

Giacomo
PUCCINI

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

Bearbeitung für Kammerorchester von
Arrangement for chamber orchestra by
Joachim Linckelmann

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

Partitur / Full score



Carus 56.001/50

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:

Partitur (Carus 56.001/50); Orchestermaterial leihweise.

Zu dieser Bearbeitung können Klavierauszug (Carus 56.001/03), Klavierauszug XL Großdruck (Carus 56.001/04) und Chorpartitur (Carus 56.001/05) der Originalfassung verwendet werden.

Digitale Ausgaben sind erhältlich: www.carus-verlag.com/5600150

The following performance material is available for this work:

full score (Carus 56.001/50); orchestral material for rental.

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

Digital editions for this work are listed at www.carus-verlag.com/5600150

Zu diesem Werk ist **carus**music, the Choir Coach, erhältlich. Die App enthält die Noten, eine Einspielung des Werkes und einen Coach zum Üben der eigenen Chorstimme. Weiterhin ist die Übehilfe in der Reihe Carus Choir Coach (nur audio) erhältlich.

For this work **carus**music, the Choir Coach, is available. In addition to the score and a recording, the app offers a coach to learn the choral parts. The practice aid is also available as Carus Choir Coach audio only on CD or as download. www.carus-music.com

Vorwort

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

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

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

Stuttgart, Februar 2013
(aus dem Vorwort der Originalfassung)

Dieter Schickling

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

Merzhausen, November 2017

Joachim Linckelmann

Foreword

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

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

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

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

Dieter Schickling

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

Merzhausen, November 2017
Translation: Earl Rosenbaum

Joachim Linckelmann

Giacomo Puccini
Messa a 4 voci con orchestra sc 6

Bearbeitung für Kammerorchester von
Arrangement for chamber orchestra by
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Kyrie

Larghetto

Flauto

Oboe

Clarinetto in Sib/B

Corno in Fa/F

Fagotto

Timpani in
Mi♭-Lab / es-As

Soprano

Alto

Tenore

Basso

Violino I

Violino II

Viola

Violoncello

Contrabbasso

Aufführungsdauer / Duration: ca. 43 min.

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Based on the Urtext edition
by Dieter Schickling

5

Carus

f

f

f

10

rall.

a tempo

p

p

p

p

pp

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

Ky - ri - e - le -

Ky - ri - e - le -

Ky - - - - - ri - e

rall.

a tempo

f

mf

mf

f

mf

p

p

16

rall. molto *a tempo*

rall. molto *a tempo*

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

le - i

21

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

S

A

K

I

R

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

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

p *p*
p *p*
p *p*
p *p*

26

The musical score consists of eight staves of music. The top four staves are in treble clef, and the bottom four are in bass clef. The key signature is one flat. Measure 26 begins with a dynamic of *p*. The music features various note heads, stems, and beams. Superimposed on the notes are large, stylized letters: a large 'A' is positioned over the first two measures; a large 'S' is positioned over the third measure; and a large 'E' is positioned over the fourth measure. The lyrics "son. Chri - ste, Chri - ste i - son." are written below the notes in the third measure, and "son. i - son. e - lei - son." are written below the notes in the fourth measure. The score concludes with a dynamic of *pizz.*

p

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

son. i - son. e - lei - son.

8 son. Chri - ste e - lei - son.

son. i - - - ste e - le - i - son.

pizz.

31

Christe, e - le - i - son.

f

ff

f

arco *>* *>* *>* *>*

A page from a musical score for orchestra and choir, page 36. The score consists of ten staves of music. The vocal parts include soprano, alto, tenor, bass, and basso continuo. The instrumentation includes strings, woodwinds, and brass. Large, stylized letters are overlaid on the music: a large 'C' is on the first staff, a large 'A' is on the second staff, a large 'X' is on the third staff, a large 'S' is on the fourth staff, and a large 'Y' is on the fifth staff. The vocal parts sing the words "Christe e - le - i - son." The letter 'A' is positioned over the 'e' in "le - i - son." The letter 'X' is positioned over the 'i' in "le - i - son." The letter 'S' is positioned over the 'son.' The letter 'Y' is positioned over the 'e' in "le - i - son." The letter 'C' is positioned over the 'le' in "le - i - son." Measure numbers 36, 37, 38, and 39 are visible at the top of the page.

40

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

pizz. arco ff mf
 pizz. arco ff mf
 pizz. arco ff
 pizz. arco ff
 pizz. arco ff

45 *rall.*

Tempo I

p

p

p

p

p

pp

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

rall.

Tempo I

pp

mf

p

p

50

rall. molto

a tempo

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

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

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

rall. molto

a tempo

p

f

p

f

p

f

p

p

p

55

The musical score consists of five staves of music. The top four staves are in treble clef, and the bottom staff is in bass clef. The key signature is one flat. Measure 55 begins with a dynamic *p*. The music features various note heads, stems, and rests. Large, stylized letters are overlaid on the music: a tall, thin letter 'A' is positioned over the first two staves; a large, open letter 'S' is positioned over the third staff; a large, open letter 'C' is positioned over the fourth staff; and a large, open letter 'G' is positioned over the fifth staff. In the lyrics, the word "Ky" appears, which corresponds to the letter 'G'. The lyrics are as follows:

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

60

The musical score consists of ten staves of music. The first six staves are in treble clef, and the last four are in bass clef. The key signature is three flats. Measure 60 begins with a dynamic of *p*, followed by *f*, *dim.*, *f*, *dim.*, *f*, *dim.*, *f*, *dim.*. The vocal parts sing "son, e - le - i - son, e - le - son. - - - - -". Large, stylized letters "S" and "I" are overlaid on the notes in the middle of the page. The music continues with dynamics *f*, *dim.*, *f*, *dim.*, *f*, *dim.*, *f*, *dim.*, *f*, *dim.*. The vocal parts sing "Ky - ri - e, Ky - - - - - ri - e e - le - i -". The score concludes with a final dynamic of *f*, *dim.*.

64

p

pp

pp

pp

le - i - son.

le -

son. i -

i - son.

p

pp

p

pp

pizz.

pp

pizz.

p

p

pp

pizz.

pp

Gloria

Allegro

Allegro

Flauto

Oboe

Clarinetto in Sib/B

Corno in Fa/F

Fagotto

Timpani in
Do-Sol / c-G

Soprano

Alto

Tenore

Basso

Violino I

Violino II

Viola

Violoncello

Contrabbasso

The musical score consists of ten staves of music for various instruments and voices. The vocal parts (Soprano, Alto, Tenore, Basso) sing the hymn 'Gloria, gloria in excelsis Deo, gloria in excelsis Deo'. Large, stylized letters spelling 'GLORIA' are integrated into the vocal parts, with 'G' and 'L' appearing in the soprano and alto staves, 'O' in the tenor and basso staves, 'R' in the soprano and alto staves, and 'I' in the tenor and basso staves. The instrumental parts include Flauto, Oboe, Clarinetto in Sib/B, Corno in Fa/F, Fagotto, Timpani in Do-Sol / c-G, Violino I, Violino II, Viola, Violoncello, and Contrabbasso. The score is set in common time (indicated by '2') and includes dynamic markings like 'pizz.'.

9

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

18

ff *mf*

ff ³ *ff* ³ *mf*

ff

De - o.

De - - o.

Gloria in excelsis De - o, gloria in ex - cel - sis

arco

Gloria in excelsis

arco

ff ³ *mf*

arco

ff ³ *mf*

arco ³

ff ³ *mf*

arco ³

ff ³ *mf*

arco ³

ff ³ *mf*

Musical score for orchestra and choir, page 36. The score consists of ten staves. The vocal parts (Soprano, Alto, Tenor, Bass) sing "Gloria, gloria, gloria in excsis." The instrumental parts (Violin I, Violin II, Viola, Cello, Double Bass) play rhythmic patterns with dynamic markings like ff and fff. Large, stylized, hand-drawn letters 'Gloria' and 'allegro' are overlaid on the music, with 'Gloria' appearing in the middle section and 'allegro' appearing below it.

44

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

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

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

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

53

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

61

a in ex - cel - sis. Et in ter - ra,
 a in ex - cel - sis. Et in ter - ra,
 a in ex - cel - sis. Et in ter - ra pax,— et in ter - ra
 a in ex - cel - sis. Et in ter - ra pax,— et in ter - ra
 a in ex - cel - sis. Et in ter - ra pax,— et in ter - ra

p
p
p
p
p
p
p
p
p

71

et in ter - ra,

pax, — et pax, — ni - bus bo - nae vo - lun -

8 pax, — in ter - pax ho - mi - ni - bus, et in

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

Carus 56.001/50

A musical score page featuring six staves of music. The music is in common time, with a key signature of two flats. The vocal parts are in soprano, alto, tenor, and bass. The piano accompaniment is in the bass and treble staves. Large, stylized letters are overlaid on the music: a vertical 'A' on the left staff, a large 'S' above the third staff, and a large 'P' on the fourth staff. The lyrics 'et in ter - ra pa - t in ter - ra -' are written below the vocal parts, corresponding to the notes where the letters appear.

et in ter - ra pa - t in ter - ra -

- ta - in pa - , in ter - ra -

ter pa - , in ter - pa - , in ter - ra -

ter pa - , in ter - pa - , in ter - ra -

Andante

105

di - ci-mus te, ad - o - ra - - mu - te, la - u - da - mus

di - ci-mus te, ad - o - mu - te, la - u - da - mus

di - ci - ra - - mu - te, la - u - da - mus

di - - - - mu - te, la - u - da - mus

f

f

f

f

f

f

f

f

f

109

f

f

f

f

f

f

stentate

ff

p

ff

p

ff

p

ff

p

te,

ad - o - a - mus te,

ad - o - ra - mus

te,

ad - o - a - mus te,

ad - o - ra - mus te,

la - u -

te,

ad - o - ra - mus te,

la - - - u -

stentate

ff

p

ff

p

ff

p

ff

p

pizz.

113

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

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

da - be - di - ci - mus te, ad - o - ra - mus te, la - u - da - mus

da - m

tr

pizz.

pizz.

118 *tr*

ad o - ra - mus te, *glo - ri - fi - ca - mus*

mus te, *lau - da - mus te,* *glo -*

te, *mus te,* *ad - o - ra - mus te,* *glo - ri - fi - ca - mus* *te,* *ad - o - ra - mus*

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

tr

tr

tr

arco

arco

arco

Musical score for orchestra and choir, page 122. The score consists of ten staves. The top five staves represent the orchestra, and the bottom five staves represent the choir. The music is in common time, with a key signature of one flat. The tempo is marked as *f* (fast). The vocal parts sing in Latin, with lyrics including "te, glo - ri - fi - ca - mus", "te, glo - ri - fi - ca - mus", "te, glo - ri - fi - ca - mus", "te, glo - ri - fi - ca - mus", and "te, glo - ri - fi - ca - mus". The score features large, stylized musical notes (a circle, a triangle, and a cross) overlaid on the vocal parts. The dynamic markings include *f*, *p*, and *ff*.

126

The musical score consists of four staves of music. The top two staves begin with a dynamic of *p*. The lyrics "te, ad-o-ra-mus" are written below the notes. The bottom two staves begin with a dynamic of *pizz.* Large, stylized letters are integrated into the music: a large 'J' is on the first staff, a large 'E' is on the second staff, a large 'S' is on the third staff, and a large 'A' is on the fourth staff. The lyrics continue with "ad-o-ra-mus", "mus-te,", "-ra-mus-te,", and "o-ra-mus-te," corresponding to the letters. The music concludes with a dynamic of *pp*.

131

pp

p

p

A

te,

C

te,

R

ad - o - ra - mus

U

ad - o - ra - mus

S

pp

pp

arco

pp

139

p

pp

p

pp

p

pp

p

pp

Tenore solo

p

Gra - tias, gra - tias

pizz.

pp

pizz.

pp

pizz.

pp

pizz.

pp

142

Musical score page 142 featuring five systems of music. The score consists of five staves (treble, alto, tenor, bass, and bass) in common time, with a key signature of two flats. Measure 142 begins with a dotted half note followed by eighth-note patterns. Measures 143-144 show eighth-note patterns with dynamic markings *p*. Measures 145-146 continue with eighth-note patterns and dynamics. The lyrics "a - gi - mus ti - bi, a - gi mus ti - pro - pter ma -" are written below the staff. Large, stylized letters *C*, *A*, *X*, *U*, and *S* are overlaid on the musical notes. The final system shows eighth-note patterns with dynamics *arco* and *p*.

145 *affrettando*

f

f

f

f

f

f

dim.

dim.

C

A

R

U

S

gnam glo - riam, ma - gnam glo - am tu - am.

affrettando

f

dim.

pp

dim.

pp

f

dim.

pp

f

pp

f

pp

f

pp

148

espressivo

Gra - tias a - - gi - ti bi, gra - tias a - - - gi-

caus

p

p

150

p

p

pp

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

*C**a**r**u**s*

pizz.

43

152

pp

pp

mf

pp

mf

mf

8 gra - ti-as a - gi-mus, a - - gi-mu - bi,

pizz.

pp

pizz.

pp

arco

mf

arco

mf

arco

mf

arco

mf

mf

Musical score page 155 featuring six staves of music. The vocal parts include soprano, alto, tenor, bass, and two basses. The vocal line consists of the lyrics "gra - tias a - - gi - mus ti - bi, gra - tias a - - mus, gra - tias, gra - -". The score includes dynamic markings such as *f*, *ff*, *mf*, and *stacc.*. Large, stylized letters 'C', 'A', 'X', and 'S' are superimposed on the musical staff, appearing to move from left to right across the page. The letter 'C' is at the bottom left, 'A' is above it, 'X' is to the right of 'A', and 'S' is at the top right.

A musical score page featuring ten staves of music. The music is in common time, with a key signature of one flat. The vocal parts are in soprano, alto, tenor, and bass. The score includes dynamic markings such as *p* (piano) and *f* (forte). Large, stylized letters are overlaid on the music: a 'C' is positioned over the first staff, an 'A' over the second, a 'T' over the third, and an 'S' over the fourth. The lyrics "tias, gra - tias a - - - - - gimus ti - bi," are written below the vocal parts. The vocal parts are in soprano, alto, tenor, and bass.

161

Carus

gra - tias,

pizz.

pizz.

pizz.

164

p

p

p

p

8 *gra - tias,*

C *a* *r* *u* *s*

8 *gra - tias, gra - tias*

pp

pp

arco

pp

arco

pp

Musical score page 167 featuring five staves of music. The vocal parts are labeled with letters: A, B, C, D, and E. The lyrics "a - gi - mus ti - bi, a - gi - as ti - ro - pter ma -" are written below the vocal parts. Large, stylized letters 'C', 'A', 'X', 'S' are overlaid on the musical staff. The score includes dynamic markings such as *p*, *cresc.*, and *arco*.

affrettando

170

f

dim.

p

f

dim.

p

f

dim.

p

f

dim.

p

f

gnam glo - riam, ma - gnam - ri-am tu -

affrettando

dim.

f

dim.

f

dim.

f

dim.

f

dim.

f

dim.

178

glo - ria in ex - cel - sis De - , glo - ria, glo - ria in ex-cel-sis De - o,
 glo - ria in e - s - De - o, glo - ria in ex - cel - sis, glo - ri -
 glo - ria in cel - De - o, glo - ria in ex - cel - sis,
 glo in cel - sis De - o, glo - ria in ex - cel - sis,

194 *rall.* Andante sostenuto

p

pp

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

p

pp

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

p

all. Andante sostenuto

p

p

p

p

pizz.

p

210

sus
 e de - pre - o
 nem,
 de-pre-ca-tio - nem no - stram,
 mi - se - re - re, mi - se -

arco
 pizz.

215

p

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

pizz.

pizz.

pizz.

pizz.

225

mf

mf 3

mf

mf

mf

p

mf

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

mf

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

bis. pec - ca - ta, pec - ca - ta mun - di,

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

f

f

f

f

f

arco

mf

230

sus - ci-pe de - pre - ca - tio - - nem,
 sus - ci-pe de - pre - - nem,
 sus - ci-pe de - - - nem,
 sus - ci-pe de - ca - tio - - nem,

de - pre - ca - tio - ne no - stram.
 de - pre - ca - tio - nem no - stram.
 de - pre - ca - tio - nem no - stram.
 de - pre - ca - tio - nem no - stram.

Qui

p

sus - ci-pe de - pre - ca - tio - - nem,
 sus - ci-pe de - pre - - nem,
 sus - ci-pe de - - - nem,
 sus - ci-pe de - ca - tio - - nem,

de - pre - ca - tio - ne no - stram.
 de - pre - ca - tio - nem no - stram.
 de - pre - ca - tio - nem no - stram.
 de - pre - ca - tio - nem no - stram.

p

234

The musical score consists of five staves of music. The top three staves are in common time, while the bottom two are in 12/8 time. The key signature varies by staff. The music includes dynamic markings like *p*, *f*, and *pizz.*. Large, stylized letters are superimposed on the music: a tall, thin letter 'A' is positioned over the first two staves; a large, flowing letter 'S' is positioned over the middle section; and a large, circular letter 'N' is positioned over the lower section. The lyrics "tol - - - lis pec - ca - ta," are written below the first two staves.

p

p

p

p

p

p

pizz.

p

pizz.

p

pizz.

p

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

ta, pec

A

S

N

237

Large stylized letters are overlaid on the musical staff:

- A: On the first staff, spanning measures 1-2.
- S: On the second staff, spanning measures 1-2.
- C-P-E-D-E-O: On the third staff, spanning measures 1-2.

Text below the staff:

mun - - - di, sus ci-pe de - e - o nem,

Measure 3:

p

3

240

The musical score consists of ten staves of music. The first six staves are treble clef, the next two are bass clef, and the last two are bass clef. The tempo is marked 240. The music includes various dynamics like forte (F), piano (p), and sforzando (sf). There are several grace notes and slurs. Large, stylized letters are overlaid on the music: a tall, thin letter 'A' is positioned over the first six staves; a large, open letter 'S' is positioned over the middle section of the score; and a large, circular letter 'C' is positioned over the bottom section. The lyrics "de - pre - ca - tio - nem no - stram, de - - pre - a - - nem, _____ de - pre - ca -" are written below the first six staves.

de - pre - ca - tio - nem no - stram, de - - pre - a - - nem, _____ de - pre - ca -

8va loco

pizz.

243

p

tio - nem____ no - stram, sus - ci-p____ de - m - ca - nem____ no - stram,

arco

pizz.

246

The musical score consists of five staves of music. The top four staves are in common time, with the first three staves in G minor (two sharps) and the fourth in F major (one sharp). The bottom staff is in common time, with one sharp. The music includes various note heads, stems, and rests. Large, stylized letters are overlaid on the music: a tall, thin letter 'A' is positioned vertically on the left side; a large, bold letter 'S' is at the top right; and a large, stylized letter 'C' is on the left side, partially obscuring the first staff. The vocal line includes lyrics: "sus - ci-pe _____ de - pre - ca - tio - nem," followed by "de - pre - - t," "nem _____ no - -". Dynamic markings include *p*, *3*, and *arco*. The page number 246 is in the top left corner.

249

cresc.

cresc.

cresc.

cresc.

cresc.

p cresc.

stram.

Qui

Qui

cresc.

arco

cresc.

arco

cresc.

cresc.

arco

cresc.

arco

cresc.

Carus 56.001/50

Musical score page 252 featuring ten staves of music. The vocal parts are labeled with large, stylized letters: 'S' (top), 'tol', 'lis', 'pec', 'ca', 'ta', 'tol', 'lis', 'pec', 'ca', 'ta', 'tol', 'pec', 'ca', 'ta', 'tol', 'lis', 'pec'. The vocal parts are marked with dynamic ff. The score includes various rhythmic patterns and rests. The bassoon part features a prominent 'G' graphic.

256

The musical score consists of five staves. The top three staves are treble clef, the fourth is bass clef, and the fifth is bass clef. The key signature changes between G major (two sharps) and F major (one sharp). The time signature is common time. The vocal parts have lyrics written below them. Large, stylized letters 'S' and 'C' are superimposed on the music, particularly on the fourth staff.

mun - - - di,

sus - - - ci - pre - ca -

mun - - - di,

sus - - - de - pre - ca -

sus - - - de - pre - ca -

ci - pe de - pre - ca -

nem,

nem,

ci - pe de - pre - ca -

nem,

258

Large white graphic shapes are overlaid on the musical staff, including a large circle at the bottom left, a large 'S' shape in the middle right, and several smaller curved and angular shapes.

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

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

- pre - c tio nem no - - stram,

pizz.

pizz. arco

pizz. arco

pizz.

mf

pizz.

arco

mf

mf

mf

260

tio - - nem
p
 de - -
 pre - ca - - nem,
 no - - stram,
 tio - -
 de - -
 pre - ca - - nem,
 arco pizz. arco pizz.
 pizz. arco pizz. arco
 pizz. arco pizz. arco

ALIAS

264

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

p assivo
p
p
p
p
p
p
p

267

rall.

a tempo

stentate

ci - pe - de - pre - ca - tio - nem n - stram.

tio - stram.

tio stram.

nem no - stram.

rall.

a tempo

pizz.

270 *rall.*

rall.

arco

Sheet music for a five-part choir (SATB) in E major, 2/4 time. The vocal parts are:

- Soprano (S): Treble clef, C key signature.
- Alto (A): Treble clef, C key signature.
- Tenor (T): Treble clef, C key signature.
- Bass (B): Bass clef, C key signature.
- Bass (B): Bass clef, C key signature.

The music consists of two systems. The first system starts with a dynamic of **f**. The lyrics are:

Quo - - niam tu so - lus, tu lus, San - - ctus. Quo -
 Quo - - niam tu lus, tu lus, San - - ctus. Quo -
 Quo so us, tu so - lus San - - ctus. Quo -
 Quo - niam so - lus, tu so - lus San - - ctus. Quo -

Large, stylized musical notes (S, A, T, B) are superimposed on the staff, corresponding to the vocal parts. The second system begins with a dynamic of **f** and continues the lyrics:

Maestoso

78 Carus 56.001/50

282

The musical score consists of five staves of music. The top three staves are soprano, alto, and tenor voices, while the bottom two are bass. The music is in common time, with various key signatures (G major, A major, D major) indicated by sharps and flats. The vocal parts have lyrics written below them. Large, abstract graphic shapes, including a circle, a triangle, and a stylized 'S' and 'A', are overlaid on the music, particularly in the middle section.

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

291

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

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

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

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

305

su Chri - ste.
su Chri - ste.
su Chri - ste.

312 Allegro

A musical score page featuring six staves of music. The first five staves are in common time (indicated by a 'C') and the last staff is in 12/8 time (indicated by a 'B'). The key signature varies across the staves. The vocal line begins with a melodic line consisting of eighth and sixteenth notes. Overlaid on this line are large, stylized letters: a vertical 'A' on the first staff, a large 'S' on the second staff, a large 'C' on the third staff, and another 'A' on the fourth staff. The vocal line continues with a melodic line consisting of eighth and sixteenth notes. The lyrics are partially visible, including 'San', 'cto', 'Spi - ri - tu, _____ in glo - ri - a De - i Pa - tris. A - - -'. The dynamic 'mf' is indicated at the beginning of the vocal line, and 'f' is indicated later. The tempo 'Allegro' is written below the third staff.

A musical score page featuring four staves of music. The top two staves begin with a treble clef, a key signature of one sharp, and common time. The third staff begins with a bass clef, and the bottom staff begins with a bass clef. The music consists of eighth and sixteenth note patterns. Large, stylized letters are overlaid on the notes: a 'U' is positioned above the fourth measure of the top staff; a 'S' is positioned above the second measure of the middle staff; a 'C' is positioned above the first measure of the bottom staff; and a 'A' is positioned above the first measure of the middle staff. The lyrics "Cur - glo - a" are written under the 'C' and "cto" is written under the 'U'. The dynamics "mf" (mezzo-forte) and "f" (fortissimo) are indicated. The vocal line starts with "Cur - glo - a" and continues with "cto", "ri - tu, in glo - ri - a De - i Pa - tris. A - men," followed by a repeat sign and "men,".

324

The musical score consists of four staves of music. The top two staves begin with a treble clef, a key signature of one sharp (F#), and common time. The first measure starts with a dotted half note followed by eighth notes. The second measure begins with a bass clef and a key signature of one flat (B-flat). The third staff starts with a bass clef and a key signature of one flat (B-flat). The fourth staff starts with a bass clef and a key signature of one flat (B-flat).

Stylized Letters:

- IHS:** A large, three-dimensional letter 'I' is positioned above the second staff. It has a vertical stem with a horizontal bar extending from the middle. A smaller 'H' is attached to the right side of the stem, and a curved 'S' is attached to the right side of the 'H'.
- C:** A large, three-dimensional letter 'C' is positioned below the third staff. It is oriented vertically with a loop at the top and a tail extending downwards.
- A:** A large, three-dimensional letter 'A' is positioned below the fourth staff. It is oriented vertically with a loop at the top and a tail extending downwards.
- men, in - ria:** The lyrics 'men, in - ria' are written below the fourth staff, corresponding to the notes of the 'A' letter.
- Cum San Spi - ri - in glo - ri - a De - i Pa - tris.** The lyrics 'Cum San Spi - ri - in glo - ri - a De - i Pa - tris.' are written below the first staff, corresponding to the notes of the 'IHS' letters.
- De - i Pa - tris.** The lyrics 'De - i Pa - tris.' are written below the second staff, corresponding to the notes of the 'C' letter.
- a - men,** The lyrics 'a - men,' are written below the fourth staff, corresponding to the notes of the 'A' letter.

Dynamic and Articulation:

- mf:** Mezzo-forte dynamic is indicated in the first measure of the top staff.
- f:** Forte dynamic is indicated in the first measure of the bottom staff.
- Articulation:** Slurs and grace notes are used throughout the score to indicate performance style.

329

The musical score consists of five staves of music. The top three staves are in treble clef, the fourth is in bass clef, and the fifth is also in bass clef. The key signature changes between staves. The time signature is common time throughout.

Staff 1: Starts with a rest. Dynamics: *mf*, *v*, *f*.

Staff 2: Dynamics: *mf*.

Staff 3: Dynamics: *#*.

Staff 4: Dynamics: *p*.

Staff 5: Dynamics: *p*.

Text:

- Stave 1: Cum _____
- Stave 2: an - - - - -
- Stave 3: tri - tu, _____ in glo - ri - a
- Stave 4: De - - - i Pa - - -
- Stave 5: in glo - ria
- Rehearsal mark 8: Pa - - - tris. A - - - men,
- Rehearsal mark 9: A - - - men,

Stylized Letters:

- A large letter 'A' is positioned over the first two measures of the first staff.
- A large letter 'S' is positioned over the third measure of the first staff.
- A large letter 'M' is positioned over the first measure of the second staff.

334

The musical score consists of five systems of four staves each, representing a four-part choir (Soprano, Alto, Tenor, Bass). The music is in common time, with dynamic markings such as *f* (fortissimo) and *p* (pianissimo). The lyrics are written below the notes, corresponding to the vocal parts. Large, stylized letters spelling "JESUS" are integrated into the vocal lines, appearing in various sizes and orientations. The first system shows the letters "J" and "E" in the soprano and alto parts respectively. The second system shows "S" in the soprano part. The third system shows "U" and "S" in the soprano and alto parts respectively. The fourth system shows "J" and "E" in the soprano and alto parts respectively. The fifth system shows "S" in the soprano part.

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

339

The musical score consists of eight staves. The top four staves are for voices (Soprano, Alto, Tenor, Bass) and the bottom four are for the basso continuo. The music is in common time. The vocal parts feature several large, stylized letters integrated into the notation: a large 'J' is positioned over the first two measures of the soprano part; a large 'E' is positioned over the third measure of the alto part; a large 'S' is positioned over the fourth measure of the tenor part; and a large 'Gloria' is positioned over the first measure of the basso continuo part. The lyrics are as follows:

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

344

a - men,
 glo - ri - in -
 De - Pa - s. A - men, in glo - ria

350

Spiritu, in glo ria De i

in ing a De i Pa tris.

De i men, in glo men, cum

355

Pa - tris. A -

tris,

glo - be - i Pa -

i Pa - tris. A -

San cto S - tu, in glo - ri - a De - i Pa - tris. A -

365

The musical score consists of six staves of music. The top two staves begin with a treble clef, the third staff with a bass clef, and the bottom three staves with a bass clef. The key signature changes frequently, indicated by various sharps and flats. Measure 365 starts with a treble clef and a key signature of one sharp. The music features eighth and sixteenth note patterns. Large, stylized letters 'X' and 'S' are overlaid on the notes in the middle section. The letter 'X' is positioned above the first two staves, and the letter 'S' is positioned above the third staff. The letter 'X' has a large circle on its left side. The letter 'S' has a small circle on its left side. The music includes dynamic markings such as *p* (piano) and *pp* (pianissimo). The vocal parts include lyrics: "men, in glo - ri - a De i Pa - tris. A - - - - - men, a men, a men, a men, in ria De - - - i Pa - tris. A - - - - - men, a - - - - -". The bottom staff ends with a dynamic marking *p*.

A musical score page featuring four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes between G major (two sharps) and F major (one sharp). The tempo is indicated by a 'f' dynamic. The lyrics "men, in glo - ria De - i Pa - tris. A - men, a - - -" are written below the first staff. Large, stylized letters are integrated into the musical notation: a large 'A' is positioned over the first staff, a large 'S' is over the second, a large 'C' is over the third, and a large 'M' is over the fourth. The letters are designed to look like they are made of musical notes and stems. The score includes dynamics such as 'f' (fortissimo), 'ff' (fortississimo), and 'p' (pianissimo), as well as performance instructions like 'arco'.

376

The musical score consists of five staves of music. The top three staves are treble clef, the bottom staff is bass clef, and the fourth staff is alto clef. The key signature is one sharp. The time signature is common time. The music is divided into measures by vertical bar lines. Large, stylized letters are overlaid on the music: a large 'C' is on the first measure, an 'A' is on the second, a 'R' is on the third, a 'U' is on the fourth, and a 'S' is on the fifth. The lyrics 'men, in glo - ria' appear in the middle of the page, aligned with the letters. The music includes various dynamics like *mf*, *p*, and *p* at the end. The score is numbered 376 in the top left corner.

A page from a musical score for orchestra and choir. The music is written on ten staves. The vocal parts include Soprano, Alto, Tenor, Bass, and a Chorus section. The instrumentation includes strings (Violin I, Violin II, Viola, Cello), double bass, harp, and organ. Large, stylized letters are superimposed on the music: 'Gloria' in the upper half and 'Alleluia' in the lower half. The letters are designed to look like they are composed of musical notes and stems. The vocal parts sing 'Gloria' and 'Alleluia' in unison. The organ part plays a sustained note during the 'Alleluia' section. The score is in common time, with various dynamics like 'p' (piano) and 'f' (forte) indicated.

397

dim.

dim.

dim.

dim.

dim.

dim.

Spi - ri - tu, _____ in glo - ri - a De - - - - i Pa - - - - tis. A - - - - dim.

in glo De - - - - i Pa - - - - dim.

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

cto, m San - - - - cto

dim.

dim.

dim.

dim.

dim.

dim.

402

Hallelujah

men, a men,

Spi ri - in glo - ria De - i Pa - tris.

Musical score page 407 featuring ten staves of music. The vocal parts are labeled with 'men,' 'a,' and 'tris.' The score includes dynamic markings such as *p cresc.*, *mf cresc.*, and *p*. Large, stylized letters 'C', 'A', 'L', 'U', 'S' are superimposed on the musical staff, with 'C' and 'A' appearing in the lower half and 'L', 'U', 'S' appearing in the upper half. The vocal parts sing 'men,' 'a,' and 'tris.' throughout the page.

412

Soprano: *amen, a - men, in glo - ri - a Dei*
 Alto: *men, a - men, in glo - ri - a Dei*
 Tenor: *men, in glo - ri - a Dei*
 Bass: *men, in glo - ri - a Dei*

Flute: *amen, a - men, in glo - ri - a Dei*
 Clarinet: *men, in glo - ri - a Dei*
 Trombone: *men, in glo - ri - a Dei*
 Bassoon: *men, in glo - ri - a Dei*

418

Pa - - tris.

Pa - - tris.

Pa - - tris.

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

In glo - ria De - - - - i Pa - - -

f

tr

tr

Carus 56.001/50

425

The musical score consists of four systems of music, each with four staves. The first system starts with a forte dynamic *f*. The second system features a large, stylized letter 'S' above the staff. The third system features a large, stylized letter 'D' with a circle containing the letter 'f'. The fourth system features a large, stylized letter 'A' with a circle containing the text 'tris.. A'. The vocal parts include lyrics such as 'In glo - ri - a,' 'De - o,' 'glo - ri - a,' 'in ex - cel - sis,' 'De - men,' 'a - men,' and 'a - men.'

f

f

f

f

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

De -
f
men,

tris.. A

f

f

tr

f

f

tr

443

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

A page from a musical score, page 449. The page features six staves of music. The top three staves are soprano, alto, and tenor voices, each with a melodic line and various performance markings like 'v' and '3'. The bottom three staves are bass, cello, and double bass. A large, stylized, blocky letter 'G' is positioned in the center of the page, partially obscuring the music. Below it, the word 'Gloria' is written in a cursive, flowing script. The lyrics 'glori - a, glori - a, glo - ria, glo - ria,' are repeated across the staves. The music consists of mostly eighth and sixteenth note patterns.

454

— glo - ri - a De - - o,
 glo - ri - a, — o - ri De - - o,
 — glo - ri - a De - - o,
 glo - ri - a, — glo - ri - a De - - o,
 — glo - ri - a De - - o,
 glo - ri - a, — glo - ri - a De - - o,

461

dim.

dim.

dim.

mf

dim.

p cresc.

mf dim.

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

mf dim.

glo - ri - a, ri - a.

mf dim.

glo - ri - g - a.

mf d.

glo - ri - a.

p

A - men, a - men,

p

A - men, a - men,

p

A - men, a - men,

p cresc.

dim.

p cresc.

dim.

p

p cresc.

dim.

p

p cresc.

dim.

p

p cresc.

476

p cresc.

mf

p cresc.

cresc.

mf

cresc.

a

n,

cresc.

men, a

cresc.

a

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Più mosso

483

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

Più mosso

490

The musical score consists of four systems of music, each with four staves. The vocal parts are labeled with lyrics from a hymn. Large, stylized letters are overlaid on the music in each system.

System 1:

- Vocal Parts:** Treble, Alto, Bass, Bass (continuation).
- Letters:** A large, light blue 'S' is positioned above the vocal parts.
- Lyrics:** Cum Sancto Spiritu in gloria Dei Patris Amen, in gloriam.
- Musical Instructions:** Dynamics (f, cresc.), articulation marks, and a measure repeat sign.

System 2:

- Vocal Parts:** Treble, Alto, Bass, Bass (continuation).
- Letters:** A large, light blue 'A' is positioned above the vocal parts.
- Lyrics:** Sancto Spiritu in gloria Dei Patris Amen, in gloriam.
- Musical Instructions:** Dynamics (f, cresc.) and articulation marks.

System 3:

- Vocal Parts:** Treble, Alto, Bass, Bass (continuation).
- Letters:** A large, light blue 'P' is positioned above the vocal parts.
- Lyrics:** Sancto Spiritu in gloria Dei Patris Amen, in gloriam.
- Musical Instructions:** Dynamics (f, cresc.) and articulation marks.

System 4:

- Vocal Parts:** Treble, Alto, Bass, Bass (continuation).
- Letters:** A large, light blue 'A' is positioned above the vocal parts.
- Lyrics:** Sancto Spiritu in gloria Dei Patris Amen, in gloriam.
- Musical Instructions:** Dynamics (cresc.) and articulation marks.

496

The musical score consists of five staves of music. The top three staves are in treble clef, the fourth is in bass clef, and the fifth is also in bass clef. The music is in common time. Large, stylized letters are overlaid on the notes: a large 'A' is on the first staff, a large 'S' is on the second staff, and a large 'R' is on the third staff. The lyrics are as follows:

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

502

rall.

ff

ff

ff

ff

ff

ff

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

ff

men. Glo - ria, glo - ria, glo - ria.

ff

men, a - - men,

ff

ff

ff

ff

ff

ff

513

Presto

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

Presto

525

G.P.

G.P.

Credo

Andante

Credo

Andante

Flauto

Oboe

Clarinetto in Sib/B

Corno in Fa/F

Fagotto

Timpani in Do-Sol / c-G

Soprano

Alto

Tenore

Basso

Violino I

Violino II

Viola

Violoncello

Contrabbasso

5

Pater omnipotens, factorem coeli et terrae,
Pater omnipotens, factorem coeli et terrae,
Pater omnipotens, factorem coeli et terrae,
Pater omnipotens, factorem coeli et terrae,

trem o m
en tem, fa cto rem coe li et ter rae,
trem o m
en tem, fa cto rem coe li et ter rae,

9

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

ten.
 ten.

ff
 ff
 ff
 ff
 ff

Musical score for orchestra and choir, page 21. The score consists of ten staves. The top six staves are for the orchestra, featuring various instruments like strings, woodwinds, and brass. The bottom four staves are for the choir, with lyrics in Latin: "Pa - tre na - tum an - te omnia sae - cu-la," repeated three times. The music includes dynamic markings such as *p*, *ff*, and *tr*. Large, stylized white letters 'PATER' and 'NOSTRUM' are superimposed on the score, corresponding to the lyrics. The 'P' is on the first staff, 'A' on the second, 'T' on the third, 'E' on the fourth, 'N' on the fifth, and 'O' on the sixth.

Musical score page 25 featuring five staves of music. The vocal parts include soprano, alto, tenor, bass, and basso continuo. The score is annotated with large, stylized graphic markings: a large circle on the left side, a large 'S' shape near the top right, and a large 'C' shape in the center. The vocal parts sing the Latin text: "et ex Pa - tre na - tum an - te o - nia sae - cu - la.", "et ex Pa - tre an - te o - nia sae - cu - la.", "et ex an - te o - nia sae - cu - la.", "et e - tre - tam an - te o - nia sae - cu - la.", and "et ex Pa - tre na - tum an - te o - nia sae - cu - la.". The music includes dynamic markings such as *ff*, *mf*, *p*, and *tr*.

33

p

p

p

p

fp

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

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

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

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

p

ten.

p

ten.

p

p

37

- ni - tum, non fa - ctum: per quem o - mnia fa - cta
 Co - sus stan - tia - lem Pa - - -
 - sus stan - tia - lem Pa - tri: o - mnia fa - cta

8

3 3 3 3 3 3 3 3 3 3

45

cresc.

p p

cresc.

p

mf cresc.

p

cresc.

p

lu - - tem _____ de - scen - - dit de

cresc.

no - stram sa - tem de - scen - - dit de

cresc.

8 no - lu tem de - scen - - dit de

cresc.

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

arco

cresc.

p arco

cresc.

p

The musical score consists of six staves of music for voices. The vocal parts are labeled with 'cresc.' markings. The piano part has dynamics 'p' and 'p' at the top, followed by 'p' and 'p' in the middle section. The vocal parts have lyrics: 'lu - - tem _____ de - scen - - dit de', 'no - stram sa - tem de - scen - - dit de', '8 no - lu tem de - scen - - dit de', and 'lu tem scen - - dit de coe - - lis, de'. Large, abstract, light-colored shapes (circles, triangles, and swirls) are overlaid on the music, particularly on the vocal staves. The shapes appear to be part of a larger graphic design or watermark. The score is numbered 45 at the top left.

49 *allarg. molto*

The musical score page features a vocal line with six staves. The first staff begins with a dynamic *p*. The vocal line consists of several notes followed by a long, flowing, handwritten-style word "caus" written across the subsequent staves. The word is rendered in a light gray or white color, appearing as if it's being drawn onto the page. The vocal line continues with more notes and rests. The score includes lyrics "coe - lis.", "coe - li.", "coe", and "coe". The tempo marking *g. molto* is placed near the end of the handwritten word.

Tenore solo

8 Et in - car - na - tus, — in - car - na - tu — et in - car - na - tu — San - cto —

Et in - car - na - tus, — in - car - i — tus est — de Spi - ri - tu San - cto ex Ma - ri - a —

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

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

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

60

Vir - gi - ne:

Ma - ri - a

IV Corda

p

pizz.

66

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

10 est, et ho - mo

arco

72

rall. *a tempo*

p

S

est, et ho - mo fa - ctus est, — et in - car - na - tus, — in - car - na - tus est de Spi - ri - tu

ho - mo fa - ctus est, — et in - car - na - tus, — et in - car - na - tus est de Spi -

fa - ctus — est in - car - na - tus, — et in - car - na - tus — de Spi -

fa - — est in - car - na - tus, — in - car - na - tus est — de Spi -

fa - ctus est, — et in - car - na - tus, — et in - car - na - tus —

a tempo
pizz.

f

f

f

f

f

f

79

San - cto
ri - tu San - cto ex Ma - ri - a Vir -
ri - tu San - cto ex Vir - gi - ne: Et ho - mo fa - cto
ri - tu ex Vir - gi - ne: Et ho - mo fa - cto
ex ri - a Vir - gi - ne: Et ho - mo fa - cto
p arco ff arco ff arco ff arco ff arco ff

86

pp

Cru ci-fi - xus et iam pro no - bis pas - sus, pas - sus et se-pul - tus est,

pp

pp

pp

Sheet music for orchestra and choir, page 91.

The score consists of six staves. The top three staves are for the orchestra, featuring woodwind parts (flute, oboe, bassoon) and strings. The bottom three staves are for the choir, with vocal parts labeled A, B, and C. The vocal parts are represented by stylized letters: 'A' is a large circle with a diagonal line; 'B' is a smaller circle with a vertical line; 'C' is a large, flowing, cursive letter.

Text below the vocal staves:

cru - i - fi - xus iam pro no - bis, cru - ci - fi - xus, cru - ci - fi - xus et - iam pro

Musical markings include dynamics (pp, p, pp cresc., p cresc.) and crescendos indicated by curved arrows above the notes.

96

The musical score consists of six staves of music. The top four staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat. Measure 96 begins with dynamic *f*. The first four measures show various rhythmic patterns with accents. Measures 5-6 show dynamics *pp* and *p*. Measures 7-8 show dynamics *pp* and *p*. Measures 9-10 show dynamics *pp* and *p*. Measures 11-12 show dynamics *pp* and *p*. Measures 13-14 show dynamics *pp* and *p*. Measures 15-16 show dynamics *pp* and *p*. Measures 17-18 show dynamics *pp* and *p*. Measures 19-20 show dynamics *pp* and *p*. Measures 21-22 show dynamics *pp* and *p*. Measures 23-24 show dynamics *pp* and *p*. Measures 25-26 show dynamics *pp* and *p*. Measures 27-28 show dynamics *pp* and *p*. Measures 29-30 show dynamics *pp* and *p*. Measures 31-32 show dynamics *pp* and *p*. Measures 33-34 show dynamics *pp* and *p*. Measures 35-36 show dynamics *pp* and *p*. Measures 37-38 show dynamics *pp* and *p*. Measures 39-40 show dynamics *pp* and *p*. Measures 41-42 show dynamics *pp* and *p*. Measures 43-44 show dynamics *pp* and *p*. Measures 45-46 show dynamics *pp* and *p*. Measures 47-48 show dynamics *pp* and *p*. Measures 49-50 show dynamics *pp* and *p*. Measures 51-52 show dynamics *pp* and *p*. Measures 53-54 show dynamics *pp* and *p*. Measures 55-56 show dynamics *pp* and *p*. Measures 57-58 show dynamics *pp* and *p*. Measures 59-60 show dynamics *pp* and *p*. Measures 61-62 show dynamics *pp* and *p*. Measures 63-64 show dynamics *pp* and *p*. Measures 65-66 show dynamics *pp* and *p*. Measures 67-68 show dynamics *pp* and *p*. Measures 69-70 show dynamics *pp* and *p*. Measures 71-72 show dynamics *pp* and *p*. Measures 73-74 show dynamics *pp* and *p*. Measures 75-76 show dynamics *pp* and *p*. Measures 77-78 show dynamics *pp* and *p*. Measures 79-80 show dynamics *pp* and *p*. Measures 81-82 show dynamics *pp* and *p*. Measures 83-84 show dynamics *pp* and *p*. Measures 85-86 show dynamics *pp* and *p*. Measures 87-88 show dynamics *pp* and *p*. Measures 89-90 show dynamics *pp* and *p*. Measures 91-92 show dynamics *pp* and *p*. Measures 93-94 show dynamics *pp* and *p*. Measures 95-96 show dynamics *pp* and *p*.

no - bis, o - bis: sub P. Pi - to, cru - ci-fi - xus et - iam pro no - bis, et - iam pro no -

101

p

pp

pp

sotto voce

bis.

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

pp

pp

pp

pp

106

string.

p cresc.

p cresc.

pp cresc.

pp cresc.

cresc.

et se-pe - st, *ci-fi - xus,* *cru - ci-fi - xus,* *cru - ci-fi - xus et - i - am pro*

g.

cresc.

cresc.

cresc.

p cresc.

p cresc.

rall.

III

f *f* *ff* *stentate*

f *f* *ff*

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

f *f* *ff* *p*

f *f* *ff* *p*

ff *p*

ff

Carus

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

rall.

f *ff* *p*

f *ff* *p*

f *ff* *p*

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

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

115

tus, e-pul - us, se-pul - tus est.

119 **Allegro**

Musical score page 119, Allegro. The score consists of six staves of music. The first three staves begin with dynamic **pp**. The second staff has a dynamic marking **poco cresc.**. The third staff also has a dynamic marking **poco cresc.**. The fourth staff begins with dynamic **pp** and has a dynamic marking **poco cresc.**. The fifth staff begins with dynamic **pp** and has a dynamic marking **poco cresc.**. The sixth staff begins with dynamic **pp** and has a dynamic marking **poco cresc.**. The sixth staff also contains the word **Alleg**.

The score features large, stylized letters overlaid on the music:

- A large letter **A** is positioned over the first three staves, with its vertical stem extending downwards.
- A large letter **C** is positioned over the fourth staff, with its circular bowl facing left.
- A large letter **S** is positioned over the fifth staff, with its vertical stem extending upwards.

128

f

Et re - sur - re - xit, et e - sur - re - xis - te dia di - - - -
re - xit, et re - xit ter - th di - e, se - cun - dum Scri - ptu - ras.
re - sur - re ter - ti - a di - e, se - cun - dum Scri - ptu - ras. Et a -
re - sur - re ter - ti - a di - e, se - cun - dum Scri - ptu - ras. Et a -

f

132

Sed ad dexteram patrum
ascendit in colum.

Et iterum venit
ascendit in colum.
Et iterum venit
coelum in cœlum, sed ad dexteram patris.

Et iterum venit
Et iterum venit
Et iterum venit
Et iterum venit

p

p

p

p

p

p

p

142

The musical score consists of five staves of music. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat. Measure 142 begins with a rest followed by a measure of eighth-note pairs. The vocal line starts with a piano dynamic (p) and continues with eighth-note pairs. Large, stylized letters 'IHS' are integrated into the notes of the first three staves. The bass line starts with a piano dynamic (p) and continues with eighth-note pairs. The vocal line starts with a piano dynamic (p) and continues with eighth-note pairs. The lyrics are as follows:

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

The music concludes with a final section of eighth-note pairs, ending with a piano dynamic (p) and a forte dynamic (ff).

147

rall.

cresc.

f

f

cresc.

ff

p cresc.

f

ff

cresc.

f

ff

cresc.

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

cresc.

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

cresc.

cu - jus re - gp: nd e - rit fi - nis.

cresc.

gn

rit

fi

nis.

div.

rall.

ff

cresc.

f

cresc.

f

cresc.

f

cresc.

f

cresc.

f

cresc.

ff

cresc.

f

cresc.

ff

Tempo I

152

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

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

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

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

Tempo

160

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

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

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

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

ten.

ten.

164

p

p

p

p

fp

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

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

qui - - Pa - t Fi - - lio si - mul ad - o - ra - tur,

qui - - Pa - t Fi - - lio si - mul ad - o - ra - tur,

p

ten.

p

p

p

173

A musical score page featuring six staves of music. The top four staves are soprano, alto, tenor, and bass clef, with a key signature of two sharps and a time signature of common time. The bottom two staves are bass and double bass clef, with a key signature of one sharp and a time signature of common time. Large, stylized letters are superimposed on the staff: 'A' is on the fourth staff, 'C' is on the fifth staff, and 'S' is on the sixth staff. The letter 'A' is oriented vertically, 'C' is curved, and 'S' is horizontal. The music consists of eighth-note patterns. Dynamics 'p' (piano) are indicated on the fifth and sixth staves.

Larghetto, in 4

178

S
A

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

Larghetto

185

The musical score consists of ten staves of music for orchestra and choir. The vocal parts are written in soprano, alto, tenor, and bass clefs. The instrumentation includes strings, woodwinds, and brass. The score is marked with dynamic instructions like *p*, *tr.*, and *v.* The vocal parts sing a four-line phrase: "Con - fi - te - or u - num ba - ptis - ma in re - mis - si -". The first two lines of the phrase are highlighted with large, hand-drawn letters: "CONFI" above the soprano and alto staves, and "CONFIDE" below the tenor and bass staves. These letters are drawn in a bold, black, sans-serif font and are partially cut out, revealing the musical notes underneath. The letters are oriented diagonally, following the angle of the vocal lines. The rest of the musical score is in a standard printed style.

191

o-nem pec - ca - to - rum.

IV Corda

III Corda

Allegro

pp

pp

pp

p

pp

tr

pp

p

mor-tu - o rum.

p

mor-tu - o

p

mor rum.

- o rum.

Allegro

pp

pp

pp

pp

212

p

p

p

p

p

dim.

dim.

dim.

dim.

dim.

217 Andantino

A musical score page featuring five staves of music. The top three staves are vocal parts, indicated by a treble clef, a bass clef, and a soprano clef respectively. The bottom two staves are bass staves, indicated by a bass clef and a soprano clef. The music is in common time. Measure 1 consists of six measures of silence followed by a dynamic marking *pp*. Measures 2 through 6 show various note patterns, also with a *pp* dynamic. Measures 7 through 11 feature lyrics in Latin: "Et vi - - tam, et vi - - m - tu - - ri". The lyrics are written in a cursive script. Measures 12 through 16 show more note patterns. Measures 17 through 21 feature lyrics: "Et tam, et tam ven - tu - - ri". The lyrics are written in a cursive script. Measures 22 through 26 show more note patterns. Measures 27 through 31 feature lyrics: "Andanti". The lyrics are written in a cursive script. Measures 32 through 36 show more note patterns. Measures 37 through 41 feature lyrics: "pp". The lyrics are written in a cursive script. Measures 42 through 46 show more note patterns. Measures 47 through 51 feature lyrics: "pp". The lyrics are written in a cursive script. Measures 52 through 56 show more note patterns. Measures 57 through 61 feature lyrics: "pp". The lyrics are written in a cursive script. Measures 62 through 66 show more note patterns. Measures 67 through 71 feature lyrics: "pp". The lyrics are written in a cursive script. Measures 72 through 76 show more note patterns. Measures 77 through 81 feature lyrics: "pp". The lyrics are written in a cursive script. Measures 82 through 86 show more note patterns. Measures 87 through 91 feature lyrics: "pp". The lyrics are written in a cursive script. Measures 92 through 96 show more note patterns.

A musical score page featuring five staves of music. The top three staves are treble clef, the bottom staff is bass clef, and the fourth staff is alto clef. Measure 221 begins with dynamic *p*. The vocal parts sing "sae - cu - li, et vi - - tam," followed by "et vi - ta ven - tu - ri sae - cu -". The bass part continues with "sae - cu - li, - tam, - tam ven - tu - ri sae - cu -". The vocal parts then sing "Et" followed by "Et". The music concludes with a dynamic *mf*. Large, stylized letters 'S' and 'K' are overlaid on the music, with 'S' appearing above the vocal parts and 'K' appearing below the bass part.

225

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

mf

mf

mf

mf

Musical score page 229 featuring six staves of music. The vocal parts include soprano, alto, tenor, bass, and two basso continuo parts. The score is in common time, with a key signature of one sharp. The vocal parts sing in Latin, with lyrics such as "et vi - - tam, et", "et vi - - tam, et", "vi - - tu - - ri sae - cu - li, et vi - - tam, et", and "vi - - tam - tu - - ri sae - cu - li, et vi - - tam, et". The music includes dynamic markings like *mf*, *ff*, and *v.*. Large, stylized white letters 'CARUS' and 'VI' are overlaid on the music, with 'VI' appearing to move across the page from left to right.

233

The musical score consists of eight staves of music. The vocal parts (Soprano, Alto, Tenor, Bass) are in treble clef, while the instrumental parts (Violin, Viola, Cello, Double Bass) are in bass clef. The music is divided into measures by vertical bar lines. Large, stylized white markings are overlaid on the music, including a large circle on the first staff, a large triangle on the second staff, and several loops and swirls on the third staff. The lyrics are written below the vocal parts:

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

237

vi - - tam, et vi - - tam en - tu - ri sae - li. men, a - -

vi - - tam, - tam ve - sae - cu - li. A - men, a - -

vi - - tam ven - tu - ri sae - cu - - li. A -

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

allargando molto
 243

a tempo

tr *tr*

men, a - - - men, a - men.
men, a - men.
men, a - men.
men, a - men.
allargam
a tempo

p ff
pp ff
p ff
pp ff
p ff
p ff
p ff
p ff
p ff
p ff

Sanctus e Benedictus

Andante

Flauto

Oboe

Clarinetto in Sib/B

Corno in Fa/F

Fagotto

Timpani in Re-Sol / d-G

Baritono solo

Soprano

Alto

Tenore

Basso

Andante

Violino I

Violino II

Viola

Violoncello

Contrabbasso

6

Do - - - mi - - nus_ De - - us Sa - - oth.

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

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

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

12

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

mf
mf
mf
mf
mf
mf
mf
mf
mf
mf

18 Andantino

Baritono solo

cel - sis, ho - san - na.

cel - sis, ho - san - na.

cel - sis, ho - san - na.

Andantino

pizz.

25

A musical score page featuring six staves of music. The top three staves begin with a dynamic **p**. The fourth staff contains lyrics: "no - mi - ne Do - - - mi - ni, be ne di - cte qui ve - - nit in". The fifth staff features a large, stylized letter **C** overlaid on the notes. The bottom two staves feature large, stylized letters: **A**, **C**, **S**, and **X**, which appear to be part of a decorative or graphic element. The music consists of various note heads and stems, with some stems extending upwards and others downwards.

33

slancio

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

40

Large stylized letters are superimposed on the musical staff:

- C**: Located in the middle section, it has a large circle at its base and a diagonal stroke through it.
- A**: Located below the C, it is a large, open letter A.
- X**: Located to the right of the C, it is a large, stylized letter X.
- S**: Located above the X, it is a large, open letter S.

Musical markings and lyrics:

- p**: Dynamics placed above the first three measures of the vocal part.
- cresc.**: Crescendo marking placed above the vocal part.
- Be - ne - di - chtus,**: Vocal lyrics placed below the vocal part.
- be - ne -**: Vocal lyrics placed below the vocal part.
- v**: Articulation marks placed above the basso continuo staff.

The music consists of six staves. The top two staves are soprano voices, the third is alto, the fourth is tenor, and the fifth is bass. The bottom staff is the basso continuo (basso). The vocal parts have mostly quarter notes, while the basso continuo has eighth-note patterns.

47

p p p p p p

di - - - c tus, be - ne - di - c tus ve - m in - no - mi-ne

con slancio

arco

Musical score for orchestra and choir, page 54. The score consists of ten staves of music. The top five staves are for the orchestra, featuring various instruments like strings, woodwinds, and brass. The bottom five staves are for the choir. The vocal parts are labeled with large, stylized, light-gray letters: 'S' (Soprano), 'A' (Alto), 'T' (Tenor), and 'B' (Bass). The vocal parts sing the words 'Do - mi - ni.', 'Ho - san - na, h - in - na, ho - san - na in ex -', and 'Ho - san - na, ho - san - na, ho - san - na in ex -'. The music includes dynamic markings such as *p*, *ff*, and *f*. The score is set against a white background with black musical notation.

60

p

pp

p

pp

p

pp

p

cel - sis, ho - san - na.

p

cel - sis, ho - san

p

cel - sis,

cel - sis, ho - san - na.

p

pizz.

pizz.

pizz.

p

pp

pizz.

p

Agnus Dei

Andantino

Flauto

Oboe

Clarinetto in Si**b**/B

Corno in Fa/F

Fagotto

Tenore solo

Basso solo

Soprano

Alto

Tenore

Basso

Violino I

Violino II

Viola

Violoncello

Contrabbasso

Agnus Dei, qui tollis pecca-tum

12 stentando

A musical score page for orchestra and choir, marked "12 stentando". The score consists of six staves. The top four staves are for the orchestra, showing various instruments like strings, woodwinds, and brass. The bottom two staves are for the choir. The vocal part begins with "Agnus Dei, qui tol - pec - ta - di:", followed by "mi - se - re - re no - bis.", "no", "mi - se", and "mi - se". The vocal line is highlighted with large, stylized, light-gray letters spelling out "AGNUS" across the staff. The music continues with a series of eighth-note patterns.

18

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

re - re no - bis,

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

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

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

24

Agnus De - i, qui tol - lis pec-ca - ta mun - di:
Agnus De - i, o tol - s pec - ta b - di:
mi - se - re - re no - bis.
no -
mi - s - re -
mi - se -

A page of musical notation on five staves. The music consists of various note heads and rests. Superimposed on the music are large, stylized letters: a 'G' on the first staff, an 'A' on the second, a 'K' on the third, and an 'S' on the fourth. The letters appear to be part of a larger word or acronym. The music includes lyrics in Italian: "mi - se - re - re no - bis," repeated several times, followed by "Mi-se-re-re, mi - se - re - re" and "Mi-se-re-re no - bis," also repeated. The page number '30' is at the top left.

Musical score for orchestra and choir, page 36. The score consists of ten staves. The top five staves represent the orchestra, featuring violins, violas, cellos, double basses, and woodwind instruments. The bottom five staves represent the choir. The vocal parts include soprano, alto, tenor, bass, and basso continuo. The music is in common time. The vocal parts sing the Latin prayer "Dona nobis pacem". Large, stylized white musical notes (a C-clef, an S-clef, and a B-clef) are superimposed on the vocal staves, particularly in the middle section where the choir sings "Dona nobis pacem". The score is marked with dynamic instructions like *p* (piano) and *f* (forte). Measure numbers 36 through 41 are visible along the left margin.

42

The musical score consists of five staves, each with a different clef (Treble, Alto, Tenor, Bass, and another Treble). The music is in common time. Measure 42 begins with a forte dynamic. The vocal parts sing 'no-bis pa - cem.' followed by a fermata. The piano accompaniment provides harmonic support with sustained notes and chords. The vocal parts continue with 'Do-na no - bis pa - cem,' followed by a fermata. The piano accompaniment continues with eighth-note patterns. Large, stylized letters 'C' and 'S' are overlaid on the music, with 'C' appearing in the middle section and 'S' appearing later.

no-bis pa - cem.

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

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

48

pp

pp

pp

pp

pp

pa - - cem.

pp

Dona
pp

Do-na
pp

cem.

cem.

cem.

cem.

Do-na pa - - - - - cem.

pp

pp

pp

pp

pp

pa - - cem.

Dona - - - - - pa - - - - - cem.

Do-na pa - - - - - cem.

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Ludwig van Beethoven Messe in C · Mass in C major op. 86 Soli, Coro, Fl, Ob, Clt, Fg, Cor, Tr, Timp, 2 Vi, Va, Vc, Cb, [Org] Arr. Klaus F. Müller	Carus 40.688/50	Felix Mendelssohn Bartholdy Lobgesang · Hymn of Praise op. 52 Soli, Coro, Fl, Ob, Clt, Fg, Cor, Tr, Timp, 2 Vi, Va, Vc, Cb, [Org] Arr. Joachim Linckelmann	Carus 40.076/50
Ludwig van Beethoven Missa solemnis op. 123 Soli, Coro, Fl, Ob, Clt, Fg, Cor, Tr, Timp, 2 Vi, Va, Vc, Cb, [Org] Arr. Joachim Linckelmann	Carus 40.689/50	Felix Mendelssohn Bartholdy Paulus · St. Paul op. 36 Soli, Coro, Fl, Ob, Clt, Fg, Cor, Tr, Timp, 2 Vi, Va, Vc, Cb, [Org] Arr. Joachim Linckelmann	Carus 40.129/50
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