rus,

*pp*

te pro - phe -

42

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*sempre dolcissimo*

*pp*  
*sempre dolcissimo*

*pp*  
*sempre dolcissimo*

*pp*  
*sempre dolcissimo*

*pp*  
*sempre dolcissimo*

*pp*  
*sempre dolcissimo*

*pp*

ta - rum lau - da - bi - lis nu - me

.y - rum can - di - da - - tus lau -

*p*

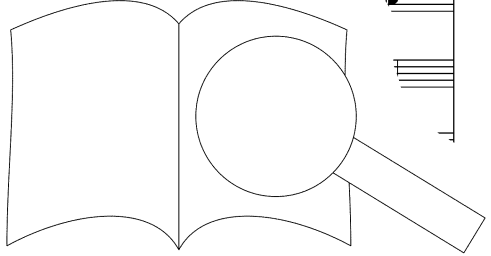
*con sordino*

*dolcissimo*

*pp*

*con sordino div. dolcissimo*

*pp*



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stent. le terzine

stent. le terzine

stent. le terzine

stent. le terzine

I solo

III solo

cantabile

a 2 dolce espress.

a 2 dolce espress.

I solo

III solo

per or - bem ter -

per or - bem ter -

per or - bem ter -

per or - bem ter -

Te per or - bem ter - ra - rum, te per or - bem ter -

morend<sup>o</sup>

pp sottovoce

cantabile

senza sordino

senza sordino

senza sordino

cantabile

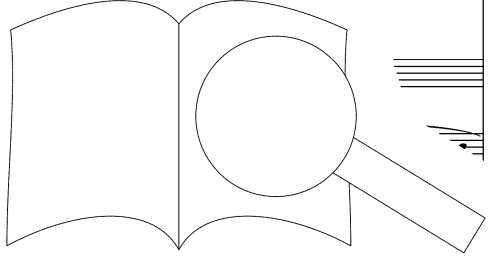
pp

p

.e terzine

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stent. le terzine

stent. le terzine

stent. le terzine

stent. le terzine

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*dolce*

*dolce*

*dolce*

*dolce*

*dolce*

*dolce*

*dolce*

*dolce*

*dolce*

*dolce*

*dolce*

*dolce*

*dolce*

*dolce*

*dolce*

*dolce*

*dolce*

*dolce*

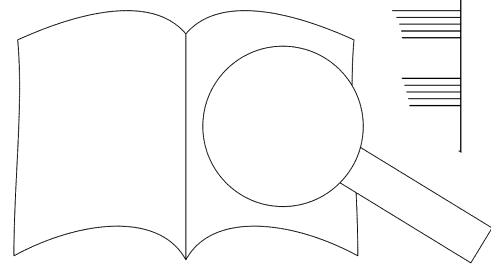
ra - rum san - tur Ec - cle - si -

ra - rum san - te - tur Ec - cle - si -

ra - rum con - fi - te - tur Ec - cle - si -

ra - rum san - tur, con - fi - te - tur Ec - cle - si -

*dolce*



Musical score for strings and timpani. The score consists of multiple staves for Violins I, Violins II, Violas, Cellos, Double Basses, and Timpani. The dynamic marking is *ff* *tutta forza*. The music features a rhythmic pattern of eighth and sixteenth notes.

*pp*  
*dolce*  
*pp*

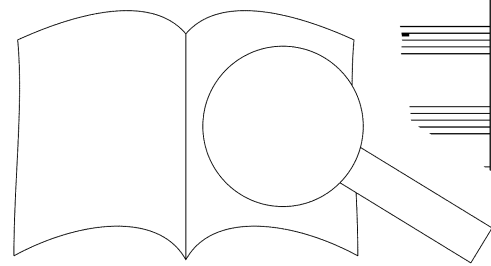
Coro I

Coro II

Vocal parts for the Chorus I and Chorus II. The lyrics are: *je - sta - tis; sac ma - je - sta - tis; - men - sac ma - je - sta - tis; im - men - sac ma - je - sta - tis; a - trem im - men - sac ma - je - sta - tis; Pa - trem im - men - sac ma - je - sta - tis; Pa - trem im - men - sac ma - je - sta - tis; Pa - trem im - men - sac ma - je - sta - tis;*

Musical score for strings, continuing from the previous page. The dynamic marking is *ff* *tutta forza*.

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cominciare *ppp*

Musical score for strings and woodwinds. The score includes parts for Violin I, Violin II, Viola, Violoncello (Cello), and Tromboni (Trumpets). The key signature is B-flat major (two flats). The score begins with a dynamic marking of *ppp* and includes markings for *a 2* (second ending) and *I solo* (first solo). The Cello part has a marking for *III solo* (third solo). The Trombone part also has a marking for *III solo*. The score is marked with *pp* and *p* dynamics.

Vocal score with lyrics. The lyrics are: "u - ni - cum et u - ni - cum et u - ni - cum et u - ni - cum et u - ni - cum et u - ni - cum et u - ni - cum". The score includes a *cresc.* (crescendo) marking. The lyrics are written in German: "u - ni - cum", "et u - ni - cum", "et u - ni - cum", "et u - ni - cum", "et u - ni - cum", "et u - ni - cum", "et u - ni - cum".

Musical score for strings and woodwinds, continuing from the previous page. It includes parts for Violin I, Violin II, Viola, Violoncello (Cello), and Tromboni (Trumpets). The score begins with a dynamic marking of *ppp* and includes markings for *a 2* (second ending) and *pp*. The score is marked with *pp* and *p* dynamics.



*dolcissimo* *leggiere*

*f* *dolcissimo* *I solo dolcissimo* *pp* *pp* *I solo p III solo p a 2 pp*

*f* *dolce*

et u - - - - - li -

Fi - li - um;

Fi - li - um;

Fi - li - um;

Fi - li - um;

Fi - li - um;

Fi - li - um;

Fi - li - um;

Fi - li - um;

*f* *sempre leggiere* *sempre leggiere*

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quo - que Pa - ra - cli - tum Spi -

quo - que Pa - ra - cli - tum .m.

ctum quo - que Pa - ra - tum.

ra - cli - tum Spi - - - tum.

quo - que Pa - ra - cli - - - ri - tum.

quo - que Pa - cli - - - ri - tum.

quo - que Pa tur Spi - - - ri - tum.

quo - r - tum Spi - - - ri - tum.

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Musical score system 1, measures 86-90. The system consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The notation is sparse, with many measures containing rests.

Musical score system 2, measures 91-95. The system consists of five staves. The notation is very sparse, with most measures being empty.

Musical score system 3, measures 96-100. The system consists of five staves. The notation is very sparse, with most measures being empty.

Musical score system 4, measures 101-105. The system consists of five staves. The notation is very sparse, with most measures being empty.

Musical score system 5, measures 106-110. The system consists of five staves. The notation is more active, with some melodic lines and chords. A large magnifying glass graphic is overlaid on the bottom right of the system.

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Piano accompaniment for the first system, consisting of multiple staves with musical notation, including treble and bass clefs, and various rhythmic markings.

glo - ri - ae, tu rex glo - ri - ae, Chri - ste. - pi - ter - nus es

glo - ri - ae, tu rex glo - ri - ae, Chri - ste.

glo - ri - ae, tu rex glo - ri - ae, Chri - ste. Pa - tris sem - pi - ter - nus es

glo - ri - ae, tu rex glo - ri - ae, Chri - ste. Pa - tris sem - pi - ter - nus es

glo - ri - ae, tu rex glo - ri - ae, Chri - ste. Tu Pa - tris sem - pi - ter - nus es

glo - ri - ae, tu rex glo - ri - ae, Chri - ste. Tu Pa - tris sem - pi - ter - nus es

glo - ri - ae, tu rex glo - ri - ae, Chri - ste. Tu Pa - tris sem - pi - ter - nus es

Piano accompaniment for the second system, including a large graphic of an open book at the bottom right.

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*I solo*  
*p*

Fi - li - us. *p*  
 Tu, ad li - be - ran - dum su - sce - ptu - rus  
 Je - ru - i - sti Vir - gi - nis

Fi - li - us.  
 Fi - li - us.  
 Fi - li - us.  
 Fi - li - us.  
 Fi - li - us.  
 Fi - li - us.  
 Fi - li - us.

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Flauti

Flauti part of the musical score, measures 102-104. It features two staves. The first staff has a dynamic marking of *p* and a *dolce* marking. The second staff has a dynamic marking of *p* and a *dolce* marking. There are also markings for *I solo* and *a 2*.

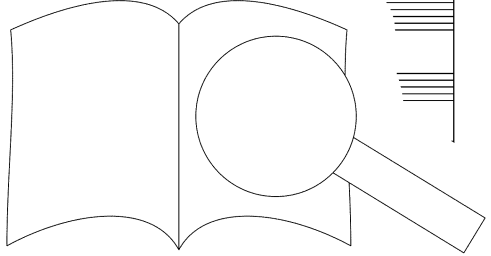
Trombe

Trombe part of the musical score, measures 102-104. It features two staves. The first staff has a dynamic marking of *p* and a *I solo* marking. The second staff has a dynamic marking of *p* and a *III solo* marking.

Vocal score with lyrics in German and Latin. The lyrics are:   
 u - te - rum. Tu, de - vi - cto Tu, or tis a - cu - le - cto mor - tis a - a - pe - ru - a - a - pe - ru - i - sti

Musical score for strings, measures 102-104. It features four staves. The first staff has a dynamic marking of *p* and a *6* marking. The second staff has a dynamic marking of *p*. The third and fourth staves have dynamic markings of *p*.

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o, a - pe - ru - i - sti cre - den - ti - bus re - gna coe - lo -

cu - le - o, a - pe - ru - i - sti cre - den - ti - bus re - gna coe -

a - pe - ru - i - sti cre - den - ti - bus re - gna coe -

pe - ru - i - sti cre - den - ti - bus re - gna coe -

Tu, mor - tis a - cu - le - o,

cre - der

a - pe - ru - i - sti cre -

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den - - ti - - bus, pe - ru -

a - - - - - pe - ru - i - - - - - ti - -

ru - - - i - - - sti cre re - - - gna coe -

den - - - - ti - bus coe - lo - - - -

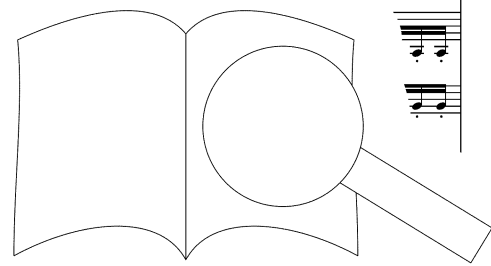
lo - - - rum, a - - - pe - ru -

a - pe - ru - i re - - - gna coe -

den - ti - bus re - - - gna coe -

den - ti - bus - - - gna coe - - - lo - - - rum,

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110

i - sti re - gna coe - lo - rum, a - pe - ru - i - sti re - gna coe - lo - rum.

ad dex - te - ram De - i

ad dex - te - ram

Tu ad

Tu ad dex - te - ram De - i

110

I solo

Tromboni

se-des, in glo-ri-a Pa-tris. dex-te-ram De-i se-des, in glo-ri-a Pa-tris. in glo-ri-a Pa-tris. Ju-dex, Ju-dex, Ju-dex, Ju-dex, Ju-dex, Ju-dex

114

pp

f stacc. 6

f stacc. 3

ff 3

ff 3  
ff 3  
ff 3  
ff 3  
stacc. 3  
stacc. 3  
ff

dolcissimo  
p con espressione  
p  
p con espressione  
pp

ff 3  
a 2  
ff a 2 3  
ff a 4  
ff 3

cre - de - ris es - se ven - tu - - - - -  
cre - de - ris es - se ven - tu - - - - -  
cre - de - ris es - se ven - tu - - - - -  
cre - de - ris es - se ven - tu - - - - -  
cre - de - ris es - se ven - tu - - - - -  
cre - de - ris es - se - - - - -  
cre - de - ris es - - - - -  
cre - de - ris es - - - - -  
cre - de - ris es - - - - -

us.  
rus.  
rus.  
rus.

ff 3  
ff 3  
ff 3  
ff 3

con espress.  
p  
n espress.

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*p espress.*

Te er - go quae - su - mus, tu - is fa - mu quos pre - ti -

*p espress.*

Te er - go quae - su - mus, sub - ve - ni, quos pre - ti -

Te su - mus,

123

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Piano accompaniment for the first system, featuring treble and bass staves with musical notation, including dynamics like *p*.

o - so san - gui - ne red - e - mi - sti.  
red - e - mi - sti.

Vocal line for the first system with lyrics and piano accompaniment.

o - so san - gui - ne red - e - mi - sti.  
red - e - mi

Ae - ter - na  
cum san - ctis

Ae - ter - na fac cum san - ctis

Vocal line for the second system with lyrics and piano accompaniment.

Piano accompaniment for the second system, featuring treble and bass staves with musical notation, including dynamics like *p*.

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First system of musical notation. It includes a piano accompaniment with a treble and bass clef, and a vocal line. Dynamics include *p* (piano) and *a 2* (second ending). There are triplets and a fermata over a long note.

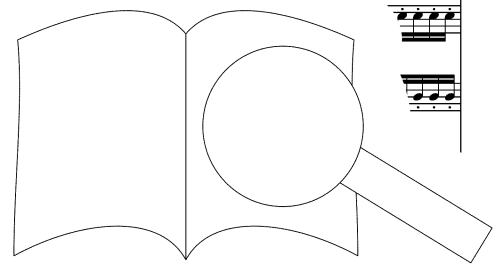
Second system of musical notation. It includes a piano accompaniment and a vocal line. Dynamics include *f* (forte), *p* (piano), and *pp* (pianissimo). Performance instructions include *poco cresc.* and *I, II*. There are triplets and a fermata.

Third system of musical notation. It includes a piano accompaniment and a vocal line with lyrics. Dynamics include *p* (piano). Lyrics: Ae - ter - na fac cum san - ctis. The piano part has a fermata over a long note.

Fourth system of musical notation. It includes a piano accompaniment and a vocal line with lyrics. Dynamics include *p* (piano). Lyrics: Ae - ter - na fac tu - is, cum san - ctis tu - is, cum san - ctis. The piano part has a fermata over a long note.

Fifth system of musical notation. It includes a piano accompaniment and a vocal line with lyrics. Dynamics include *p* (piano). Lyrics: tu - is, cum san - ctis. The piano part has a fermata over a long note.

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tu - - - is in glo - ri - ri.

in in glo - ra - ri.

in glo a nu - me - ra - ri.

cum 3 san - ctu - ri - a nu - me - ra - ri.

135 tu - i nu - me - ra - ri.

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Tempo I

138

Piano accompaniment for the first system, measures 138-143. The score is in G minor (three flats) and 4/4 time. It features a steady eighth-note accompaniment in the right hand and a similar pattern in the left hand.

Piano accompaniment for the second system, measures 144-149. The accompaniment continues with the same rhythmic pattern as the first system.

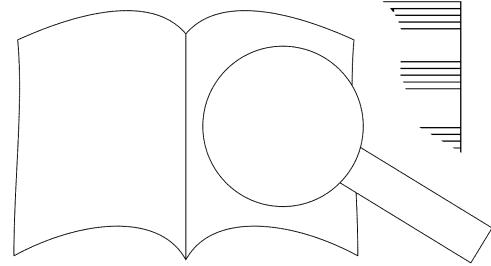
Piano accompaniment for the third system, measures 150-155. The accompaniment continues with the same rhythmic pattern.

Vocal parts with lyrics for the first system, measures 138-143. The lyrics are: Sal - vum fac po - pu - lum tu - um, Do - mi - ne, et ... di - ta - ti tu - ae.

Vocal parts with lyrics for the second system, measures 144-149. The lyrics are: Sal - vum fac po - pu - lum tu - um, Do - mi - ne, et be - ne - dic he - re - di - ta - ti tu - ae.

Vocal parts with lyrics for the third system, measures 150-155. The lyrics are: Sal - vum fac po - pu - lum tu - um, Do - mi - ne, et be - ne - dic he - re - di - ta - ti tu - ae.

Piano accompaniment for the fourth system, measures 156-161. The score is in G minor (three flats) and 4/4 time. It features a steady eighth-note accompaniment in the right hand and a similar pattern in the left hand.



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*pp* Et re-ge e - os, *pp dolce* et ex-tol - le il - los, *mf* et ex-tol -

*pp* Et re-ge e - os, *pp dolce* et ex-tol - le il - los, us-que in ae - ter - num.

*pp* Et re-ge e - os, *pp dolce* et ex-tol - le il - los, tol - le il - los us-que in ae - ter - num.

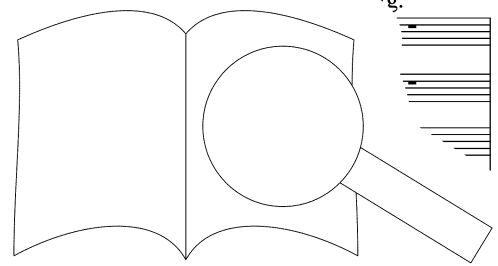
*pp* Et re-ge e - os, *pp dolce* et ex-tol - lr il - los us-que in ae - ter - num.

*mf* ex-tol - le il - los us-que in ae - ter - num.

*mf* et ex-tol - le il - los us - que in ae - ter - num.

*mf* ex-tol - le il - los in ae - ter - - num.

*mf* et ex-tol - le il - - ter - num.



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154 *a tempo*

*dolcissimo*

*p* *dolcissimo*

*I solo*

*p*

*ff*

*a 2*

*ff*

*p*

*ff*

*I solo*

*III solo*

*p*

*ff*

*I solo*

*IV solo*

*p*

*ff*

*a tempo*

*p*

Per sin - gu - los di - es

Per sin - gu - los di - es

et

et lau -

et lau -

et lau - da - - - - - mus,

*marcato* *f*

et lau - da - mus,

et lau - da - mus,

et lau - da - mus,

154 *a tempo*

*dolcissimo*

*p*

*ff*

*ff*

*ff*

*ff*

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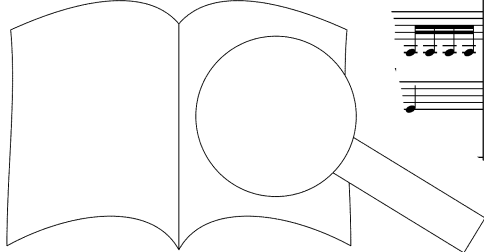
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160

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tu - um, et lau - da - mi' no - um in

tu - um, et lau - da men

tu - um, et lau - no - men

da - mus - no - men, et lau - da - um in sae - cu -

et no - men tu - um in

et mus no - men

et da - mus no - men

164 da - mus no - men

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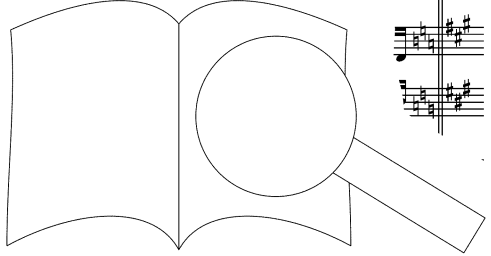
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sae - cu - lum, et in  
 tu - um et in  
 tu - um et  
 lum, et in sac  
 sae - cu - lum,  
 tu - um  
 tu  
 tu

- - - cu -  
 - - - cu -  
 cu - lum sae - cu -  
 sac - - - cu -  
 - cu - lum sae - - - cu -  
 sae - cu - lum sae - - - cu -  
 in sae - cu - lum sae - - - cu -  
 - cu - lum sae - - - cu -

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pp  
a 2  
pp  
pp  
pp  
pp  
pp  
pp  
pp  
pp

muta in La / A  
I solo  
muta in Mi $\flat$  / E  
muta in Mi $\flat$  / E  
muta in Mi $\flat$  / E

Cassa  
pppp

Coro I + II

cupo, senza accenti  
pp  
pp

li. Di - e i - sto si - ne pec -  
li. in di - e i - sto si - ne pec -  
li. - mi - ne in di - e i - sto si - ne pec -  
li. a - re Do - mi - ne in di - e i - sto si - ne pec -

171

corda  
pp  
4<sup>a</sup> corda  
pp  
pppp  
pppp

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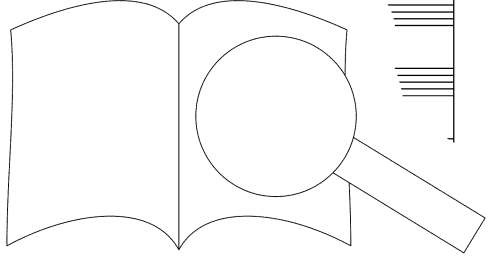
*ppp dolce*  
Mi - se - re - re,

*ppp dolce*  
Mi - se - re - re,

*ppp*  
Mi

*sempre più piano*  
mi - se - re - re,

*sempre più piano*  
mi - se - re - re,



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*espressivo*

Musical score for strings and woodwinds. The top system includes Violin I and Violin II parts with dynamics *pp* *dolcissimo* and *pp* *espressivo*. The middle systems include Viola and Cello/Double Bass parts. The bottom system is for Trombones (Tromboni), with a key signature change to E major indicated as "in Mi<sup>b</sup> / E". Dynamics include *pp* and *p*. Performance markings include *a 2* and *pp*.

Coro I

*p* con espressione

Vocal score for Coro I. The lyrics are: "re - re no - stri, Do - mi - ne, mi - se - re - re, mi - se - re - re no - stri." Dynamics include *p* and *pp*. Performance markings include *a 2*.

Coro II

Vocal score for Coro II. The lyrics are: "re - re no - stri, Do - m. mi - se - re - re no - stri, mi - se - re - re no - stri." Dynamics include *p* and *pp*. Performance markings include *a 2*.

193

*espressivo*

Musical score for strings and woodwinds. The top system includes Violin I and Violin II parts with dynamics *pp* *dolcissimo* and *pp* *espressivo*. The middle systems include Viola and Cello/Double Bass parts. The bottom system is for Trombones (Tromboni), with a key signature change to E major indicated as "in Mi<sup>b</sup> / E". Dynamics include *pp* and *p*. Performance markings include *a 2* and *pp*.

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ancora più **p**

pp

pp

pp

pp

pp

pp

pp

pp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

nos, quem - ad - mo - dum spe - ra - vi - mus, spe - ra - vi - mus in te spe - ra - vi,

nos, quem - ad - mo - dum spe - ra - vi - mus, spe - ra - vi - m. te spe - ra - vi,

nos, quem - ad - mo - dum spe - ra - vi - mus, spe - ra - vi - m. te spe - ra - vi,

nos, quem - ad - mo - dum spe - ra - vi - m. In te spe - ra - vi,

nos, quem - ad - mo - dum spe - ra - vi - m. - vi. te. In te spe - ra - vi,

nos, quem - ad - mo - dum spe - ra - vi - m. mus in te. In te spe - ra - vi,

nos, spe - ra - vi - mus. In te spe - ra - vi,

nos, as, spe - ra - vi - mus in te. In te spe - ra - vi,

poco cresc.

ppp

ppp

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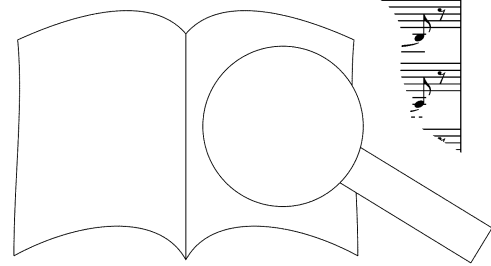
Musical score for strings and woodwinds. The top four staves represent the string quartet (Violin I, Violin II, Viola, and Violoncello). The bottom two staves represent the woodwinds (Flute and Clarinet). Dynamics include *ff*, *p*, and *pp*. The score concludes with a *morendo* instruction.

Musical score for Tromboni. It includes parts for Trombone I, II, and III. Dynamics range from *ff* to *pp*. The score includes markings for *I solo* and *III solo*.

Musical score for Timpani and Cassa sola. Dynamics include *ff* and *pp*.

Vocal score with lyrics in German. The lyrics are:   
 in te spe - ra - vi: non in ae - ter - num.   
 in te spe - ra - vi: non dar in ae - ter - num.   
 in te spe - ra - vi: in ae - ter - num.   
 in te spe - ra - vi: con - fun - dar in ae - ter - num.   
 in te spe - vi: non con - fun - dar in ae - ter - num.   
 in te spe - vi: non con - fun - dar in ae - ter - num.   
 in te spe - vi: in ae - ter - num.   
 in te spe - vi: non con - fun - dar in ae - ter - num.

Musical score for strings and woodwinds. Dynamics include *ff*, *trem.*, *p*, and *mf*. The score concludes with a *morendo* instruction.



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pp  
a 2  
pp  
pp  
a 2  
p dolcissimo

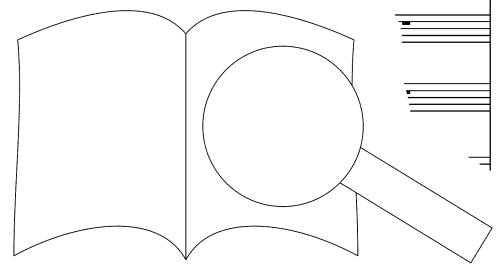
I solo  
p  
morendo  
poco p

G.P.  
Voce sola (Soprano)

In  
p  
cresc.  
in te spe - ra - vi,

Coro I + II

222 G.P.



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8va

cresc. ancora

in te spe - ra - vi, in te, in te.

In te spe - ra vi.

In te spe

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## Giuseppe Verdi: *Messa da Requiem*

Zweifelsohne nimmt die *Messa da Requiem* im kompositorischen Schaffen Verdis eine besondere Stellung ein. Das gerne verwendete Bonmot vom Requiem als seiner „größten Oper“ beruht wohl nicht zuletzt auf den zahlreichen Extremen, die in dieser Musik aufeinandertreffen. Doch es verkennt, dass Verdi die musikalischen Mittel in der *Messa da Requiem* ganz in den Dienst einer dramatischen Liturgie stellt.

Without a doubt the *Messa da Requiem* occupies a special place in Verdi's compositional output. The often used bon mot which views the Requiem as his "greatest opera" rests, not least, on the numerous extremes which come together in this music. But this overlooks the fact that in the *Messa da Requiem* Verdi places musical means entirely at the service of a dramatized liturgy.

Verdi's *Messa da Requiem* erscheint bei Carus in zwei Fassungen, jeweils mit käuflichem Aufführungsmaterial /  
Verdi's *Messa da Requiem* is available from Carus in two different versions, each with complete performance material for sale:

### 1. Originalfassung in Kritischer Neuedition / Original version in a critical new edition (Carus 27.303)

Die von Norbert Bolin erarbeitete Neuedition beruht auf der autographen Partitur als der für dieses Werk am höchsten autorisierten Quelle. Mit dem dazu erstellten Aufführungsmaterial werden erstmals in der langen Geschichte von Verdis *Messa da Requiem* die in einer Kritischen Edition gewonnenen Erkenntnisse auch der musikalischen Praxis zugänglich gemacht.

Norbert Bolin's new edition is based on the autograph score, which is the most authoritative source for the the long history of Verdi's *Messa da Requiem* the parts are presented here based on a critical edition, thus ing the latest findings of scholarship to the practical needs of performance.

Besetzung / Scoring:

Soli SMSTB, Coro SATB,

Ottavino, 2 Flauti, 2 Oboi, 2 Clarinetti, 4 Fagotti, 4 Corni, 4 Trombe, 4 Trombe da lontano

Timpani, Gran cassa,

2 Violini, Viola, Violoncello, Contrabbasso

### 2. Fassung für kleines Ensemble / Version for small ensemble (Carus 27.304)

Michael Betzner-Brands Einrichtung von Verdis *Messa da Requiem* wird als ein bekanntes Werk und macht es auch für kleinere Chöre zugänglich. Die farbigen Orchesterklänge der Originalfassung werden, sondern werden auf ein Ensemble auf fünf Instrumentalisten verteilt, dem sich teils anspruchsvolle Aufgaben stellen. Klarinette, Saxofon und Marimba sind virtuos gefordert; Horn, Gran cassa und Timpani sorgen für Klangfülle und der Bass bildet die notwendige Grundierung.

Für die Aufführung der reduzierte Fassung können die Instrumentalistenpartituren der Carus-Edition des Originalwerks verwendet werden. Aufführungsmaterial für die Instrumentalisten und Chöre sind gesondert erhältlich. Blätter für zwei zusätzliche Summchorpässagen der Originalfassung sind ebenfalls erhältlich.

Michael Betzner-Brand's arrangement of Verdi's *Messa da Requiem* sheds a new light on this well-known work and also makes it accessible to smaller choirs. The colorful orchestral colors are not lost, rather it is distributed among an ensemble of five instrumentalists, each of which is allocated a specific task. Clarinet, saxophone and marimba are challenged with virtuoso tasks; the horn, bass drum and timpani augment the sound and provide the necessary foundation.

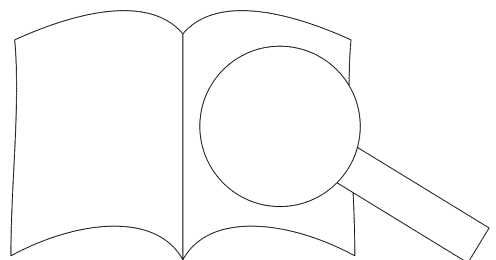
This reduction can be performed with the instrumental parts of the Carus edition of the original composition. Performance material for the instrumentalists and choirs are available separately. Pages containing two additional humming passages for the choir are available separately.

Besetzung / Scoring:

Soli SMSTB, C

Corno, Trombe

Piano



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