

Giacomo
PUCCINI

Messa a 4 voci con orchestra
SC 6

Soli (TBar/B), Coro (SATB)
Ottavino, 2 Flauti, 2 Oboi, 2 Clarinetti
2 Fagotti, 2 Corni, 2 Trombe
3 Tromboni, Oficleide, Timpani
2 Violini, Viola, Violoncello e Contrabbasso

herausgegeben von / a cura di / edited by
Dieter Schickling

Aufführungsmaterial zu / Materiale per l'esecuzione de / Performance material to:
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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.

Puccini war zu dieser Zeit eigentlich zum lokalen Kirchenmusiker bestimmt – wie seine Vorfahren, die seit vier Generationen städtische Musikdirektoren und Domorganisten in Lucca gewesen waren. Ihre zahlreichen erhaltenen Kompositionen (fast alle ungedruckt) sind ganz überwiegend geistliche Musik. Die *Messa* war gewissermaßen das Gesellenstück des jungen Giacomo, das ihn seines Vaters Michele würdig erweisen sollte. Dieser hatte bis zu seinem frühen Tod (1864) das Istituto musicale geleitet, und auch dafür war der Sohn als sein Nachfolger vorgesehen. Giacomo hatte deshalb schon seit seiner Kindheit eine solide musikalische Ausbildung erhalten, und das hieß vor allem: Ausbildung zum Kirchenmusiker. So ist es nicht verwunderlich, dass vier der nur sieben überlieferten Werke aus seiner Schulzeit geistliche Kompositionen sind: neben der *Messa* eine *Marcia per organo*, ein *Vexilla regis prodeunt* für Männerchor und Orgel und ein *Mottetto per San Paolino* für die gleiche große Besetzung wie die *Messa*.

Doch sogleich nach seinem Schulabschluss und obwohl die *Messa* in der lokalen Presse hoch gelobt wurde,¹ 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. Sie verdankt sich der Puccini-Verehrung des italo-amerikanischen Priesters Dante Del Fiorentino, der in seiner Jugend für kurze Zeit Kaplan in Puccinis Wohnort Torre del Lago gewesen war und damals den schon alten Komponisten kennen gelernt hatte. Del Fiorentino besuchte nach dem zweiten Weltkrieg seine toskanische Heimat und sammelte dort Puccini-Handschriften, vor allem Hunderte von Briefen. Dabei kaufte er der lucchesischen Familie Vandini auch eine alte Abschrift der *Messa* ab, die er zumindest anfangs wohl für Puccinis Original hielt. In

¹ *La Provincia di Lucca*, 24. 7.1880.

Amerika sorgte er für die Veröffentlichung des Stücks durch den Verlag Mills Music und für seine Aufführung im Jahr 1952. Dieser Vorgang führte zu jahrelangen rechtlichen Auseinandersetzungen mit Puccinis Erben und seinem Verlag Ricordi, die schließlich mit einem Kompromiss über eine Rechte-Teilung zwischen beiden Verlagen und dem gemeinsamen Vertrieb des Werks endeten.²

Das seitdem verfügbare Aufführungsmaterial der *Messa* beruhte in erster Linie auf der Del-Fiorentino-Abschrift. Während der Rechtsstreitigkeiten stellte Puccinis Schwiegertochter Rita Anfang der 1970er Jahre dem Verlag Ricordi die damals in ihrem Besitz befindliche autographe Partitur für einen Vergleich zur Verfügung. Dessen Ergebnis waren kleinere Änderungen im Klavierauszug sowie in Ricordis Leih-Partitur und einige Anmerkungen darin, die sich auf das «manoscritto autografo» beziehen. Dabei handelte es sich jedoch nur um eine oberflächliche Korrektur, die an der Grundtendenz einer Vereinheitlichung und Harmonisierung festhielt, wie sie schon für die Neuauflage von 1952 charakteristisch war. In dieser Fassung erlebte Puccinis *Messa* in den letzten Jahrzehnten viele Aufführungen in der ganzen Welt und auch mehrere Schallplatten-Einspielungen.³

Die Ausgabe innerhalb der *Edizione Nazionale delle Opere di Giacomo Puccini* beruht dagegen auf der erstmals 2004 im Carus-Verlag erschienenen kritischen Ausgabe, die sich in erster Linie auf die originale Partitur stützt. Das führt zu einigen erheblichen Abweichungen vom früher gewohnten Notentext, aber auch zu zahlreichen Detailkorrekturen, insbesondere bei den Vortragsangaben. Überraschend ist dabei der Reichtum an unterschiedlichen Ausdrucksnuancen, die der junge Komponist manchmal sogar an scheinbar parallelen Stellen zu erreichen suchte und bei denen es sich keineswegs nur, wie früher angenommen, um Flüchtigkeitsversehen handelt. Hierin kündigt sich vielmehr bereits die für den späteren Opernkomponisten charakteristische (und in Aufführungen oft wenig beachtete) Subtilität und Flexibilität der Schreibweise an, was die *Messa* über ein belangloses Jugendwerk hinaushebt, das seinen Reiz nichts anderem verdankt als dem erst künftig berühmten Namen des Autors. Puccinis *Messa* steht zwar in der nicht unproblematischen Tradition der Sakralmusik der zweiten Hälfte des 19. Jahrhunderts, aber sie wirkt bei genauer Lektüre ihres originalen Texts nicht wie etwas Überholtes, sondern in ihrer auch unbekümmerten Frische, in ihrer manchmal geradezu frechen Verschmelzung von traditionellem Handwerk und jugendlichem Sentiment wie die Verheißung von etwas Kommemdem.

Puccini hat sich viele Jahre später noch einmal mit dem Werk seiner Jugend befasst. Das geschah zu einem Zeitpunkt, als er glaubte seine Hoffnungen auf eine Karriere als Opernkomponist aufgeben zu müssen. Nach seinem Konservatoriumsabschluss hatte er zwar 1884 einen bescheidenen Erfolg mit seinem Opernerstling *Le Villi* errungen; aber die zweite, erst fünf Jahre später

uraufgeführte Oper *Edgar* geriet in Italiens bedeutendstem Haus, der Mailänder Scala, zu einem veritablen Flop und wurde nach drei Vorstellungen abgesetzt. Umso mehr mühte Puccini sich mit seinem dritten Stück, *Manon Lescaut*, für das er sich wieder vier Jahre Zeit nahm, endlich Wert legte auf einen dramaturgisch und psychologisch überzeugenden Text und (nicht zuletzt) sich genauer mit Wagners späten Opern beschäftigte.⁴ Aber auch die Uraufführung dieses Stücks am 1. Februar 1893 in Turin brachte zunächst nicht mehr als einen lokalen Achtungserfolg; kein anderes Theater wollte die Oper nachspielen. Diese deprimierende Erfahrung nach einem vollen erfolglosen Jahrzehnt auf dem Feld der Oper mag Puccini veranlasst haben, sich auf seine weniger spektakulären Anfänge zu besinnen: Im Frühjahr 1893, bald nach der Uraufführung von *Manon Lescaut*, begann er mit der Bearbeitung älterer Stücke, damit vielleicht wenigstens diese aufgeführt würden. Dazu gehörte auch die *Messa*.

Die Spuren dieser Bearbeitung sind in Puccinis autographe Partitur sichtbar: Instrumentationsergänzungen im «*Gratias agimus*» des Gloria (einschließlich eines neuen instrumentalen Nachspiels) und im Benedictus. Diese späteren Zusätze, die auch ein neues Licht auf die Datierung der Quellen werfen, werden in der vorliegenden Ausgabe berücksichtigt.⁵ Puccini brach seine Überarbeitung ab, als *Manon Lescaut* bald darauf unverhofft zu einem aktuellen Hit wurde und nicht nur von allen größeren Theatern Italiens gespielt wurde, sondern auch in Südamerika, in Spanien, in Deutschland, in England. Von nun an wurde Puccini als Opernkomponist weltberühmt, und er hatte es nicht mehr nötig, an seine kargen Anfänge zu erinnern oder sich daran erinnern zu lassen.

Stuttgart, Februar 2013

Dieter Schickling

² Eine ausführliche Studie über die autographe Partitur, ihre frühen Abschriften und ihre Geschichte bietet: Dieter Schickling, «Giacomo Puccinis *Messa* a 4 voci. Ihre handschriftlichen Quellen, die Geschichte ihrer Wiederentdeckung und ihre originale Gestalt», *Studi pucciniani*, vol. 4, Olschki, Florenz 2010, S. 37–49.

³ Der dabei permanent verwendete Titel «*Messa di Gloria*» ist nicht nur nicht authentisch, sondern darüber hinaus auch irreführend: Unter einer «*Messa di Gloria*» versteht man eigentlich eine Komposition, die nur das Kyrie und das Gloria des Messtexts vertont. Wahrscheinlich wollte Dante Del Fiorentino mit der Bezeichnung pathetisch hervorheben, dass das Gloria von Puccinis *Messa* das Kernstück des Werks ist; tatsächlich macht es fast die Hälfte der gesamten Komposition aus.

⁴ Puccini besuchte 1888 und 1889 die Bayreuther Festspiele, wo er *Parsifal*, *Tristan und Isolde* und *Die Meistersinger von Nürnberg* sah, letztere besonders intensiv, weil er im Auftrag des Verlags Ricordi eine gekürzte Fassung für die bevorstehende italienische Erstaufführung herstellen sollte (s. Dieter Schickling, «Nürnberg auf Italienisch. Giacomo Puccini und die Mailänder Erstaufführung der Meistersinger», *Wagnerspectrum*, VI/1, Königshausen & Neumann, Würzburg, 2010, S. 141–169; zu Puccini und Wagner überhaupt s. Dieter Schickling, «Giacomo Puccini in Bayreuth – Ein wenig bekanntes Kapitel musikalischer Wirkungsgeschichte», *Horizonte. Italianistische Zeitschrift für Kulturwissenschaft und Gegenwartsliteratur*, III, 1998, S. 49–59).

⁵ Zu den damit verbundenen editorischen Fragen s. den Kritischen Bericht unter «II. Zur Edition» von Band III.2 der *Edizione delle opere musicali* (Carus 56.001).

Introduzione

La *Messa a 4 con orchestra* è la più estesa opera non teatrale di Giacomo Puccini. La sua composizione (comprendente l'integrazione di un *Credo* che era stato scritto ed eseguito due anni prima) fu terminata nell'estate del 1880, quasi in contemporanea con la conclusione degli studi di Puccini presso l'Istituto musicale «G. Pacini» di Lucca, il liceo musicale della sua città natale. La prima esecuzione della *Messa* ebbe luogo il 12 luglio 1880, durante l'ufficio religioso in onore della Festa di San Paolino, il patrono di Lucca.

A quell'epoca Puccini sembrava destinato a diventare un musicista da chiesa di provincia, come i suoi antenati, per quattro generazioni direttori musicali civici e organisti del Duomo di Lucca. Le loro numerose composizioni (quasi tutte inedite) rientrano prevalentemente nel genere sacro. La *Messa* costituiva in un certo senso la prova del giovane Giacomo, con la quale egli voleva dimostrare di essere degno figlio di suo padre Michele, che aveva diretto l'Istituto musicale fino al 1864, data della sua morte prematura. Giacomo era stato designato come suo successore nella carica e per questo aveva ricevuto fin dall'infanzia una solida istruzione musicale e una specifica formazione di musicista da chiesa. Non sorprende, perciò, che quattro su sette fra le sue composizioni note del periodo scolastico siano musiche sacre: si tratta della *Messa*, del *Vexilla regis prodeunt* per coro di voci maschili e organo, del *Mottetto per San Paolino*, composto per lo stesso organico della *Messa*, e di una *Marcia per organo*.

Subito dopo il diploma all'Istituto musicale, però, nonostante la *Messa* avesse riscontrato un grande successo nella stampa locale,¹ Puccini si rifiutò di intraprendere la carriera alla quale la sua famiglia e le autorità cittadine lo avevano destinato. Abbandonò Lucca per continuare gli studi a Milano, presso il Conservatorio più rinomato d'Italia, e perseguì tutt'altro sogno: diventare operista e succedere al suo idolo, Richard Wagner; un sogno che, dopo le difficoltà iniziali, alla fine si sarebbe avverato. Il fatto che Puccini abbia inserito due parti della *Messa* nelle opere liriche successive, e il modo in cui lo fece, sono sicuramente un segno di distacco autoironico: il *Kyrie* ricompare nel primo atto dell'*Edgar* (composto fra l'85 e l'89), dove diventa un brano organistico che echeggia dall'interno di una chiesa; l'*Agnus Dei* riappare nel secondo atto della *Manon Lescaut* (composta fra l'89 e il '92), in veste di «madrigale» in stile arcaico. In entrambi i casi, le citazioni creano l'illusione di musica antica, ed è probabile che il compositore abbia provato un piacere segreto a pensare che nessuno sarebbe stato in grado di riconoscerne la fonte originale (che a suo tempo era stata composta con intenti più che seri).

La *Messa*, infatti, nel frattempo non era stata più eseguita e non lo fu mai più nel corso di tutta la vita del compositore. È stata eseguita di nuovo a Chicago 72 anni esatti dopo la prima. Questa ripresa si deve all'adorazione per Puccini nutrita da Dante Del Fiorentino, un prete italo-americano che in gioventù fu per un breve periodo cappellano a Torre del Lago, nel luogo di residenza di Puccini, e vi fece conoscenza del già anziano compositore. Del Fiorentino visitò la sua patria toscana dopo la Seconda Guerra Mondiale e raccolse un gran numero di manoscritti pucciniani, in particolare centinaia di lettere. Fra l'altro acquistò anche una vecchia copia

della *Messa* posseduta della famiglia Vandini e almeno all'inizio credette che si trattasse del manoscritto originale. Tornato negli Stati Uniti curò la pubblicazione del pezzo presso la casa editrice Mills Music e lo fece eseguire nel 1952. Queste circostanze causarono annose dispute giudiziarie fra la casa editrice americana da una parte e gli eredi di Puccini e il suo editore Ricordi dall'altra; dispute che si conclusero con un compromesso: le due case editrici si spartirono sia i diritti che la vendita del pezzo.²

Da allora il materiale per l'esecuzione si è basato fondamentalmente sulla copia di Del Fiorentino. All'inizio degli anni Settanta, nel corso della disputa giudiziaria, Rita, la nuora di Puccini, mise a disposizione della casa editrice Ricordi la partitura autografa allora in suo possesso, per permettere un confronto degli esemplari. Ne derivarono alcune piccole correzioni nello spartito e nella partitura da noleggiare editi da Ricordi e un paio di annotazioni che rinviavano al «manoscritto autografo». Si trattò tuttavia di una revisione superficiale, condotta con la stessa tendenza all'uniformità e alla normalizzazione della prima edizione del 1952. Le numerose esecuzioni pubbliche della *Messa* avvenute in tutto il mondo e le incisioni discografiche degli ultimi decenni si sono basate tutte su quest'ultima versione.³

La pubblicazione nell'*Edizione Nazionale delle Opere di Giacomo Puccini* invece fa riferimento all'edizione critica pubblicata per la prima volta nel 2004 da Carus-Verlag e si basa anzitutto sulla partitura originale. Ciò comporta considerevoli divergenze rispetto al testo musicale conosciuto attraverso le precedenti edizioni e numerose correzioni nei dettagli concernenti le indicazioni esecutive. È sorprendente la ricchezza di sfumature espressive che il giovane compositore cercò di ottenere, qualche volta addirittura in contemporanea in un medesimo passo e, a differenza di quello che si è pensato in seguito, non sempre si trattò di sviste. Nella *Messa*, infatti, sono già riconoscibili la finezza e la flessibilità (non sufficientemente rispettate nelle esecuzioni) che caratterizzeranno lo stile del futuro operista e il significato dell'opera va ben oltre il fatto di essere il lavoro giovanile di un autore di grande fama. Benché la *Messa* di Puccini vada situata nella complessa e controversa tradizione della musica sacra della seconda metà dell'Ottocento, il testo originale dimostra che non si tratta affatto di un lavoro attardato; nella sua spensierata freschezza, nella quasi impertinente combinazione di artigianato tradizionale e sentimentalità giovanile, si può intravedere un presagio del futuro.

Puccini ritornò sulla sua composizione giovanile molti anni più tardi, quando credette di dover abbandonare la speranza di una carriera da operista. Dopo il diploma al Conservatorio aveva ottenuto un modesto successo nel 1884 con *Le Villi*, la sua prima opera; la seconda, *Edgar*, rappresentata per la prima volta cinque anni dopo alla Scala di Milano, il più importante teatro italiano, fu invece un fiasco totale e venne sospesa dopo tre sole rappresentazioni. Per questo Puccini s'immerse ancora più intensamente nella composizione della terza opera, *Manon Lescaut*, che gli costò altri

¹ *La Provincia di Lucca* del 24 luglio 1880.

² Uno studio dettagliato sulla partitura autografa, sulle sue prime copie e sulle loro storie si trova in: Dieter Schickling, «Giacomo Puccini's *Messa a 4* voci. Ihre handschriftlichen Quellen, die Geschichte ihrer Wiederentdeckung und ihre originale Gestalt», *Studi pucciniani*, vol. 4, Olschki, Firenze, 2010, pp. 37–49.

³ Il titolo «*Messa di Gloria*», che fu normalmente impiegato, non solo non è autentico, ma addirittura fuorviante: «*Messa di Gloria*» è una definizione usata per indicare una composizione in cui sono messi in musica solo il *Kyrie* e il *Gloria*. Probabilmente Dante Del Fiorentino ha scelto questo titolo per mettere in risalto con una certa enfasi il fatto che il *Gloria* ha un ruolo fondamentale nella *Messa* di Puccini; esso rappresenta, infatti, la metà dell'intera composizione.

quattro anni di lavoro; in questo caso, finalmente, attribui grande importanza al contenuto psicologico e drammaturgico del testo e, tra l'altro, analizzò in modo approfondito le tarde opere wagneriane.⁴ Tuttavia, anche la prima di *Manon Lescaut*, il 1° febbraio 1893 a Torino, non riscosse che un modesto successo locale e nessun altro teatro si mostrò interessato a rappresentarla. Probabilmente fu quest'esperienza deludente, dopo un decennio di insuccessi nel mondo operistico, che spinse Puccini a ricordarsi dei suoi inizi meno spettacolari. Nella primavera del 1893, poco dopo la prima rappresentazione di *Manon Lescaut*, egli si dedicò alla rielaborazione di alcuni lavori di vecchia data, fra cui la *Messa*, nella speranza che almeno questi venissero eseguiti.

Le tracce della rielaborazione del 1893 sono riconoscibili nella partitura autografa: si tratta di aggiunte nella strumentazione del Benedictus e del «Gratias agimus» del Gloria, e in quest'ultimo, inoltre, dell'aggiunta di un nuovo postludio strumentale. La presente edizione tiene conto di queste modifiche successive, che gettano tra l'altro una nuova luce sulla datazione delle fonti.⁵ Subito dopo, quando inaspettatamente *Manon Lescaut* riscosse un successo strepitoso e fu rappresentata non solo nei grandi teatri italiani, ma anche all'estero, in Spagna, in Germania, in Inghilterra e nell'America del Sud, Puccini interruppe la rielaborazione della *Messa*. Da quel momento egli divenne famoso in tutto il mondo come autore di opere teatrali e non ebbe più bisogno di ricordarsi o di farsi ricordare dei suoi primi modesti tentativi.

Stoccarda, febbraio 2013
Traduzione: Lucia Cericola

Dieter Schickling

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.

At that time Puccini was actually destined to become a local church musician like his forebears, who had been city music directors and cathedral organists in Lucca for four generations. The vast majority of their many surviving compositions, almost all of them unpublished, are sacred works. In a manner of speaking, the *Messa* functioned as young Giacomo's certificate of apprenticeship: it was meant to demonstrate that he was a worthy heir to his father Michele, who had headed the Istituto musicale until his early death in 1864. Giacomo had been singled out to succeed his father in this post, too, and had therefore received, from early childhood, a solid training in music, which meant, above all, training to become a church musician. It therefore comes as no surprise that four of the mere seven works surviving from his school days are sacred compositions. Besides the *Messa*, they include a *Marcia per organo*, a *Vexilla regis prodeunt* for male chorus and organ and a *Mottetto per San Paolino* for the same large forces as the *Messa*.

Notwithstanding the high praise bestowed upon the *Messa* by the local newspaper,¹ 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. This performance owed its existence to the veneration for Puccini of an Italo-American priest named Dante Del Fiorentino, who as a young man had formed an acquaintance with the then elderly composer while serving briefly as a curate in Puccini's place of residence, Torre del Lago. At the end of the Second World War, Del Fiorentino revisited his native Tuscany and began to collect Puccini manuscripts, above all hundreds of letters. He also purchased an old copyist's manuscript

⁴ Puccini fu presente al Festival di Bayreuth nel 1888 e nel 1889 e vide *Parsifal*, *Tristan und Isolde* e *Die Meistersinger von Nürnberg*. Prestò particolare attenzione a quest'ultima opera dopo che ebbe ricevuto dalla Ricordi l'incarico di redigerne una versione abbreviata per l'imminente rappresentazione italiana (si veda Dieter Schickling, «Nürnberg auf Italienisch. Giacomo Puccini und die Mailänder Erstaufführung der Meistersinger», in: *Wagnerspectrum*, VI/1, Königshausen & Neumann, Würzburg, 2010, pp. 141–169; su Puccini e Wagner in generale si veda Dieter Schickling, «Giacomo Puccini in Bayreuth – Ein wenig bekanntes Kapitel musikalischer Wirkungsgeschichte», in: *Horizonte. Italianistische Zeitschrift für Kulturwissenschaft und Gegenwartsliteratur*, III, 1998, pp. 49–59).

⁵ Per le questioni editoriali si veda il Commento critico, «II. L'edizione», del volume III.2 dell'*Edizione delle opere musicali* (Carus 56.001).

¹ *La Provincia di Lucca* (24 July 1880).

of the *Messa* from the Vandini family in Lucca, imagining at first that he had purchased Puccini's original score. On his return to America, he arranged for the publication of the work (by Mills Music) and for its performance (in 1952). His efforts led to years of legal wrangling with Puccini's heirs and the composer's publisher, Ricordi. The disputes finally ended in a compromise, with the two publishing houses dividing the rights to the work and jointly handling its sales.²

Since then, the performance material available for the *Messa* has been drawn primarily from the Del Fiorentino manuscript. In the early 1970s, while the legal altercations were still going on, Puccini's daughter-in-law Rita placed the autograph score then in her possession at the disposal of the House of Ricordi for purposes of comparison. This resulted in a number of minor changes in the vocal score and in Ricordi's hire score as well as several annotations in the latter, all of which refer to the «manoscritto autografo». However, the revision was superficial in many ways and adhered to the basic philosophy of standardization and unification that characterized the edition of 1952. In this version, Puccini's *Messa* has been performed many times throughout the world over the last decades and has appeared on several recordings.³

The first ever critical edition, published by Carus in 2004 is the basis for the present volume within the context of the *Edizione Nazionale delle Opere di Giacomo Puccini*, which is based principally on the original score. This has led to several radical departures from the musical text as it was previously known and to a great many minor corrections, especially with regard to expression marks. At the same time, the wealth of different expressive nuances which the young composer sought to achieve in seemingly parallel passages is surprising and by no means can be these be treated as merely fleeting errors, as was previously presumed. On the contrary, in this respect the *Messa* provides a foretaste of the subtlety and flexibility which, though too often ignored in today's performances, characterize the notational style of Puccini's later operas. This makes the *Messa* something more than an insignificant item of juvenilia that owes its attraction to nothing more than the subsequently famous name of its author. Puccini's *Messa*, it is true, falls in the not unproblematical tradition of late nineteenth-century sacred music; but a closer scrutiny of its original text reveals a freshness and nonchalance, at times an almost insouciant blend of traditional craftsmanship and youthful ebullience, that make it seem not so much outdated as a harbinger of things to come.

Puccini returned to this fledgling work many years later at a time when he believed that he would have to abandon his hopes for a career as an opera composer. True, after completing his degree at the Conservatory he managed to achieve a modest success with his first opera, *Le Villi*. But his second, *Edgar*, was only premiered five years later, when it occasioned a veritable flop in Italy's most prestigious opera house, La Scala in Milan, and was dropped after a mere three performances. Puccini put all the more effort into

his third opera, *Manon Lescaut*, allowing himself four years for its completion and at last attaching importance to a dramatically and psychologically convincing libretto. Not least of all, he also formed a closer acquaintance with Wagner's late operas.⁴ But again the premiere, given in Turin on 1 February 1893, initially occasioned only a local *succes d'estime*, and no theater sought to follow suit. It was probably this disheartening experience, coming after an unsuccessful decade in the field of opera, that prompted Puccini to recall his less spectacular origins. In the spring of 1893, shortly after the premiere of *Manon Lescaut*, he began to revise some of his earlier pieces so that they at least might stand a chance of being performed. One of these pieces was the *Messa*.

Traces of Puccini's revision are visible in the autograph score: instruments were added to the «*Gratias agimus*» in the Gloria (including a new instrumental postlude) and to the Benedictus. These later additions, which also throw new light on the dates of the sources, have been taken into account in the present edition.⁵ Puccini interrupted his labors a short while later when *Manon Lescaut* unexpectedly became a current hit and was mounted not only in all the major houses of Italy but also in South America, Spain, Germany, and England. From that moment on, Puccini was a world-famous opera composer and no longer needed to recall or be reminded of his meager beginnings.

Stuttgart, February 2013
Translation: J. Bradford Robinson

Dieter Schickling

² A detailed study of the autograph score and the history of its earlier copies can be found in Dieter Schickling's «Giacomo Puccini's *Messa* a 4 voci. Ihre handschriftlichen Quellen, die Geschichte ihrer Wiederentdeckung und ihre originale Gestalt», *Studi pucciniani*, vol. 4, Olschki, Florence, 2010, pp. 37–49.

³ The perennial title «*Messa di Gloria*» is both non-authorial and misleading. A true «*Messa di Gloria*» is a setting limited to the Kyrie and the Gloria from the Ordinary. By choosing this title, Dante Del Fiorentino probably wanted to attach emotional emphasis to the fact that the heart of Puccini's setting is indeed the Gloria, which makes up more than half of the entire composition.

⁴ Puccini attended the Bayreuth Festivals of 1888 and 1889, where he heard *Parsifal*, *Tristan und Isolde* and *Die Meistersinger von Nürnberg*. The latter exercised him in particular as Ricordi had commissioned him to produce an abridged version for the impending Italian premiere; see Dieter Schickling, «Nürnberg auf Italienisch. Giacomo Puccini und die Mailänder Erstaufführung der Meistersinger», *Wagnerspectrum*, VI/1, Königshausen & Neumann, Würzburg, 2010, pp. 141–169. A general discussion of Puccini und Wagner can be found in idem, «Giacomo Puccini in Bayreuth – Ein wenig bekanntes Kapitel musikalischer Wirkungsgeschichte», *Horizonte. Italianistische Zeitschrift für Kulturwissenschaft und Gegenwartsliteratur*, III, 1998, pp. 49–59.

⁵ The associated editorial questions are discussed in section II, «The Edition», of the Critical Report of volume III.2 of the *Edizione delle opere musicali* (Carus 56.001).

Messa a 4 voci con orchestra sc 6

Kyrie

Giacomo Puccini
1858–1924

Larghetto

Ottavino

Flauto I, II

Oboe I, II

Clarinetto I, II
in Sib

Fagotto I, II

Corno I, II
in Mi \flat

Tromba I, II
in Mi \flat

Trombone I, II

Trombone III
Oficleide

Timpani
in Mi \flat – Lab

Soprano

Contralto

Tenore

Basso

Violino I

vz.

Contrabasso

A large diagonal watermark reading 'PROBE PART' is overlaid across the score. Below the watermark, the text 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag' is visible. A magnifying glass icon is located in the bottom right corner of the score area.

Aufführungsdauer / Duration: ca. 43 min.

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Urtext
edited by Dieter Schickling

Musical score system 1, measures 1-5. It consists of five staves. The top four staves have treble clefs and the bottom staff has a bass clef. The notes are mostly rests.

Musical score system 2, measures 6-10. It consists of four staves. The top two staves have treble clefs and the bottom two have bass clefs. The notes are mostly rests.

Musical score system 3, measures 11-15. It consists of a single staff with a bass clef. The notes are mostly rests.

Musical score system 4, measures 16-20. It consists of four staves. The top two staves have treble clefs and the bottom two have bass clefs. The notes are mostly rests.

Musical score system 5, measures 21-25. It consists of four staves. The top three staves have treble clefs and the bottom staff has a bass clef. This system contains active musical notation, including notes, rests, and dynamic markings. A magnifying glass icon is present in the right half of the system. A forte (*f*) dynamic marking is at the end of the system.

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rall.

Musical score system 1: Five staves (treble and bass clefs) containing rests for the first four measures.

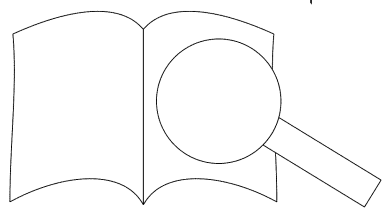
Musical score system 2: Five staves (treble and bass clefs) containing rests for the first four measures.

Musical score system 3: A single bass staff with notes in the final measure, marked *pp*.

Musical score system 4: Five staves (treble and bass clefs) containing rests for the first four measures.

Musical score system 5: Multiple staves with musical notation, including notes, rests, and dynamics such as *mf* and *p*. The system concludes with a *rall.* marking and a *p* dynamic.

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a tempo

The musical score consists of several systems of staves. The first system shows the vocal line and piano accompaniment. The piano part features a prominent melody in the right hand, marked with a piano (*p*) dynamic. The vocal line begins with the lyrics "Ky - ri - e e - le - i - son,". The second system continues the vocal line with the lyrics "Ky - ri - e" and "i - son, e". The third system shows the vocal line with the lyrics "Ky - le - i - son," and "ri - e e - le - i - son,". The piano accompaniment provides harmonic support throughout. The score is marked with various dynamics including *pp* and *p*. The tempo is indicated as *a tempo*.

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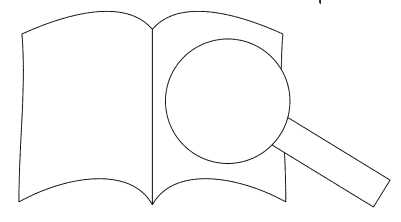
rall. molto

a tempo

The first system of the musical score consists of five staves. The top two staves are for the piano accompaniment, and the bottom three staves are for the vocal parts. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, both marked with a piano (*p*) dynamic. The vocal parts are currently silent, indicated by whole rests.

The second system continues the musical score with vocal entries. The lyrics are: *le - i - son, e - le - i - son, Ky - ri - e e - le - i - son, e - le - i - son, Ky - ri - e e - le - i - son.* The piano accompaniment provides harmonic support, with dynamics ranging from piano (*p*) to forte (*f*). The tempo markings *rall. molto* and *a tempo* are repeated.

The third system shows the continuation of the piano accompaniment and vocal lines. The piano part includes a prominent melodic figure in the right hand, marked with a piano (*p*) dynamic. The vocal parts continue their melodic lines. The tempo markings *rall. molto* and *a tempo* are repeated.



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The image shows a page of musical notation for a voice and piano score. It consists of multiple staves. The top part of the page shows piano accompaniment with various chords and melodic lines. The bottom part features a vocal line with lyrics in German: "son. Ky-ri-e e-le-i n, e-i-son, e-le-i-e". The lyrics are written below the vocal staff. The score includes dynamic markings such as *p* (piano) and *f* (forte), as well as slurs and other musical symbols. The page is partially obscured by a large watermark.

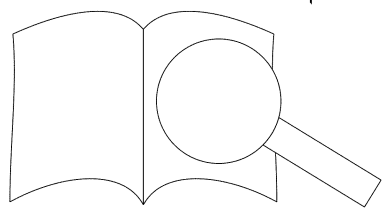
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First system of piano accompaniment, including treble and bass clefs and dynamic markings such as *p*.

Vocal staves with lyrics:
 son. Chri... ele - i - son.
 son. Ch... n, e - lei - son.
 son. i - ste e - lei - son.
 son. - ste e - lei - i - son.

Second system of piano accompaniment, including treble and bass clefs and musical notations.

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The first system of the musical score consists of five staves. The top staff is a vocal line in G major, starting with a whole note G4. The second staff is a piano accompaniment in G major, starting with a whole note G2. The third and fourth staves are piano accompaniment in G major, starting with a whole note G3. The fifth staff is a piano accompaniment in G major, starting with a whole note G2. The system concludes with a double bar line.

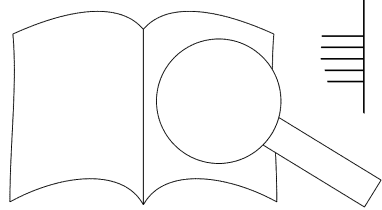
The second system of the musical score consists of five staves. The top staff is a vocal line in G major, starting with a whole note G4. The second staff is a piano accompaniment in G major, starting with a whole note G2. The third and fourth staves are piano accompaniment in G major, starting with a whole note G3. The fifth staff is a piano accompaniment in G major, starting with a whole note G2. The system concludes with a double bar line.

The third system of the musical score consists of five staves. The top staff is a vocal line in G major, starting with a whole note G4. The second staff is a piano accompaniment in G major, starting with a whole note G2. The third and fourth staves are piano accompaniment in G major, starting with a whole note G3. The fifth staff is a piano accompaniment in G major, starting with a whole note G2. The system concludes with a double bar line.

The fourth system of the musical score consists of five staves. The top staff is a vocal line in G major with lyrics: "Chri - - ste, Chri - - le - i - son, e - le - i -". The second staff is a piano accompaniment in G major with lyrics: "Chri - ste, Chri - ste e - le - - i -". The third staff is a piano accompaniment in G major with lyrics: "Chri - ste, Chri - ste e - le - i-son, e - le - i -". The fourth staff is a piano accompaniment in G major with lyrics: "Chri - ste, Chri - ste e - le - - i -". The system concludes with a double bar line.

The fifth system of the musical score consists of five staves. The top staff is a vocal line in G major, starting with a whole note G4. The second staff is a piano accompaniment in G major, starting with a whole note G2. The third and fourth staves are piano accompaniment in G major, starting with a whole note G3. The fifth staff is a piano accompaniment in G major, starting with a whole note G2. The system concludes with a double bar line.

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Violin I: *a 2*

Violin II: *a 2*

Viola: *I*

Cello/Double Bass: *f*

Vocal 1: *son.*

Vocal 2: *son.*

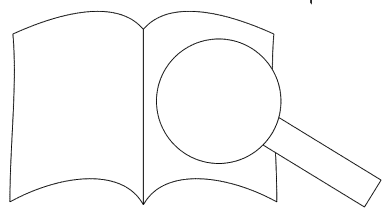
Vocal 3: *son.*

Vocal 4: *son. Ch*

Lyrics: *e - le - i - son. e - le - i - son. Chri - ste e - le - i - son, e - le - i - son. Chri - ste e - le - i -*

Violin I: *arco*

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Musical score for page 39, featuring multiple staves with piano accompaniment and vocal lines with German lyrics. The score includes various musical notations such as notes, rests, dynamics (p, mf, f), and articulation marks (accents, slurs). The lyrics are:

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

The piano part includes markings for *pizz.* (pizzicato) and *arco* (arco). A magnifying glass icon is present in the lower right corner of the page.

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rall.

Tempo I

ff a2
ff a2
ff a2
ff a2
ff

ff a2
ff
ff
ff

pp
pp
pp
pp

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

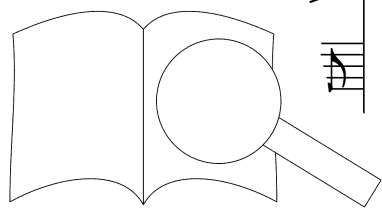
mf
mf
mf
p
p

rall.
Tempo I

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

p

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rall. molto

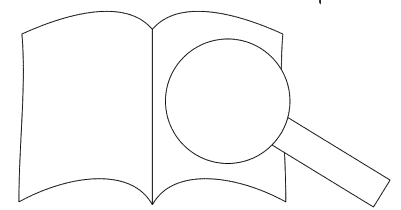
a tempo

The first system of the musical score consists of five staves. The top three staves are treble clefs, and the bottom two are bass clefs. The music is in a key with two flats (B-flat and E-flat). The first two staves have rests. The third staff has a melodic line starting with a piano (*p*) dynamic, followed by a crescendo to a forte (*f*) dynamic. The fourth and fifth staves have a bass line with a similar dynamic progression.

The vocal line consists of four staves. The lyrics are: e - le - i - son, e - le - i - son. Ky - ri - e e - le - i - son. Ky - ri - e e - le - i - son. Ky - ri - e e - le - i - son. The melody is written in a treble clef with a key signature of two flats. The dynamics range from piano to forte.

The second system of the musical score consists of five staves. The top three staves are treble clefs, and the bottom two are bass clefs. The music is in a key with two flats. The first two staves have rests. The third staff has a melodic line starting with a piano (*p*) dynamic, followed by a crescendo to a forte (*f*) dynamic. The fourth and fifth staves have a bass line with a similar dynamic progression.

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

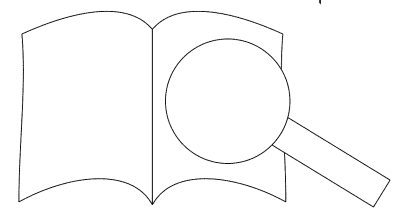
e - le - i - son, e - le - i - son,

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

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

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

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* Vedi il Commento critico / Siehe den Kritischen Bericht / See the Critical Report

le - - i - son.

le - - i

son,

son.

pizz.

pizz.

Gloria

Allegro *

Ottavino

Flauto I, II

Oboe I, II

Clarinetto I, II
in Do

Fagotto I, II

Corno I, II
in Mi \flat

Tromba I, II
in Mi \flat

Trombone I, II

Trombone III
Oficleide

Timpani
in Do-Sol

Soprano

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

Contralto

Glo - ri - a in ex - cel - sis

Tenore

Basso

Violin¹

di.

V.

pizz.

Contrabbasso

Musical score system 1, measures 1-6. It features a vocal line with a melodic phrase starting in measure 6, and piano accompaniment. The key signature has one sharp (F#).

Musical score system 2, measures 7-12. The vocal line continues with a long note in measure 7, followed by a melodic line. The piano accompaniment provides harmonic support.

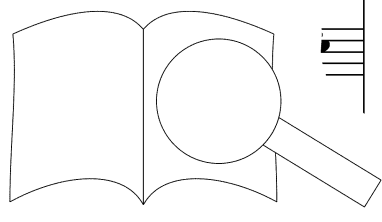
Musical score system 3, measures 13-14. This system shows the continuation of the piano accompaniment.

Musical score system 4, measures 15-20. This system includes the vocal line with German lyrics and the piano accompaniment.

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

Musical score system 5, measures 21-26. This system continues the piano accompaniment with a rhythmic pattern of eighth notes.

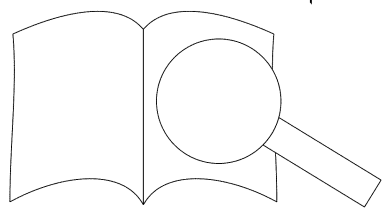
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glo-ri-a in ex - sis De - - o.
 a, glo-ri - a : sis - De - - o.

Glo - ria,
 Glo - ria,

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Glo - ria,

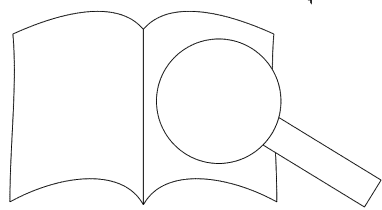
sis De - o, glo - ri - a in ex - cel - sis

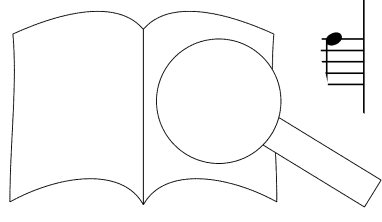
Glo

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

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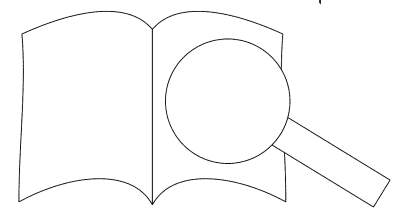
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glo - ria, r: De - o, glo - ria in ex -

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

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

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



cel - sis De - o, ri -

in ex-cel-sis De - o,

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

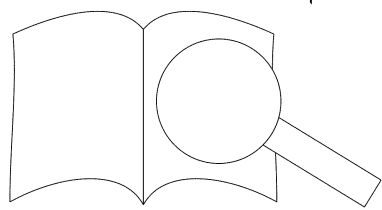
cel - sis in ex - cel - sis, glo - ri - a

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

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

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muta in Sib/B

cel - sis. Et in ter - ra,

et in ter - ra,

cel - sis.

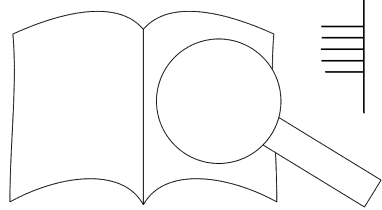
ter - ra pax, et in

cel -

Et in ter - ra pax, et in

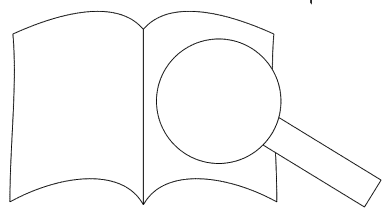
cel

Et in ter - ra pax, et in



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Musical score system 1: Five staves (two treble clefs and three bass clefs) containing rests.

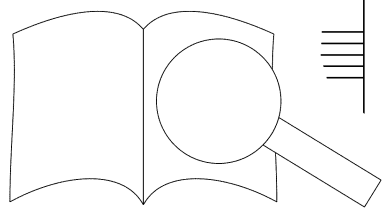
Musical score system 2: Five staves (two treble clefs and three bass clefs) containing rests.

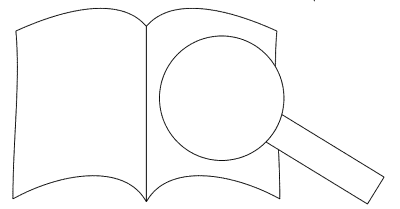
Musical score system 3: One bass staff containing rests.

Musical score system 4: Four staves with lyrics. The lyrics are: "ni - bus bo - ni - ta - tis, in ter - ra pax, in ter - ra pax, in ter - ra pax, in".

Musical score system 5: Four staves with musical notation, including a treble clef and a bass clef. A large watermark is overlaid on this system.

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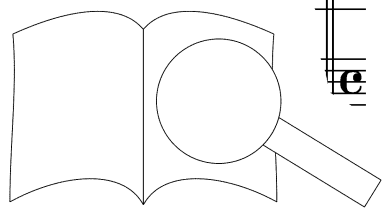


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The musical score for page 94 consists of several systems of staves. The first system includes a grand staff (treble and bass clefs) with piano accompaniment. The second system features a vocal line with lyrics: "pax, et in ter". The third system continues the vocal line with lyrics: "pax," and "pax". The fourth system shows the vocal line with lyrics: "x," and "pax.". The piano accompaniment includes various musical notations such as triplets, slurs, and dynamic markings like "p".

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Andante *

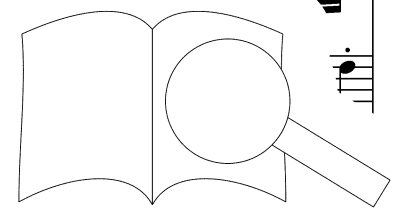
100

The musical score is arranged in two systems. The first system contains piano accompaniment for the right and left hands, with dynamics ranging from *f* to *ff*. The second system features four vocal staves with lyrics in German: "La - u - da - mus te, da - mus te, la - u - da - mus te, u - da - mus te,". The piano accompaniment continues below the vocal lines, ending with a *f* dynamic. A large watermark "PROBEPARTITUR" is overlaid diagonally across the page.

Andan

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

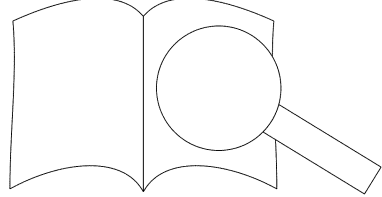
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stentate

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Musical score for the first system, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Dynamics include *p* and first finger (*I*) markings.

Musical score for the second system, featuring two staves. The top staff is in treble clef and the bottom is in bass clef. Dynamics include *p* and first finger (*I*) markings.

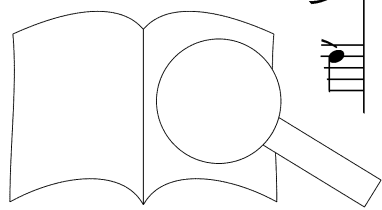
Musical score for the third system, featuring two empty staves.

Musical score for the fourth system, including vocal lines with lyrics and piano accompaniment. Dynamics include *p*.

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

Musical score for the fifth system, including piano accompaniment with pizzicato (*pizz.*) markings. Dynamics include *p*.

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First system of musical notation. It includes a piano accompaniment with chords and a vocal line starting with a fermata and a dynamic marking of *a 2*.

Second system of musical notation. The piano accompaniment features a melodic line with a dynamic marking of *p* and a first finger (*1*) indication. The vocal line continues with a melodic phrase.

Third system of musical notation, primarily consisting of piano accompaniment with sustained chords.

Vocal line with lyrics:
 te, ad - mus te, glo -
 la - u - da - te lau - da - - mus te,
 te, la - u - ci-mus te, ad - o - ra - mus te, glo - ri - fi - ca - mus
 te, be - ne - di - ci - mus te, ad - o - ra - mus te, glo - ri - fi - ca - mus

Fifth system of musical notation. It includes piano accompaniment with a dynamic marking of *al.* and a vocal line. A large watermark 'PROBE' is visible across the page.

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ri - fi - ca - mus te, - - fi - ca - mus te, lau - da - mus
glo - - - - us te, glo - ri - fi - ca - mus te, lau -
te, ad- - - - - lau - da - - - - mus te, glo - ri - fi -
t ca - mus te, glo - ri - fi - ca - mus te, glo -

arco

arco

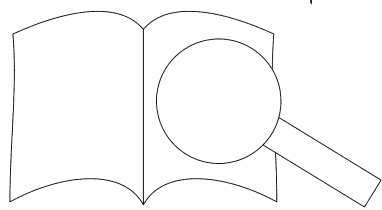
arco

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

pizz.
pp

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The image displays a musical score for a voice and piano ensemble. It consists of multiple systems of staves. The top system includes a vocal line and piano accompaniment. The piano part features a prominent sixteenth-note arpeggiated figure in the right hand, starting in the third measure of the system. The vocal line has lyrics "d-o-r" under the notes in the second measure. The score includes dynamic markings such as *p* (piano) and *pp* (pianissimo), and articulation marks like *acc.* (accents). A large watermark "PROBEPARTITUR" is overlaid diagonally across the page. In the bottom right corner, there is a graphic of an open book with a magnifying glass over it.

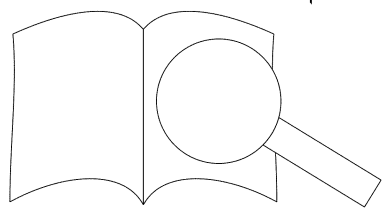
ra - mus te, ad - o - ra - mus ad - o - ra - mus ad - o - ra - mus

pp

pizz. *p*

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Andante sostenuto *

Musical score for strings and woodwinds. The score consists of five systems of staves. The first system includes a violin I staff, violin II staff, viola staff, and two cellos. The second system includes a flute staff, clarinet staff, bassoon staff, and two cellos. The third system includes a horn I staff, horn II staff, and two cellos. The fourth system includes a horn III staff, horn IV staff, and two cellos. The fifth system includes a double bass staff. The music is in a slow, sustained tempo (Andante sostenuto). There are various dynamics and articulations throughout the score.

Tenore solo

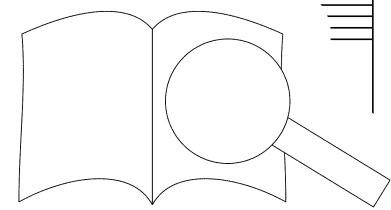
Musical score for Tenore solo. The score consists of four systems of staves. The first system includes a tenor staff and a bass staff. The second system includes a tenor staff with the lyrics "te." and a bass staff. The third system includes a tenor staff with the lyrics "te." and a bass staff. The fourth system includes a tenor staff with the lyrics "te." and a bass staff. The music is in a slow, sustained tempo (Andante sostenuto).

Andante sostenuto *

Musical score for strings. The score consists of five systems of staves. The first system includes a violin I staff, violin II staff, viola staff, and two cellos. The second system includes a horn I staff, horn II staff, and two cellos. The third system includes a horn III staff, horn IV staff, and two cellos. The fourth system includes a double bass staff. The music is in a slow, sustained tempo (Andante sostenuto). There are various dynamics and articulations throughout the score, including "arco" and "f" markings.

* Vedi il Commento critico / Siehe den Kritischen Bericht / See the Critical Report

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Musical score system 1, measures 140-142. It features a piano introduction with a steady eighth-note accompaniment in the bass and a melodic line in the treble. Dynamics include *pp* and *I*.

Musical score system 2, measures 143-145. The piano accompaniment continues with the eighth-note pattern, while the vocal line remains silent.

Musical score system 3, measures 146-148. The piano accompaniment continues, and the vocal line remains silent.

Musical score system 4, measures 149-151. The vocal line begins with the lyrics: "tias a - gi - mus ti - bi,".

Musical score system 5, measures 152-154. The vocal line continues with the lyrics: "tias a - gi - mus ti - bi,".

Musical score system 6, measures 155-157. The vocal line continues with the lyrics: "tias a - gi - mus ti - bi,".

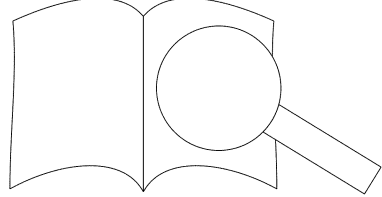
Musical score system 7, measures 158-160. The piano accompaniment features a pizzicato section with *pp* dynamics.

Musical score system 8, measures 161-163. The piano accompaniment continues with a pizzicato section.

Musical score system 9, measures 164-166. The piano accompaniment continues with a pizzicato section.

Musical score system 10, measures 167-169. The piano accompaniment continues with a pizzicato section.

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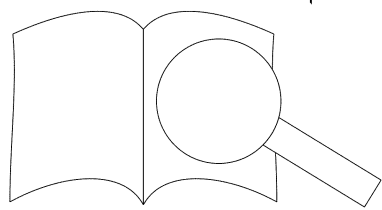


Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes a large watermark reading 'PROBE PARTIUR' diagonally across the page. The lyrics 'a - gi - mus ti - bi' and 'a - - - - - gnam glo - riam,' are visible under the vocal lines.

Musical score for the second system, including 'arco' markings and 'affrettando' tempo change. The score includes a large watermark reading 'PROBE PARTIUR' diagonally across the page. The lyrics 'a - gi - mus ti - bi' and 'a - - - - - gnam glo - riam,' are visible under the vocal lines.

The musical score consists of multiple systems. The first system includes a vocal line and piano accompaniment with dynamics *dim.* and *p*. The second system continues the vocal line with the lyrics "ma - gnam glo - ri - am tu - am." and piano accompaniment. The third system features a piano accompaniment with a dense texture of sixteenth notes and dynamics *pp*. The fourth system continues with piano accompaniment and dynamics *pp* and *dim.*.

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espressivo

Gra - gi - mus

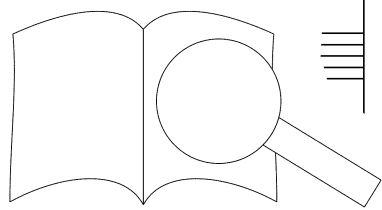
ti - - bi, gra - - - - gi -

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mus, gra - ti - as,

pizz.

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The image shows a page of musical notation, page 151. It consists of several systems of staves. The top system has five staves, with the first three containing vocal lines and the last two containing piano accompaniment. A long melodic line with a slur and a fermata is present in the first vocal staff. The second system has four staves, with the first two containing vocal lines and the last two containing piano accompaniment. The lyrics "a - ti - as," are written below the second vocal staff. The third system has four staves, with the first two containing vocal lines and the last two containing piano accompaniment. The fourth system has four staves, with the first two containing vocal lines and the last two containing piano accompaniment. A large watermark "PROBE PARTITUR" is overlaid diagonally across the page. The Carus-Verlag logo is visible in the top right corner.

musical score with multiple staves, including vocal lines and instrumental parts. The score includes dynamic markings such as *pp* (pianissimo) and *mf* (mezzo-forte). A large watermark is overlaid across the page.

grati-as a-gi-mus,

arco

pizz.

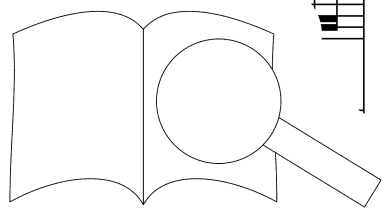
mf

mf

mf

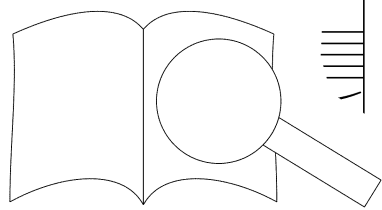
mf

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

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Musical score system 1, measures 1-3. Includes piano (*p*) and first finger (*I*) markings.

Musical score system 2, measures 4-6. Includes piano (*p*) and first finger (*I*) markings.

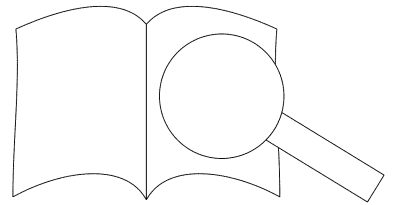
Musical score system 3, measures 7-9. Includes *gr.* marking.

Musical score system 4, measures 10-12. Includes *gr.* marking.

Musical score system 5, measures 13-15. Includes *pizz.* marking.

Musical score system 6, measures 16-18. Includes *pizz.* marking.

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164

gra - tias, gra - tias, gra-tias

p

pp

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I
p
 cresc.
 cresc.
p cresc.
 cresc.
 cresc.
 a - gi - mus ti - bi pro - pter ma -
 cresc.
 cresc.
 cresc.
 cresc.
 arco
 cresc.

affrettando

The musical score consists of multiple staves. The vocal line includes the following lyrics: "gnam glo - am, me - am tu - am." The piano accompaniment features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f*, *dim.*, and *p*. The score is marked "affrettando" and includes a large watermark "PROBE" and "EVALUATION COPY" across the page.

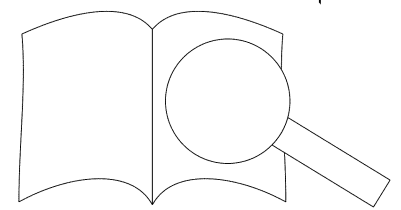
Tempo I

Musical score for piano and strings, measures 173-176. The piano part features a melodic line with a first finger (I) and a dynamic marking of *p*. The string parts are marked with *ff* and *a 2*. The tempo is marked as **Tempo I**.

Vocal score for four voices (Soprano, Alto, Tenor, Bass) with lyrics: "Glo - ria, glo - ria in ex - cel - sis". The tempo is marked as **Tempo I**.

Musical score for piano and strings, measures 177-180. The piano part features a melodic line with a dynamic marking of *ff*. The string parts are marked with *ff*. The tempo is marked as **Tempo I**.

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

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

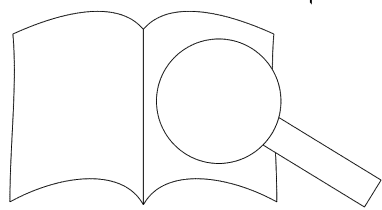
De - o, glo - ria in ex - cel - sis De - o, glo - ria in ex - cel - sis

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

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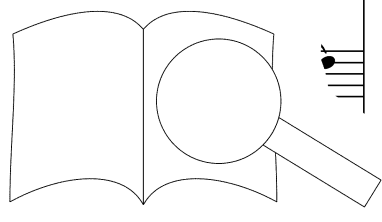


rall. Andante sostenuto

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

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

rall. Andante sostenuto



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De - us Pa-ter o-mni - pot-ens. Do-mi- u e-ni-te, Je - su Chri-ste. Do - mi - ne
 De - us Pa-ter o-mni - pot Fi - ni - ge-ni-te, Je - su Chri-ste. Do - mi - ne
 De - us Pa-ter o- li u - ni - ge-ni-te, Je - su Chri-ste. Do - mi - ne
 De - us Fi - mi-ne Fi - li u - ni - ge-ni-te, Je - su Chri-ste. Do - mi - ne

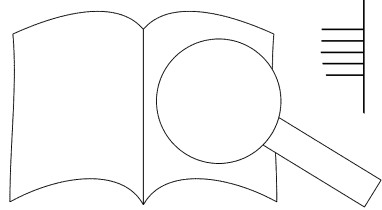
De - us, A - gnus De - i, - - - - tris.

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

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

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

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Andante mosso

First system of musical notation, including vocal line and piano accompaniment. The piano part features a melodic line with a first ending bracket and a first finger (I) marking. Dynamics include *pp*.

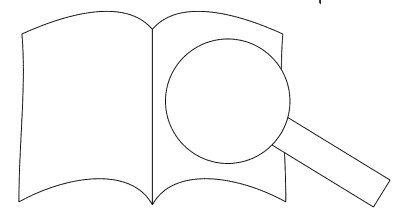
Second system of musical notation. Includes instructions: *muta in Fa / F* and *muta in F*.

Third system of musical notation, primarily piano accompaniment.

Qui tol - lis pec - ca - ta, pec -

Andante mosso

Fourth system of musical notation, including vocal line and piano accompaniment. The piano part features a pizzicato (*pizz.*) section. Dynamics include *p*.



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Musical score system 1, featuring a vocal line and piano accompaniment. The vocal line begins with a melodic phrase in G major, marked with a slur and a fermata. The piano accompaniment includes a triplet of eighth notes in the bass line.

Musical score system 2, primarily consisting of piano accompaniment with rests in the vocal line.

Musical score system 3, primarily consisting of piano accompaniment with rests in the vocal line.

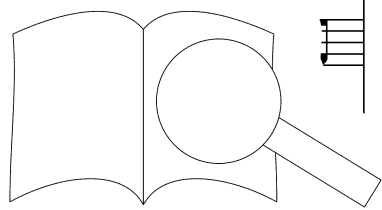
Musical score system 4, primarily consisting of piano accompaniment with rests in the vocal line.

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

Musical score system 5, featuring a vocal line with a rhythmic pattern of eighth notes and piano accompaniment.

Musical score system 6, featuring a vocal line with a rhythmic pattern of eighth notes and piano accompaniment, including a triplet in the bass line.

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Mi-se-re-re, re, re-re, mi-se-
 Mi-se se-re-re-re, mi-se-
 re, mi-se-re-re, re,
 stram. l r re, mi-se-re-re, mi-se-re-re-re, mi-se-
 pizz.
 pizz.
 pizz.
 pizz.
 pizz.

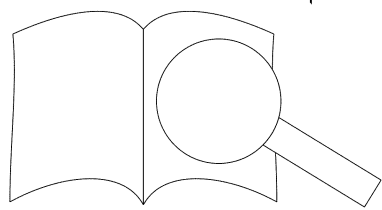
re - - re, r - - re no - - bis, mi - se -
 re - - re - re no - bis, mi - se -
 mi - - ai - - se - - re - re,
 re - - re, mi - se - re - - re, mi - se -

pizz. *arco*
pizz. *mf arco*
pizz.
pizz.

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

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The first system of the musical score consists of five staves. The top two staves are for the piano, with the left hand playing a melodic line and the right hand providing harmonic support. The bottom three staves are for the strings, with the first two staves representing the first and second violins and the third staff representing the violas and cellos. The music is in a 3/4 time signature and features a variety of rhythmic values and articulations. The dynamic marking *mf* (mezzo-forte) is present throughout the system.

This section continues the musical score for the piano and strings, maintaining the same instrumentation and dynamic level.

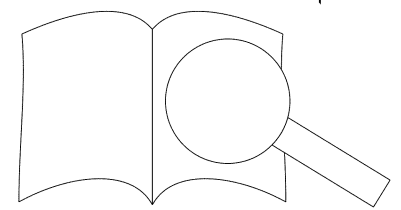
This section contains the vocal line with lyrics. The lyrics are: *bis. re. bis. re. tol - lis pec - ca - ta, pec - ca - ta*. The notes are written on a staff, and the lyrics are written below. The dynamic marking *mf* is indicated.

The final system of the musical score continues the piano and string parts. It includes a magnifying glass icon over a portion of the music, likely highlighting a specific detail. The dynamic marking *f* (forte) is present, along with the instruction *arco*. The page number 66 is visible at the bottom left of this section.

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

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First system of musical notation. It consists of a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The vocal line features a melodic phrase with a fermata. The piano accompaniment includes chords and arpeggiated figures. A first ending bracket labeled 'I' is present in the piano part.

Second system of musical notation, primarily piano accompaniment. It shows a continuation of the piano part from the first system, with some rests in the vocal line.

Third system of musical notation, primarily piano accompaniment. It continues the piano part with various rhythmic patterns.

Fourth system of musical notation. The vocal line has lyrics: "stram. Qui tr - pec - ca - - - ta, pec -". The piano accompaniment includes a section with a 'pizz.' (pizzicato) marking. The word 'stram.' is repeated in the piano part.

Fifth system of musical notation. The piano accompaniment features a prominent section with 'pizz.' (pizzicato) markings, consisting of rapid, repeated notes. The vocal line has a fermata.

Sixth system of musical notation. The piano accompaniment continues with 'pizz.' markings. The vocal line has a fermata. A magnifying glass icon is present in the bottom right corner of this system.

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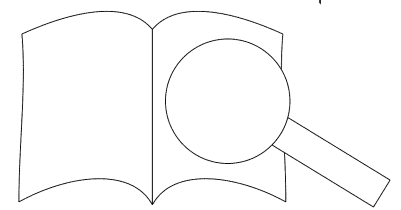
System 1: Four staves of music. The top two staves are treble clef, and the bottom two are bass clef. The music features a melodic line in the upper staves and a supporting bass line. A large watermark 'PROBE' is visible across the system.

System 2: Four staves of music. The top two staves are treble clef, and the bottom two are bass clef. The music continues with melodic and harmonic development. A large watermark 'PROBE' is visible across the system.

System 3: Four staves of music. The top two staves are treble clef, and the bottom two are bass clef. This system includes vocal lyrics: "ca - - ta mun sus - - ci-pe de - pre - ca-". The music features a melodic line with some triplets in the upper staves and a supporting bass line. A large watermark 'PROBE' is visible across the system.

System 4: Four staves of music. The top two staves are treble clef, and the bottom two are bass clef. This system features a complex rhythmic pattern with many sixteenth notes in the upper staves. A large watermark 'PROBE' is visible across the system.

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First system of musical notation. It includes a piano part (bottom two staves) and a violin part (top two staves). The piano part features a triplet of eighth notes and a dynamic marking of *p*. The violin part features a triplet of eighth notes and a dynamic marking of *p*. There are also some rests and other notes in both parts.

Second system of musical notation. It includes a piano part (bottom two staves) and a violin part (top two staves). The piano part features a dynamic marking of *p*. The violin part features a dynamic marking of *p*. There are also some rests and other notes in both parts.

Third system of musical notation. It includes a piano part (bottom two staves) and a violin part (top two staves). The piano part features a dynamic marking of *p*. The violin part features a dynamic marking of *p*. There are also some rests and other notes in both parts.

Fourth system of musical notation. It includes a vocal line (top staff) and a piano part (bottom two staves). The vocal line has lyrics: "tio - - - - - nem no - stram, de - - - pre - ca -". The piano part features a dynamic marking of *p*. There are also some rests and other notes in both parts.

Fifth system of musical notation. It includes a piano part (bottom two staves) and a violin part (top two staves). The piano part features a dynamic marking of *p*. The violin part features a dynamic marking of *p* and an instruction "loco". There are also some rests and other notes in both parts.

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Musical score system 1, measures 1-3. Treble clef, key signature of one flat. Features a melodic line with slurs and accents, and a bass line with chords.

Musical score system 2, measures 4-6. Continuation of the melodic and accompaniment lines from the previous system.

Musical score system 3, measures 7-9. Includes lyrics: "tio - nem, de - pre - ca tio" and "stram, sus - ci - pe de - pre - ca -".

Musical score system 4, measures 10-12. Includes the word "arco" above the staff. Features a large graphic of an open book with a magnifying glass over it.

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The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a key with one flat (B-flat) and a 4/4 time signature. It features intricate melodic lines with many slurs and accents, and a rhythmic accompaniment with frequent sixteenth notes.

The second system continues the musical score with four staves. The notation is consistent with the first system, showing further development of the melodic and harmonic themes.

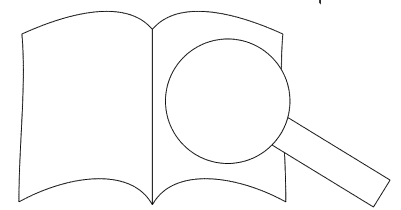
The third system includes vocal lines. The top staff contains the vocal melody with lyrics: "tio - nem no - ram, s' de - pre - ca - tio - nem, de - pre - ca -". The bottom three staves provide the piano accompaniment. The lyrics are written in a simple, spaced-out font.

The fourth system continues the piano accompaniment. The top staff has a 'pizz.' (pizzicato) marking. The bottom three staves show the harmonic support. A large, stylized watermark 'PROBE' is overlaid on the page, along with the text 'Ausgabequalität gegenüber Original evtl. gemindert' and 'Evaluation Copy - Quality may be reduced'. A logo for 'Carus-Verlag' is also present.

a 2
 cresc.
 a 2
 cresc.
 a 2
 cresc.
 a 2
 cresc.
 a 2
 cresc.
 p cresc.
 p cresc.
tr
 p cresc.
 tio - nem no - am.
 Qui
 Qui
 cresc.
 arco
 cresc.
 arco
 cresc.
 arco
 cresc.
 arco
 cresc.

The image shows a musical score for a piece of music. It includes vocal lines and piano accompaniment. The lyrics are in German and Latin: 'tol - ca - ta, pec - lis pec -', 'Qui tol - lis pec -', and 'pec - ca - ta, pec -'. The piano part features a complex texture with triplets and sixteenth notes. A large watermark 'PROBE' is overlaid diagonally across the page. A magnifying glass icon is present in the lower right quadrant of the score area.

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Musical score for the first system, featuring five staves with various musical notations including triplets and slurs.

Musical score for the second system, featuring five staves with various musical notations including triplets and slurs.

Musical score for the third system, featuring five staves with lyrics and musical notations.

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

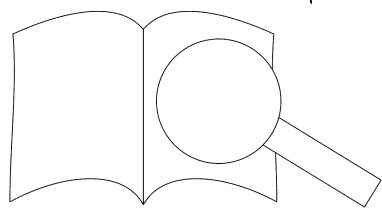
Musical score for the fourth system, featuring five staves with rhythmic patterns and a graphic element of an open book.

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

pizz. arco
 pizz. arco

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

musical score with vocal lines and piano accompaniment. The score is divided into two systems. The first system contains instrumental parts for strings and woodwinds. The second system contains vocal lines with lyrics and piano accompaniment.

Lyrics:
sus - ci - pe de - pre - ca -
tio - - - - - nem, de - pre - ca -
sus - ci - pe de - pre - ca -
le - pre - ca - tio - - - - - nem, de - pre - ca -

Performance markings: *f*, *a 2*, *pizz.*, *arco*.



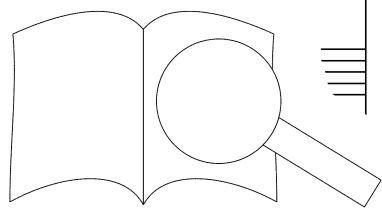
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tio - - - nem - - - - - , sus - ci - pe, sus - - - - -
 tio - - - r - - - - - stram, sus - ci - pe de - - - - -
 tio - - - - - no - stram, sus - ci - pe de - - - - -
 no - stram, sus - ci - pe de - - - - -

espressivo
p

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rall.

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The music features a melodic line with various intervals and rests, accompanied by a harmonic line with chords and moving bass lines. The tempo is marked 'rall.' (rallentando).

The second system of the musical score includes lyrics for the vocal parts. The lyrics are: "ci - pe, sus - ci - de ca - tio - nem no - pre - ca - nem no - pre - nem no - pre - nem no". The tempo is marked 'stentate' (stentato).

The third system of the musical score includes lyrics for the vocal parts. The lyrics are: "nem no - pre - nem no - pre - nem no". The tempo is marked 'rall.' (rallentando). The system concludes with a large graphic of an open book and a magnifying glass.

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a tempo

rall.

stram.

stram.

stram.

stram.

a ter

rall.

stentando

pizz.

arco

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

Quo - - niam so - lus San - - ctus.

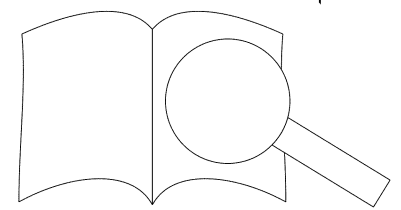
Quo - - lus, tu so - lus San - - ctus.

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

Quo - niar tu - lus Do - - - mi -
 ctus. Qur - - - lus Do - - - mi -
 ctus. so - lus, so - lus Do - mi -
 tu so - lus, so - lus Do - mi -

musical score with vocal lines and piano accompaniment. The lyrics are: nus, tu - l - ctus, tu so - lus; nus, - - - ctus, tu so - lus; nus, San - - - ctus, tu so - lus; n' - so - lus San - - - ctus, tu so - lus.

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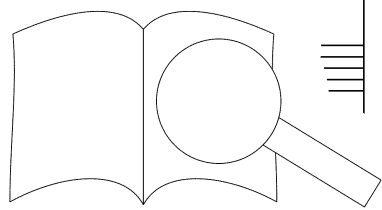
Musical score for instruments. The top system includes a grand staff with two treble clefs and one bass clef. The bottom system includes a grand staff with two bass clefs. The music features various rhythmic patterns, including triplets and sustained notes.

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

Vocal score with lyrics. The lyrics are: "Do - - - mi-nus - - - lus San - - - ctus, Do - - - so - lus San - - - ctus, Do - - - tu so - lus San - - - ctus, tu so - lus San - - - ctus,". The score includes vocal staves with notes and rests.

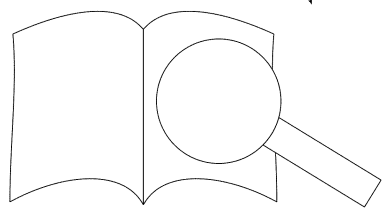
Musical score for instruments. The top system includes a grand staff with two treble clefs and one bass clef. The bottom system includes a grand staff with two bass clefs. The music features various rhythmic patterns, including sustained notes.

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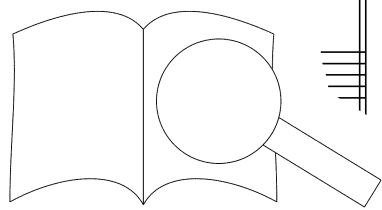
tu so-lus Al -
 tu sr
 tu
 Al - tis-si - mus,
 Je - - - - su
 Je - - - - su
 Je - - - - su
 Je - - - - su

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Chri -
 Chri -
 Chri - ste.
 Ch - ste.

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312 Allegro

musical score system 1

II
mf

muta in Do / C

musical score system 2

musical score system 3

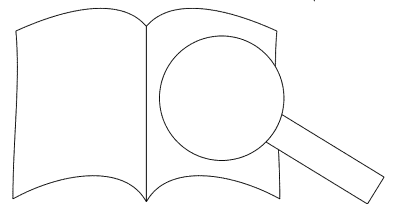
musical score system 4

C₁ Spi - ri - tu, in glo - ri - a De - i Pa - tris.

musical score system 5

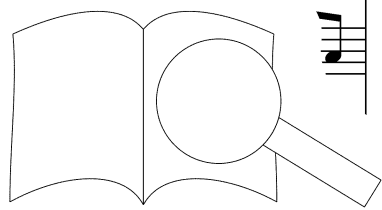
Allegro

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The image shows a musical score for voice and piano. The score is written on multiple staves. The vocal line includes the following lyrics: "A - - in glo - ria De - - i Pa - - San - cto Spi - ri - tu, in glo - ri - a". The piano accompaniment features chords and melodic lines. A watermark "PROBEPARTITUR" is overlaid diagonally across the page. The page number "317" is in the top left corner.

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Musical score system 1, featuring a vocal line with notes and rests, and a piano accompaniment with chords and melodic lines.

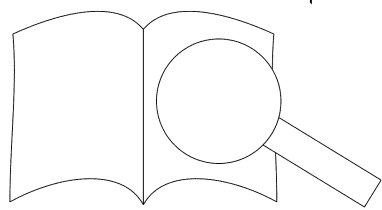
Musical score system 2, continuing the vocal and piano parts from the previous system.

Musical score system 3, showing the continuation of the piano accompaniment.

Musical score system 4, including the vocal line with lyrics: "De - i Pa - tris, in glo - ria De - - i men, a - - - men, in San - - cto Spi - ri - tu,".

Musical score system 5, concluding the vocal and piano parts on this page.

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Musical score system 1, featuring vocal lines and piano accompaniment. The system includes a vocal line with a fermata and a piano line with a fermata. Dynamics include *mf* and a first ending bracket labeled 'I'.

Musical score system 2, featuring piano accompaniment. The system includes a grand staff with treble and bass clefs, showing a piano line with a fermata.

Musical score system 3, featuring piano accompaniment. The system includes a grand staff with treble and bass clefs, showing a piano line with a fermata.

Musical score system 4 with lyrics. The system includes vocal lines and piano accompaniment. Dynamics include *f*. Lyrics include: "in glo - ri - a", "Pa - - - - -", "glo - - - - -", "A - - - - - men, in", "A - - - - - men, a - - - - -", "i Pa - - - tris. A - - - - -". A "Cum" marking is present above the piano line.

Musical score system 5, featuring piano accompaniment. The system includes a grand staff with treble and bass clefs, showing a piano line with a fermata. A graphic of an open book is visible in the lower right corner.

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Musical score for the first system, featuring a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written for both hands in a grand staff.

Musical score for the second system, continuing the vocal line and piano accompaniment from the first system.

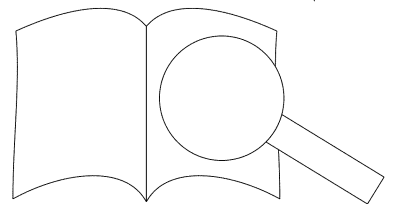
Musical score for the third system, continuing the vocal line and piano accompaniment.

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

San - - cto Spi - - ri - tu, glo - ri - a De - i Pa - -
 glo - - ria Pa - - - - - tris.
 - - me. glo - ri - a De - - i
 - - - - men, a -

Musical score for the fifth system, continuing the vocal line and piano accompaniment.

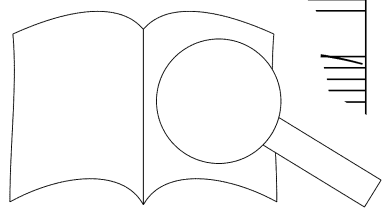
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tris. A - - - glo - - - ria De - - - i
 A - - - men,
 Pa - - - men, a - - - - -
 men, cum San - - - cto Spi - ri - tu,

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First system of musical notation, consisting of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music includes various note values and rests.

Second system of musical notation, consisting of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music includes various note values and rests.

Third system of musical notation, consisting of two staves. The top staff is treble clef, and the bottom is bass clef. The music includes various note values and rests.

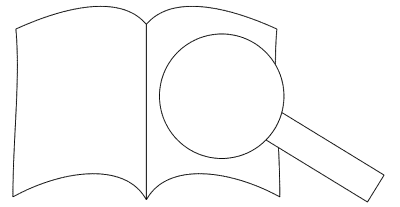
Fourth system of musical notation, consisting of four staves. The top two staves are treble clef, and the bottom two are bass clef. This system includes lyrics for the vocal parts.

Lyrics: Pa - - - men, a - - - men,
 a - - - men, a - - - -
 in - - - - - men, cum San - - -
 Pa - - tris, cum San - cto Spi - - ri -

Fifth system of musical notation, consisting of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music includes various note values and rests.

Sixth system of musical notation, consisting of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music includes various note values and rests.

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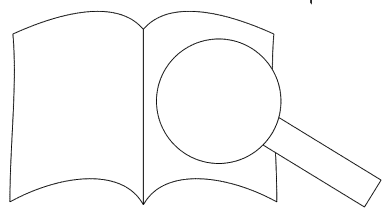
a - - men,
 men, a - -
 cto,
 tu,

- - men,
 a - -
 - - a, in glo - -
 - - i Pa - - tris. A - -

a - - - men, cū San - - - cto Spi - ri -
 - - - men, - - - men, in
 - - - ri - San - - - cto Spi - ri - tu,
 - - - n in glo - ria De - - - i

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Musical score for the first system, featuring piano and bass staves with various notes and rests.

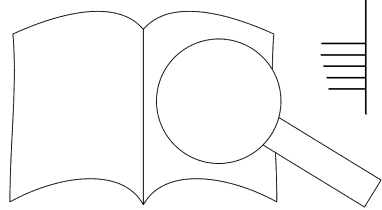
Musical score for the second system, featuring piano and bass staves with various notes and rests.

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

Musical score for the third system with lyrics in German and Latin.

Musical score for the fourth system, featuring piano and bass staves with various notes and rests.

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The first system of the musical score consists of four staves. The top staff is a vocal line in G-clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with various ornaments and slurs. The bottom three staves are piano accompaniment, with the bass line in F-clef and the right hand in G-clef. The piano part includes chords and arpeggiated figures.

The second system of the musical score consists of four staves, primarily piano accompaniment. The top staff is a vocal line, mostly containing rests. The piano accompaniment continues with chords and arpeggiated figures in the bass and right hand.

The third system of the musical score consists of two staves, primarily piano accompaniment. The top staff is a vocal line, mostly containing rests. The piano accompaniment continues with chords and arpeggiated figures.

The fourth system of the musical score includes vocal lines with lyrics. The lyrics are: "A - - - in glo - - - i Pa - - - - - De - - - - - men, Spi - ri - - - - - a De - i Pa - tris. A - - - - men,". The vocal lines are in G-clef, and the piano accompaniment is in F-clef and G-clef.

The fifth system of the musical score consists of four staves, primarily piano accompaniment. The top staff is a vocal line, mostly containing rests. The piano accompaniment continues with chords and arpeggiated figures. A magnifying glass icon is present in the bottom right corner of the system.

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First system of musical notation. It includes a vocal line with a treble clef and a piano accompaniment with a bass clef. The vocal line contains several measures of music with notes and rests, and is marked with 'cresc.' (crescendo). The piano accompaniment consists of a simple harmonic accompaniment.

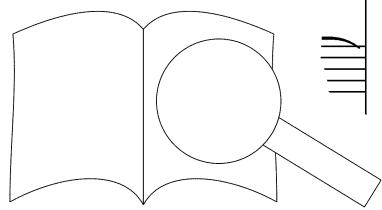
Second system of musical notation. It includes a vocal line with a treble clef and a piano accompaniment with a bass clef. The vocal line contains several measures of music with notes and rests, and is marked with 'cresc.' (crescendo). The piano accompaniment consists of a simple harmonic accompaniment.

Third system of musical notation. It includes a vocal line with a treble clef and a piano accompaniment with a bass clef. The vocal line contains several measures of music with notes and rests, and is marked with 'cresc.' (crescendo). The piano accompaniment consists of a simple harmonic accompaniment.

Lyrics: men, a - - n, a - - men, a - - men, in tris. A - - - - men, a - - - - men, a - - - - men,

Fourth system of musical notation. It includes a vocal line with a treble clef and a piano accompaniment with a bass clef. The vocal line contains several measures of music with notes and rests, and is marked with 'cresc.' (crescendo). The piano accompaniment consists of a simple harmonic accompaniment.

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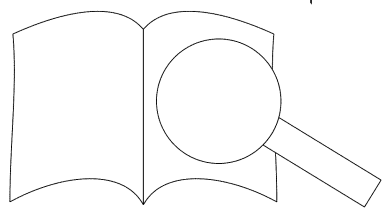
Musical score for the first system, featuring a vocal line and piano accompaniment. The vocal line begins with a melodic phrase in G major, and the piano accompaniment provides harmonic support.

Musical score for the second system, primarily piano accompaniment. It continues the harmonic structure from the first system, with some dynamic markings like *pp*.

Musical score for the third system, including vocal lines with lyrics. The lyrics are: "glo - ri - a De - i A - a - men, a - men, a - in glo - i Pa - tris. A -". The vocal lines are accompanied by piano accompaniment.

Musical score for the fourth system, featuring piano accompaniment with *pizz.* (pizzicato) markings. The piano part consists of rhythmic patterns in the right hand and bass lines in the left hand.

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

men,

men,

men,

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

arco

arco

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First system of musical notation, including vocal line and piano accompaniment. The vocal line features a melodic phrase with a slur and a fermata. The piano accompaniment consists of chords and moving lines in both hands.

Second system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment includes a dynamic marking of *mf* and a slur over a chordal passage.

Third system of musical notation, primarily piano accompaniment with chords and moving lines in both hands.

Fourth system of musical notation, featuring vocal lines with lyrics. The lyrics include: "men, in - ria", "tris. A - men,", "a - men,", and "in glo - ria". The system includes dynamic markings such as *p* and *mf*.

Fifth system of musical notation, including vocal lines and piano accompaniment. The piano accompaniment features a prominent bass line with a slur and a fermata. A graphic of an open book is visible in the bottom right corner of this system.

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

p
arco

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First system of musical notation, including vocal line and piano accompaniment. The vocal line begins with a rest, followed by notes in the fifth measure. Dynamics include *mf* and *a 2*.

Second system of musical notation, primarily consisting of piano accompaniment with rests in the vocal line.

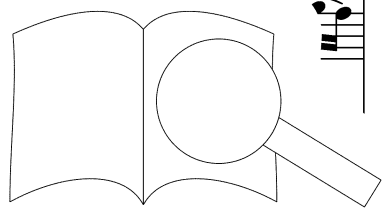
Third system of musical notation, featuring vocal lines with lyrics and piano accompaniment. Lyrics include: "n, a - - - - -", "a - - - - - men,", and "a - - - - -". Dynamics include *mf*.

Fourth system of musical notation, including piano accompaniment and a large magnifying glass icon in the bottom right corner. Dynamics include *p* and *mf*.

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men, a - - - a - - - men, cum
 men, men, a - - - men, a - - -
 a - - - men, a - - - men, a - - -
 - - - men, a - - - men, cum San

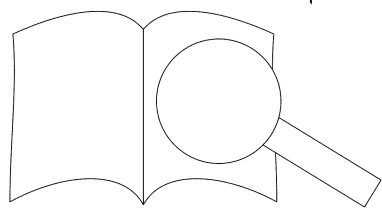
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San - - cto Spi - ri De - - i Pa - tris. men, ria De - - i men, a - - cto, cum San - -

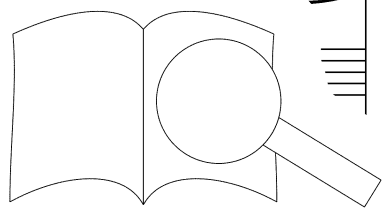
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406

p cresc.

p cresc.

p cresc.

p cresc.

a 2

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

men,

men, a

men, a

mer

men, a men,

Pa n, a

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

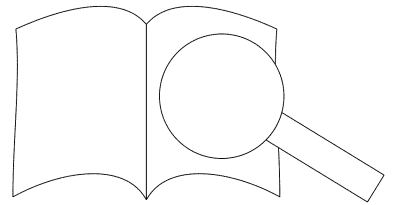
p cresc.

p cresc.

p cresc.

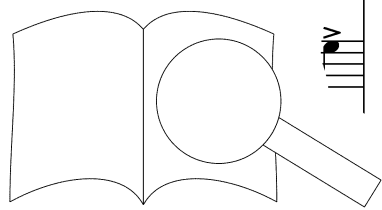
p cresc.

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

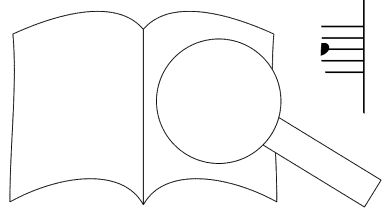
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The image shows a page of a musical score, numbered 416. It features a piano accompaniment with multiple staves and a vocal line. The piano part includes complex textures with triplets and sixteenth-note patterns. The vocal line has lyrics in German: "glo - ri - a tris. Dei Pa - - - tris." The score is overlaid with a large, diagonal watermark that reads "PROBENPARTIUR" and "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag".

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

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Musical score for the first system, featuring piano accompaniment with treble and bass staves. The music includes dynamic markings such as *f* and *a 2*.

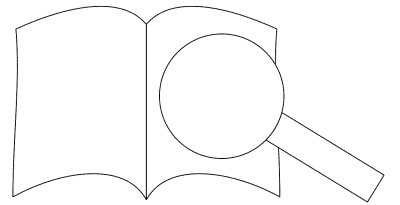
Musical score for the second system, featuring piano accompaniment with treble and bass staves.

Musical score for the third system, featuring piano accompaniment with treble and bass staves.

Musical score for the fourth system, featuring vocal lines with lyrics and piano accompaniment. The lyrics include: "In glo-ria De - - - tris. A - - -", "Glo - ri - - - a ex - cel - sis De - o. A - - -", "a De - - - in ex - cel - sis De - - -", and "men, - - - men, a - men, a - - -".

Musical score for the fifth system, featuring piano accompaniment with treble and bass staves.

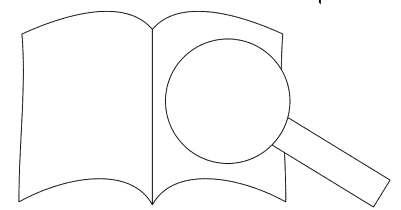
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The image shows a musical score for voice and piano. It consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The middle system features vocal lines with lyrics: "men, a - - -", "men, a - - -", "o. A-men, a - - -", and "men, a - - - men, a - - -". The bottom system shows piano accompaniment. A large watermark "PROBE" is overlaid diagonally across the page, along with the text "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag".

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

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Musical score for strings and woodwinds. The score consists of multiple staves. The woodwind section includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), and Saxophone (Sax.). The string section includes parts for Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Kontrabaß (Cb). The notation includes various rhythmic values, accidentals, and dynamic markings such as 'v' (piano) and 'a2' (second ending).

Vocal score with lyrics. The lyrics are:

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

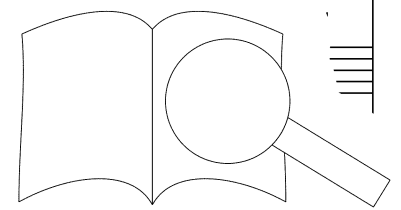
glo - ri - a in glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a,

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

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

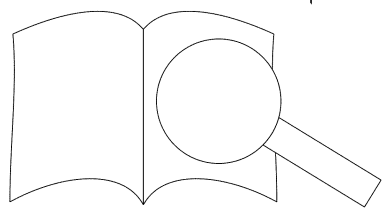
Musical score for strings and woodwinds, continuing from the previous system. It includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Saxophone (Sax.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Kontrabaß (Cb). The notation includes various rhythmic values, accidentals, and dynamic markings.

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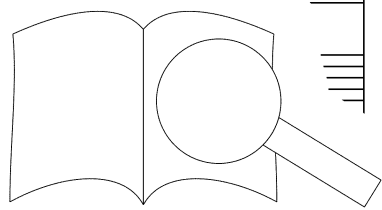
The image shows a page of musical notation for a Gloria. It includes a piano accompaniment with multiple staves and four vocal parts. The piano part features complex textures with chords, arpeggios, and triplets. The vocal parts are arranged in four staves, with lyrics written below them. The lyrics are: "glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a, _". The score is marked with various performance instructions such as accents, slurs, and dynamic markings like 'a 2' and '7'. The page number '449' is in the top left corner.

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

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dim.

dim.

dim.

I

dim.

I

mf dim.

o, glo - ri - a, A - men,

mf dim.

o, glo - ri - a. A - men,

mf

o, glo - ri - a. A - men,

p

o, glo - ri - a. A - men,

dim.

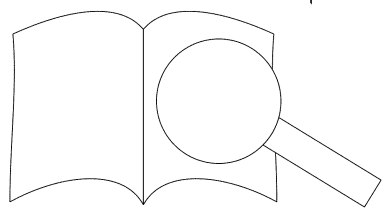
dim.

dim.

dim.

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p cresc.

p cresc.

tr

p

cresc.

a - men,

a - men,

a - r

a - - - - - men, a - -

p cresc.

p cresc.

p cresc.

p cresc.

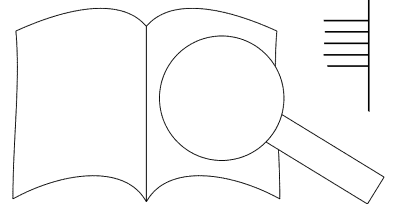
p

p cresc.

p cresc.

p

p cresc.



Musical score system 1, measures 1-4. It features a vocal line with lyrics 'a - - - - - mer' and a piano accompaniment. Dynamics include *p cresc.* and *a 2*. A first ending bracket labeled 'I' spans measures 1-2.

Musical score system 2, measures 5-8. It features a vocal line with lyrics 'men, a - - - - -' and a piano accompaniment. Dynamics include *cresc.* and *a 2*. A triplet of eighth notes is marked with a '3'.

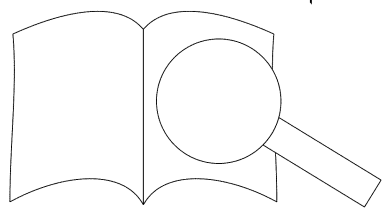
Musical score system 3, measures 9-10. It features a piano accompaniment with a wavy line indicating a tremolo effect.

Musical score system 4, measures 11-14. It features a vocal line with lyrics 'men, a - - - - -' and a piano accompaniment. Dynamics include *p cresc.* and *cresc.*.

Musical score system 5, measures 15-18. It features a piano accompaniment with a wavy line indicating a tremolo effect. Dynamics include *cresc.*.

Musical score system 6, measures 19-22. It features a piano accompaniment with a wavy line indicating a tremolo effect. Dynamics include *cresc.*.

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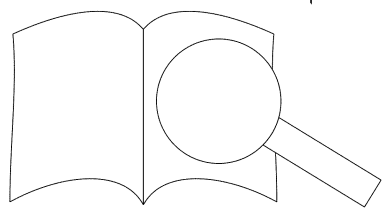
480

Più mosso

The musical score consists of several systems of staves. The first system includes piano accompaniment and vocal lines. Dynamics include *mf* and *f*. Performance markings include *Più mosso*, *a 2*, and triplets. The second system continues the piano accompaniment. The third system shows vocal lines with lyrics: *a*, *men.*, *men.*, *men.*, *men.*, *Cum*, and *Più mosso*. The score is overlaid with a large, diagonal watermark that reads "PROBE PAPER" and "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag".

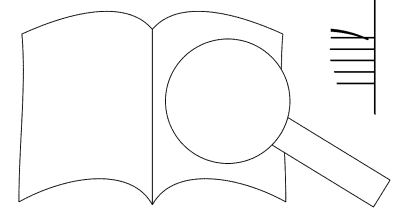
San - - - to
 in glo - ri - a De - - - i Pa -
 an - - - cto Spi - ri - tu, in glo - ria De -
 Cum San - - - cto

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Cum San Spi
 Spi-ri-tu, in glo
 i Pa

ri-a De
 tris. A - - - men,
 .is. A - - - men, a - - - men,
 - - - men, in glo - ria, in glo -



First system of musical notation, featuring vocal lines and piano accompaniment.

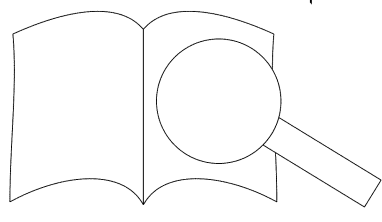
Second system of musical notation, featuring vocal lines and piano accompaniment.

Third system of musical notation, featuring piano accompaniment.

Fourth system of musical notation, featuring vocal lines and piano accompaniment with lyrics:
ria, - - i Pa - - men, a - - men,
a - - men,
a - - men,
ria De - - i Pa - - tris.

Fifth system of musical notation, featuring vocal lines and piano accompaniment.

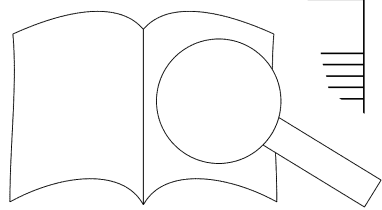
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rall.

a - - - - - nen. - - - - - ria in ex-cel-sis De - o.
 glo - ria, glo - - - - - ria. A -
 glo - ria, glo - ria, glo - - - - - ria.
 A - - - - - nen, a - - - - - men, a - - - - - men, rall.

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Largo
Pesanti

508

A - - - - -

a - - - - -

men, a - - - - - men,

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

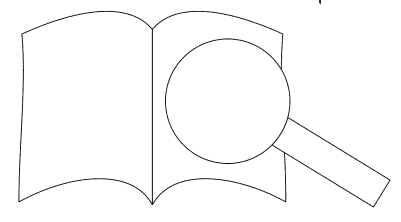
men, a - - - - - men, a - - - - - men,

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

Largo
Pesanti

triumphant

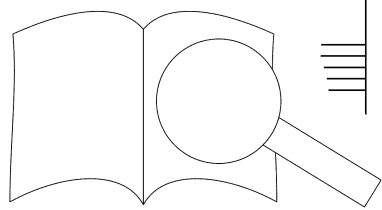
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Presto

The musical score consists of piano accompaniment and vocal parts. The piano part includes a grand staff with treble and bass clefs, featuring complex rhythmic patterns and arpeggiated figures. The vocal parts are arranged in four staves, with lyrics in German: "a - - - - -", "a - - - - -", "a - men,", and "a - - - - -". The tempo is marked "Presto".

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a 2

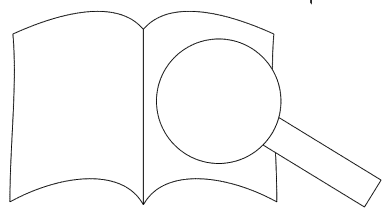
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men.

men.

men.

men.



The image shows a musical score for a string quartet, specifically measures 525 through 532. The score is organized into two systems, each containing two staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'a 2'. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

Credo

Andante *

Ottavino

Flauto I, II

Oboe I, II

Clarinetto I, II
in Si \flat

Fagotto I, II

Corno I, II
in Mi \flat

Tromba I, II
in Mi \flat

Trombone I, II

Trombone III
Oficleide

Timpani
in Do-Sol

Soprano

Contralto

Tenore

Basso

Violin¹

Violoncello

Contrabbasso

The musical score is arranged in a standard orchestral format. The vocal parts (Soprano, Contralto, Tenore, Basso) are written in treble clef with lyrics in Italian. The instrumental parts include woodwinds (Ottavino, Flauto, Oboe, Clarinetto, Fagotto), brass (Corno, Tromba, Trombone), and strings (Violin, Violoncello, Contrabbasso). The score includes various musical notations such as dynamics (f, p, ff), articulation (accents, marc.), and performance instructions (a 2, 3). A large watermark 'PROBE' is overlaid diagonally across the score.

* Vedi il Commento critico / Siehe den Kritischen Bericht / See the Critical Report

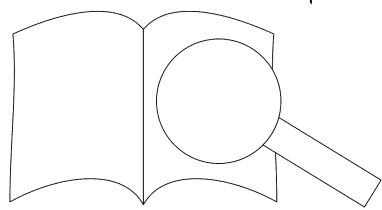
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9

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

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vi - si - bi - lium - m et in - vi - si - bi - li - um. Et in

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

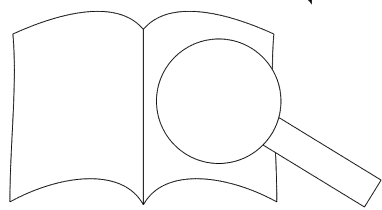
vi - et in - vi - si - bi - li - um.

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

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u - num Do - mi - num Je - sum, u - ni - ge - ni - tum. Et ex
 De - i u - ni - ge - ni - tum. Et ex
 - - um De - i. Et ex
 Et ex

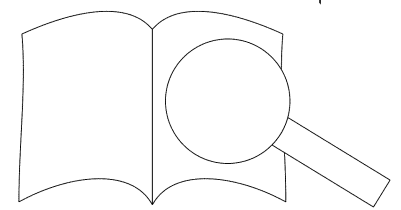
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Pa - tre r - tur te o - mnia sae - cu - la,
 Pa - tre an - te o - mnia sae - cu - la,
 Pa - an - te o - mnia sae - cu - la,
 P - tum an - te o - mnia sae - cu - la,

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De - um de - men de lu - mi-ne,
 De - lu - men de lu - mi-ne,
 De o, lu - men de lu - mi-ne,
 en.

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

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Musical score for the first system, featuring piano accompaniment with triplets and a dynamic marking of 'p'.

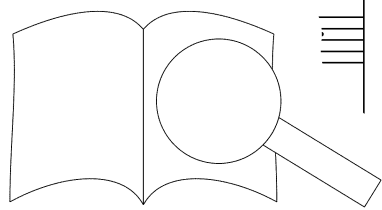
Musical score for the second system, consisting of empty staves.

ni - tum, non fa - per quem o - mnia fa - cta
 sub - stan - tia - lem Pa -
 lem Pa - tri: omnia fa - cta

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

Musical score for the fourth system, featuring piano accompaniment with triplets.

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First system of musical notation. It includes a piano accompaniment with a treble and bass clef, and a vocal line. The piano part features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. The vocal line has a few notes with rests. Dynamics include *p cresc.*

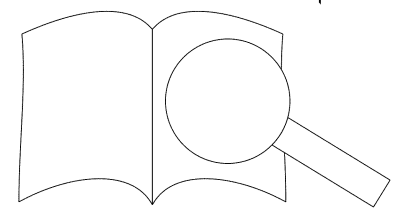
Second system of musical notation. The piano part continues with the same rhythmic pattern. The vocal line has a few notes with rests. Dynamics include *p* and *p cresc.*

Third system of musical notation, primarily piano accompaniment with rests in the vocal line.

Fourth system of musical notation with lyrics. The vocal line includes the following text:
 sunt. Qui mi - nes, et pro - pter no - stram sa -
 tri. Et pro - pter
 sunt. Et pro - pter no - stram,
 Qui mi - nes, et pro - pter no - stram sa -

Fifth system of musical notation. The piano part continues with the same rhythmic pattern. The vocal line has a few notes with rests. Dynamics include *cresc.* and *pizz.*

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lu - - - tem
no - - - stram
no - - -
lu

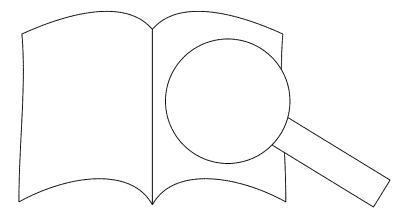
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lu - - - dit de
ta - - - scen - - - dit de
m de - - - scen - - - dit de
1 - - - dit de coe - - - lis, de

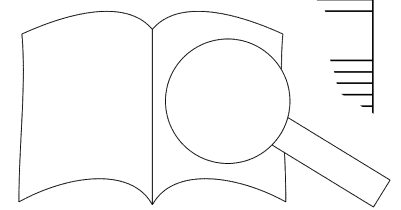
arco
arco
arco
arco
arco
arco

allarg. molto

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Tenore solo



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San - cto

ri - tu San - cto ex ne:

ri - tu San - cto gi - ne, ex Ma - ri - a

ri - tu Vir - gi - ne,

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

p

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

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

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

Fourth system of musical notation, including the vocal line with the lyrics: "ex Ma-ri - a Vir - ctus, fa - ctus est, et ho-mo fa-ctus,"

Fifth system of musical notation, including the vocal line with the lyrics: "Et ho - ctus est, et ho - mo fa - ctus est, et

Sixth system of musical notation, including the vocal line with the lyrics: "Vir-gi - ne: Et ho - fa - ctus est, et ho - mo

Seventh system of musical notation, including the vocal line with the lyrics: "ex Ma-ri - Et ho - mo fa - ctus est, et ho - mo

Eighth system of musical notation, including the vocal line with the lyrics: "hc - et ho - mo fa - ctus est, et ho - mo

Ninth system of musical notation, including the vocal line.

Tenth system of musical notation, including the vocal line.

Eleventh system of musical notation, including the vocal line and piano accompaniment with a *pizz.* marking. A graphic of an open book is visible on the right side of the system.

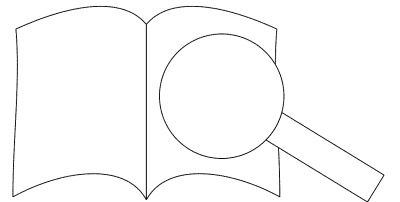
rall. a tempo

First system of musical notation, featuring a vocal line and piano accompaniment. The key signature has two sharps (F# and C#). The tempo markings 'rall.' and 'a tempo' are present.

Second system of musical notation, continuing the vocal line and piano accompaniment. It includes a piano dynamic marking 'p'.

Third system of musical notation, including lyrics for the vocal line. The lyrics are: "fa-ctus, et ho - mo fa-ctus est, et in-car - ho - mo fa - ctus est, fa-ctus est, et in-car - fa - ctus est, et in-car - fa - ctus est, et in-car -". The tempo markings 'a tempo' and 'rall.' are present.

Fourth system of musical notation, including lyrics for the vocal line. The lyrics are: "no - mo fa - ctus est, et in-car -". The tempo markings 'rall.' and 'a tempo' are present. The system concludes with a 'pizz.' (pizzicato) marking.

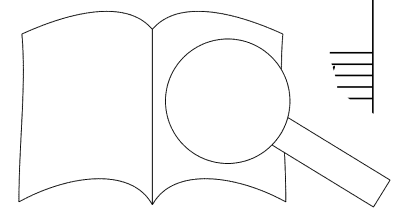


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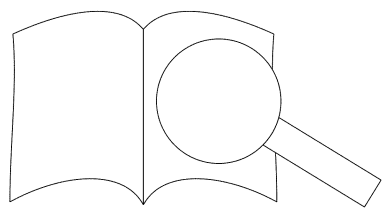
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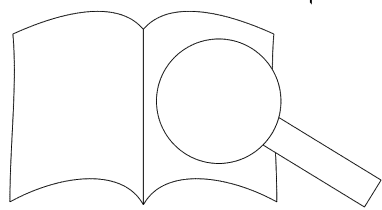
I
 ex Ma-ri - a Vir gi - ni - ra - ctus est.
 ex Ma - ri - a - mo fa - ctus est.
 ex Ma - ri - ne: Et ho - mo fa - ctus est.
 ex Ma - ri - ne: Et ho - mo fa - ctus est.
 arco
 arco
 arco
 ff

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

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p cresc.

First system of musical notation. It features a vocal line with lyrics and piano accompaniment. The piano part includes a bass line and a treble line. Dynamics include *p* (piano) and *f* (forte). There are first endings marked with '1'.

Second system of musical notation. It continues the vocal and piano parts from the first system. The piano accompaniment features a prominent bass line.

Third system of musical notation, showing the continuation of the vocal and piano parts.

Fourth system of musical notation. The vocal line includes the lyrics: "fi - as et - iam pro no - bis, pro no - bis: sub Pon - tio Pi - la - to,". The piano accompaniment continues with a bass line.

Fifth system of musical notation. It features a vocal line and piano accompaniment. The piano part includes a bass line and a treble line. Dynamics include *f* (forte). There is a large graphic of an open book on the right side of the system.

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Musical score for the first system, including vocal line and piano accompaniment. The piano part features a prominent bass line with triplets and a treble part with chords and melodic lines. Dynamics include *pp* and *p*. A first ending bracket is present in the vocal line.

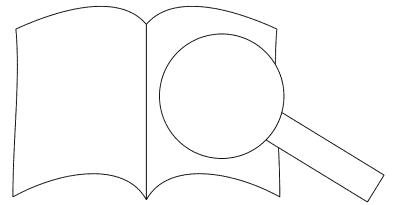
Musical score for the second system, including vocal line and piano accompaniment. The piano part continues with similar textures. Dynamics include *p*.

Musical score for the third system, including vocal line and piano accompaniment. The piano part features a more active bass line with triplets. Dynamics include *pp*.

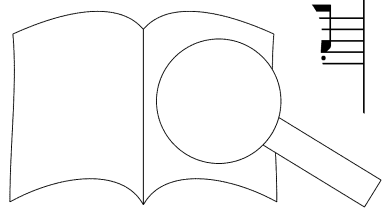
cru - bis, et - iam pro no - bis.

Musical score for the fourth system, including vocal line and piano accompaniment. The piano part features a dense texture with many sixteenth notes. Dynamics include *pp*. A first ending bracket is present in the vocal line.

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sotto voce
 Cru - - bis: pas - sus, pas - sus et se-pul-tus est, *cresc. e string.*
 cru - ci-fi - xus,



rall.

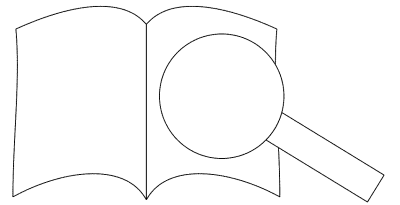
cru - fi - xus et - i - am pro no - bis: pas-sus,

rall.

rall.

f

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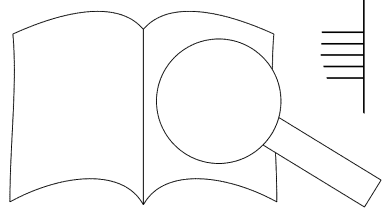
stentate

Musical score for measures 112-115. The score is written for piano and bass. It features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *ff* (fortissimo) and *stentate* (staccato). The piano part has a more active line with many notes, while the bass part has a more rhythmic, accompanimental role.

Musical score for measures 116-117. The piano part continues with complex rhythmic patterns. The bass part has lyrics: "pas-sus, pas - sus et sepul - tus, et sepul -". Dynamic markings include *pp* (pianissimo) and *p* (piano).

Musical score for measures 118-121. The piano part continues with complex rhythmic patterns. The bass part has lyrics: "pas-sus, pas - sus et sepul - tus, et sepul -". Dynamic markings include *ff* (fortissimo), *fp* (fortissimo piano), and *p dim.* (piano diminuendo). The piano part has a more active line with many notes, while the bass part has a more rhythmic, accompanimental role.

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Allegro

Allegro

tus, se

Allegro

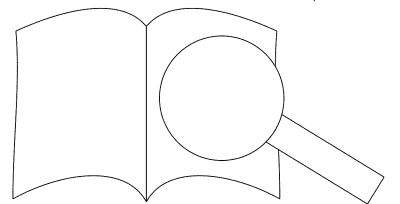
pp poco cresc.

pp

pp

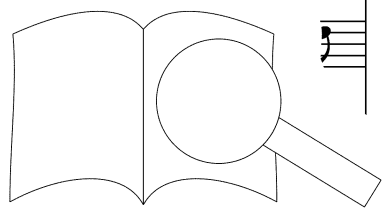
pp

pp poco cresc.



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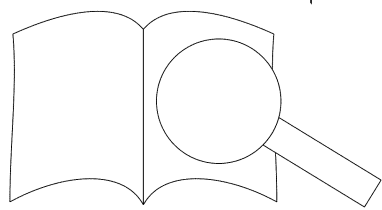


Et re - sur -

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

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

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Et re - sur - re - xit ter - tia di - e -

re - xit, et re - xit ter - ti - a di - e, se - cun - dum Scri - ptu - ras.

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

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

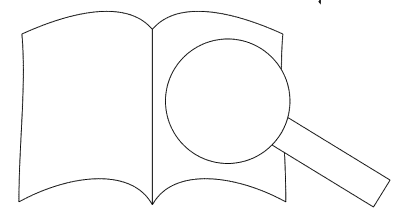
First system of musical notation, including piano accompaniment with treble and bass staves.

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

Third system of musical notation, including piano accompaniment and vocal lines with lyrics:
 Et a - scen - lum.
 scen - se - det ad dex - te - ram Pa - tris.
 - lum, se - det ad dex - te - ram Pa - tris.

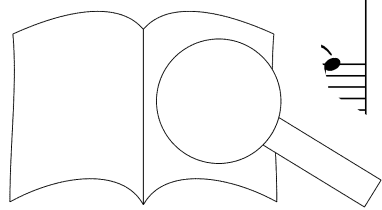
Fourth system of musical notation, including piano accompaniment and vocal lines.

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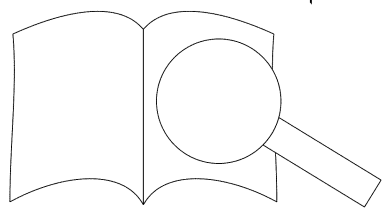
Et i - te - rum ven - ri - a, ju - di - ca - re
 Et i - te - rum cum glo - ri - a, ju - di - ca - re
 Et i - rus est cum glo - ri - a, ju - di - ca - re

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Musical score for the first system, including vocal line and piano accompaniment. The vocal line features a melodic phrase with slurs and accents. The piano accompaniment includes a bass line with a long note and a treble line with chords.

Musical score for the second system, including vocal line and piano accompaniment. The vocal line continues the melodic phrase. The piano accompaniment consists of chords in both staves.

Vocal line with lyrics for the third system:

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

Musical score for the fourth system, including vocal line and piano accompaniment. The vocal line continues with slurs and accents. The piano accompaniment includes a bass line and a treble line with chords. A magnifying glass icon is present in the bottom right corner of the system.

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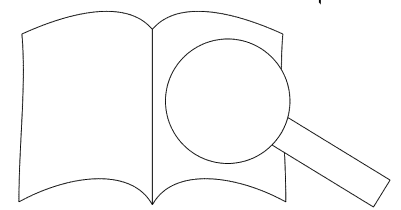
rall.

Musical score for piano and strings, measures 148-151. The piano part features a melodic line with 'cresc.' and 'a 2' markings. The strings play a rhythmic accompaniment with triplets and 'pesanti' markings.

Vocal score for four voices, measures 148-151. The lyrics are: "e - rit - nis.", "non, non e - rit - nis.", "non, non fi - nis.", "non, rit fi - nis."

Musical score for piano and strings, measures 152-155. The piano part features a melodic line with 'div.' and 'rall.' markings. The strings play a rhythmic accompaniment with triplets and 'cresc.' markings.

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Tempo I

152

Musical score for instruments, including strings and woodwinds. The score features complex rhythmic patterns with many triplets. Dynamic markings include piano (p) and fortissimo (ff). There are also markings for accents and articulation.

Et in Spi - ri - tum Sa - ctum, Do - mi - num,
 Et in Spi - ri - t San - ctum, Do - mi - num,
 Et in Sp: San - ctum, Do - mi - num,
 Et Te um, San - ctum, Do - mi - num,

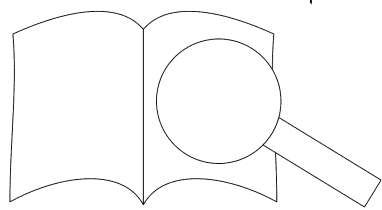
Vocal score with lyrics for the Credo section. The lyrics are: "Et in Spi - ri - tum Sa - ctum, Do - mi - num, Et in Spi - ri - t San - ctum, Do - mi - num, Et in Sp: San - ctum, Do - mi - num, Et Te um, San - ctum, Do - mi - num,".

Musical score for instruments, continuing from the previous page. It includes strings and woodwinds with various rhythmic patterns and dynamic markings like piano (p) and fortissimo (ff).

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

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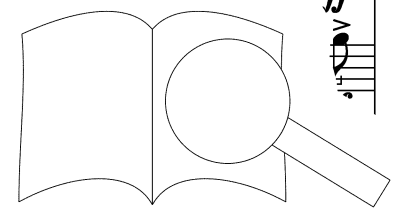
Qui cum Pa - tre et mul ad - o - ra - tur,

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

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

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

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

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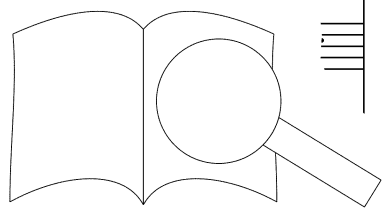
Musical score for page 168, measures 1-4. The vocal line contains a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the bass line. Dynamics include 'p' and 'f'.

Musical score for page 168, measures 5-8. This section contains empty staves for vocal and piano parts.

con - glo - ri - - fi - ca - per Pro - phe - - -
 lo - cu - tus est per Pro - phe - - -
 - - fi - ca - tur: per Pro - phe - -
 per Pro - phe - -

Musical score for page 168, measures 13-16. The vocal line contains a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the bass line. Dynamics include 'p' and 'f'.

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Musical score for the first system, measures 1-6. It features a grand staff with piano accompaniment and vocal lines. The piano part has a simple harmonic accompaniment. The vocal lines have long notes with ties across measures.

Musical score for the second system, measures 7-12. Similar to the first system, it shows piano accompaniment and vocal lines with long notes and ties.

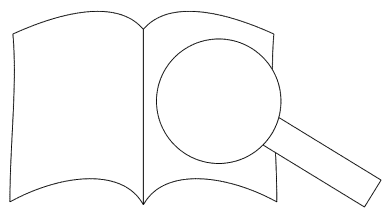
Musical score for the third system, measures 13-18. This system shows only the piano accompaniment part.

Musical score for the fourth system, measures 19-24. This system includes vocal lines with the word "tas." written below the notes.

Musical score for the fifth system, measures 25-30. This system shows piano accompaniment with a melodic line in the right hand and a bass line in the left hand.

Musical score for the sixth system, measures 31-36. This system continues the piano accompaniment with melodic lines in both hands.

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Larghetto, in 4

178

Piano accompaniment for measures 184-187. The score consists of a grand staff with four staves. Dynamics include piano (*p*), piano second ending (*p a2*), and piano with trills (*p trv*). The music is in a minor key with a 4/4 time signature.

Vocal parts with lyrics for measures 184-187. The lyrics are:
 cle - si - am. u - num ba - ptis - - - ma
 cle - si or u - num ba - ptis - - - ma
 cle - fi - te - or u - num ba - ptis - - - ma
 Con - fi - te - or u - num ba - ptis - - - ma

Piano accompaniment for measures 188-191. The score continues with piano accompaniment for the vocal parts. Dynamics include piano (*p*). The music concludes with a final chord.

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

in re-mis-si - o-nem.

in re-mi - ca - to - rum.

4ª corda

fp *p* *f*

gemindert *Original evtl. gemindert*

PROBE

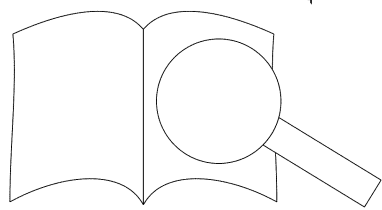
System 1: Five staves of music. The top three staves are treble clef, and the bottom two are bass clef. The music consists of whole notes and rests.

System 2: Five staves of music. The top three staves are treble clef, and the bottom two are bass clef. The music consists of whole notes and rests.

System 3: Five staves of music. The top three staves are treble clef, and the bottom two are bass clef. The music consists of whole notes and rests.

System 4: Five staves of music. The top three staves are treble clef, and the bottom two are bass clef. This system contains more complex notation including slurs, accents, and dynamic markings. The bass clef staves include a *3^a corda* marking. Dynamic markings include *fp*, *p*, and *f*. There are also hairpins and accents throughout the system.

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Et ex-spe-ctatio-nem mor-tu-o-

Et e-re-sur-re-ctio-nem mor-tu-o-

re-sur-re-ctio-nem mor-tu-o-

re-sur-re-ctio-nem mor-tu-o-

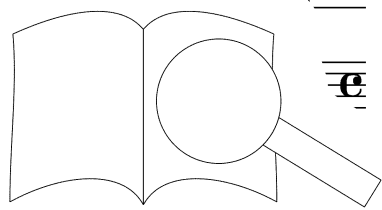
triumm

pp

pp

pp

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208 Allegro

musical score system 1, measures 1-5. It features a grand staff with treble and bass clefs. The first two staves are empty. The third staff has a treble clef and contains a quarter note G4 with the instruction "muta in Do" below it. The fourth staff has a bass clef and contains a quarter note G2. The time signature is common time (C).

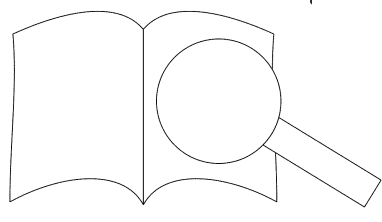
musical score system 2, measures 6-10. It features a grand staff. The first staff has a treble clef and contains a quarter note G4 with the instruction "a 2" above it. The second staff is empty. The third staff has a treble clef and contains a quarter note G4. The fourth staff has a bass clef and contains a quarter note G2. The time signature is common time (C).

musical score system 3, measures 11-15. It features a grand staff. The first staff is empty. The second staff has a treble clef and contains a quarter note G4. The third staff is empty. The fourth staff has a bass clef and contains a quarter note G2. The time signature is common time (C).

musical score system 4, measures 16-20. It features a grand staff. The first staff has a treble clef and contains a quarter note G4 with the instruction "rum." below it. The second staff has a treble clef and contains a quarter note G4 with the instruction "rum." below it. The third staff has a treble clef and contains a quarter note G4 with the instruction "rum." below it. The fourth staff has a bass clef and contains a quarter note G2 with the instruction "rum." below it. The time signature is common time (C).

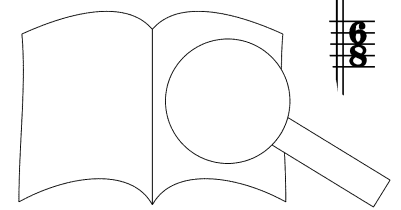
musical score system 5, measures 21-25. It features a grand staff. The first staff has a treble clef and contains a quarter note G4 with the instruction "Allegro" below it. The second staff has a treble clef and contains a quarter note G4. The third staff has a treble clef and contains a quarter note G4. The fourth staff has a bass clef and contains a quarter note G2. The time signature is common time (C).

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Musical score for page 213, consisting of multiple systems of staves. The notation includes treble and bass clefs, notes, rests, and dynamic markings such as *p* (piano) and *dim.* (diminuendo). The score is partially obscured by a large diagonal watermark.

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217 Andantino

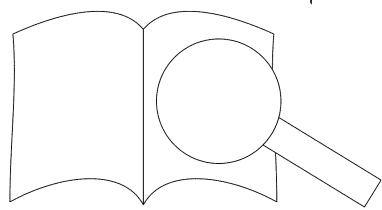
pp

muta in Sol

muta in Sol

p Et vi tam tam ven - tu - - ri
p vi - tam ven - tu - - ri

Andantin



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

mf
 Et
mf
 Et

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The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a series of chords and moving lines in both hands.

The second system of the musical score is primarily piano accompaniment, with the vocal line consisting of whole rests. The piano part continues with complex harmonic textures.

The third system of the musical score includes vocal lines with lyrics. The lyrics are: "li, li, vi - tam, ven - tu - - ri sae - cu - li, et vi - tam ven - tu - - ri sae - cu - li, et". The vocal lines are written in a soprano and alto register.

The fourth system of the musical score features piano accompaniment. The left hand has a dynamic marking of *mf*. A magnifying glass icon is positioned over the bottom right corner of the system.

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mf
in Sol

ff

a 2

ff

ff

ff

ff

et vi - tam, et

et vi - tam, et

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

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

ff

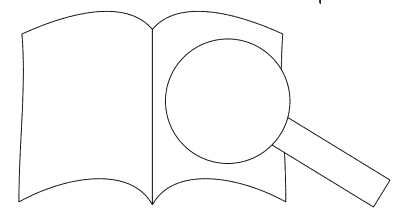
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vi - tam ven - tu
 vi - tam
 vi - tam
 vi -

ri

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

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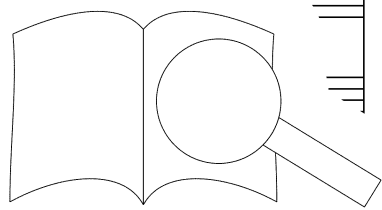
vi - - tam, ven - tu - ri sae - cu - li. A - -

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

vi - - tam ven - tu - ri sae - -

- tam ven - tu - - ri, ven - tu - ri

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241

allarg. molto

a tempo

men, a - - - men, a - - -
men, a - - - men, a - - -
cu - - - men, a - - - men, a - - -
sae - - - c - - - men, a - - - men, a - - - a tempo

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The image shows a page of a musical score, likely for a symphony or orchestra. It consists of several systems of staves. The top system has five staves, with the first four grouped by a brace. The second system has four staves, with the first three grouped by a brace. The third system has four staves, with the first three grouped by a brace. The fourth system has four staves, with the first three grouped by a brace. The fifth system has four staves, with the first three grouped by a brace. The sixth system has four staves, with the first three grouped by a brace. The seventh system has four staves, with the first three grouped by a brace. The eighth system has four staves, with the first three grouped by a brace. The score includes various musical notations such as notes, rests, dynamics (pp, p, ff), articulation (accents), and performance instructions like 'a 2' and 'men.'. There is also a large watermark 'PROBE PAPPEUR' and a logo for 'Carus-Verlag'.

Sanctus e Benedictus

Andante

Ottavino

Flauto I, II

Oboe I, II

Clarinetto I, II
in Si \flat

Fagotto I, II

Corno I, II
in Fa

Tromba I, II
in Fa

Trombone I, II

Trombone III
Oficleide

Timpani
in Re - Sol

Baritono solo

Soprano

Contralto

Tenore

Basso

Vi

Violo.

Contrabbasso

The musical score is arranged in a standard orchestral format. The woodwind section (Ottavino, Flauto I/II, Oboe I/II, Clarinetto I/II in Si \flat , Fagotto I/II) and brass section (Corno I/II in Fa, Tromba I/II in Fa, Trombone I/II, Trombone III Oficleide) are in the upper staves. The percussion section (Timpani in Re - Sol) is below the brass. The vocal soloists (Baritono solo, Soprano, Contralto, Tenore, Basso) are in the lower staves. The string section (Vi, Violo., Contrabbasso) is at the bottom. The score is in 4/4 time and the key signature has one sharp (F#). The tempo is marked 'Andante'. The vocal parts have lyrics: 'San - ctus, - ctus, - ctus, - ctus, - ctus'. Dynamics include *p*, *mf*, and *f*. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the score.

First system of musical notation. It features a vocal line with a melodic phrase starting on a whole note 'm' followed by eighth notes. The piano accompaniment includes a bass line with a forte 'f' dynamic and a treble line with chords and moving lines.

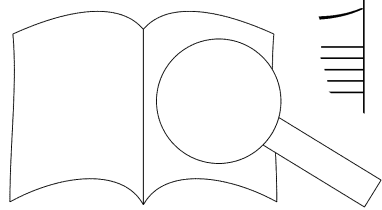
Second system of musical notation, primarily piano accompaniment. It shows a bass line with a steady rhythmic pattern and a treble line with chords and melodic fragments.

Third system of musical notation, primarily piano accompaniment. It continues the bass line and treble line from the previous system.

Fourth system of musical notation, including vocal lines with lyrics. The lyrics are: "Do - - - m' - - - us Sa - - ba - -", "Do - - - nus De - - - us Sa - -", "Do - - - as De - - - us Sa - - - ba -", and "De - - - us Sa - - - ba -".

Fifth system of musical notation, including vocal lines and piano accompaniment. It features a vocal line with a melodic phrase and piano accompaniment with a bass line and treble line.

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11

er - ra, ple - ni sunt glo-ria

ce-li et ter - ra, ple - ni sunt glo-ria

ni sunt coe-li et ter - ra, ple - ni sunt glo-ria

ple - ni sunt coe-li et ter - ra, ple - ni sunt glo-ria

oth.

ba - oth.

oth.

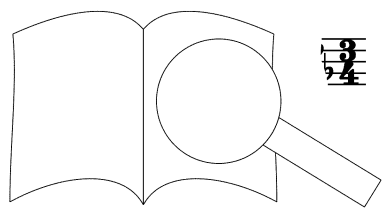
tu - a. Ho - san-na ho - sis, ho - san - - - - -

tu - a. Ho - san - - - - - ex - cel - sis, ho - san - - - - -

tu - a. Ho - san - na in ex - cel - sis, ho - san - - - - -

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

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Andantino

Baritono solo

p

Be - ne - di - ct

in no - mi - ne Do - -

na.

na.

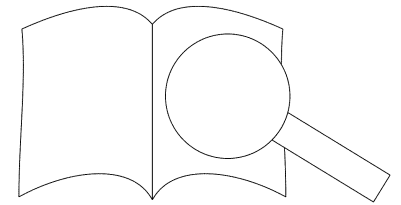
na.

na.

A

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System 1: Five staves (two treble clefs, two bass clefs) containing rests.

System 2: Five staves with musical notation. The top staff has a melodic line with a slur. The bottom staff has a bass line.

System 3: Five staves with lyrics and musical notation. The lyrics are: "mi - ni, be e - nit in no - mi-ne". The word "con slancio" is written above the final notes.

System 4: Five staves (two treble clefs, two bass clefs) containing rests.

System 5: Five staves with musical notation. The bottom staff features a magnifying glass icon over a specific measure.

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Musical score system 1, measures 1-6. It features a vocal line with notes and rests, and piano accompaniment in the right and left hands. The key signature has two flats. Dynamics include a piano (*p*) marking. Fingerings are indicated with 'I' and an asterisk '*'.

Musical score system 2, measures 7-12. The vocal line continues with a long note and rests. The piano accompaniment consists of chords and rhythmic patterns.

Musical score system 3, measures 13-18. The vocal line has a melodic phrase. The piano accompaniment provides harmonic support.

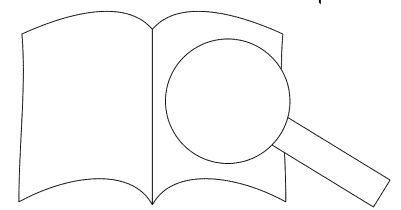
Do - - - - mi - m.

Musical score system 4, measures 19-24. The vocal line has rests. The piano accompaniment continues with chords and rhythmic patterns.

Musical score system 5, measures 25-30. The vocal line has a melodic phrase with accents and slurs. The piano accompaniment features chords and rhythmic patterns.

Musical score system 6, measures 31-36. The vocal line has rests. The piano accompaniment continues with chords and rhythmic patterns.

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* Vedi il Commento critico / Siehe den Kritischen Bericht / See the Critical Report

Musical score system 1, measures 40-44. It features a vocal line with a melodic phrase starting in measure 42, and piano accompaniment. Dynamics include *p* and *pp*. There are first ending brackets above the vocal line in measures 42 and 43.

Musical score system 2, measures 45-49. The vocal line has a long note in measure 45 marked with ** I*. The piano accompaniment includes a section marked *a 2* and *cresc.* in measure 48.

Musical score system 3, measures 50-54. The vocal line continues with a melodic line. The piano accompaniment provides harmonic support. The lyrics "be - ne -" are visible at the end of the system.

Musical score system 4, measures 55-59. This system shows the vocal line and piano accompaniment continuing the piece. The lyrics "be - ne -" are repeated at the end of the system.

Musical score system 5, measures 60-64. The vocal line features a more active melodic line. The piano accompaniment includes a section with a magnifying glass icon in measure 63.

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PROBENFÜR

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musical notation for the first system, including piano (*p*) and forte (*ff*) dynamics.

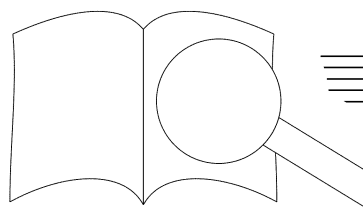
musical notation for the second system, including piano (*p*) and forte (*ff*) dynamics.

no - mi-ne Do -

musical notation for the third system, including piano (*p*) and forte (*ff*) dynamics.

Ho - san - na, ho - san - na, ho -
 Ho - san - na, ho - san - na, ho -
 Ho - san - na, ho - san - na, ho -
 Ho - san - na, ho - san - na, ho -

musical notation for the fourth system, including piano (*p*) and forte (*ff*) dynamics.



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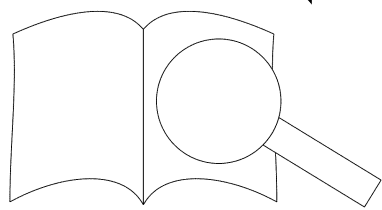
san - na in ex - cel - sis, ho - san -
 san - na in ex - cel - sis
 san - na in ex - cel - sis
 san - r

na.
 na.
 na.

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

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Agnus Dei

Andantino

Flauto I, II

Oboe

Clarinetto I, II
in Do

Fagotto I, II

Corno I, II
in Fa

Tenore solo

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

Basso solo

Soprano

Contralto

Tenore

Basso

Violini

Contrabbasso

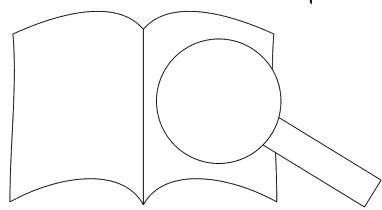
First system of musical notation, consisting of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The notation includes rests and dynamic markings such as *p* (piano).

Second system of musical notation, including vocal lines with lyrics and piano accompaniment. The lyrics are: *mi - se - re - re no - bis, mi - se - re - - - re*.

Third system of musical notation, featuring multiple vocal parts with lyrics and piano accompaniment. The lyrics are: *Mi - se - re - re*, *Mi - se - re - - -*, *Mi - se - re - - - re*, and *Mi - se - re - - - re*.

Fourth system of musical notation, showing piano accompaniment for the final section of the page. It includes two staves with detailed musical notation.

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stentando

tol - lis pec-ca-ta

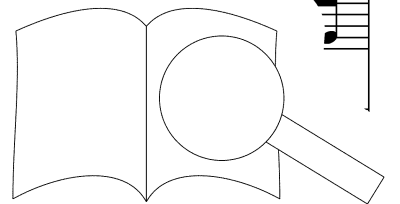
stentando

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

re no - -

no - - bis,

no - - re.



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

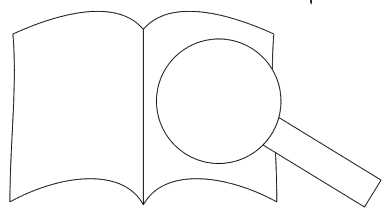
Musical notation for the second system, including vocal line and piano accompaniment.

mun - - di: - - mi - se-re-re no - - re. - -

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

Mi-se -
Mi-se -
Mi-se -
Mi-se -

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



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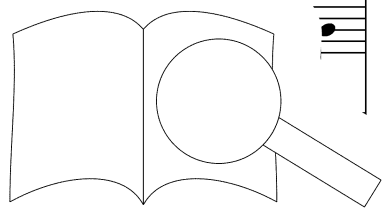
Musical notation for the first system, featuring a vocal line with a long melisma and piano accompaniment.

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

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

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

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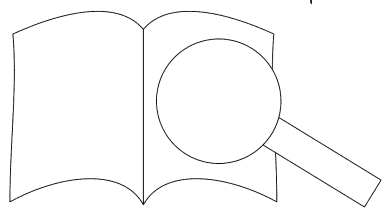
Four empty musical staves (two treble and two bass clefs) for piano accompaniment.

Vocal notation for two voices (Soprano and Bass) with lyrics. The lyrics are: "tol - lis pec-ca-ta mun - - - di: m - re bis, mi-se -" and "tol - lis pec-ca-ta mun - - - di: no - bis, mi-se -". The music includes a piano (*p*) dynamic marking and a sharp sign (#) on the final note of the first line.

Four empty musical staves (two treble and two bass clefs) for piano accompaniment.

Piano accompaniment notation for the second system, consisting of two treble and two bass clefs staves with musical notes and rests.

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The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The music begins with a rest on the vocal lines, followed by a melodic phrase starting on a G4 note.

The second system continues the musical score. The vocal lines have lyrics underneath them. The piano accompaniment provides harmonic support with chords and moving lines.

re - re no - - bis. ____

re - re no - - bis. ____

The third system of the score includes vocal lines with lyrics and piano accompaniment. The lyrics continue across the staves.

Mi. mi - se - re - re no - - -

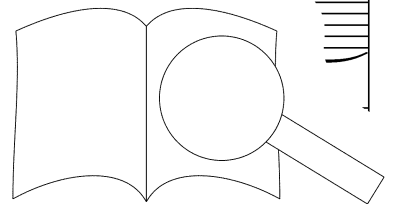
M: re no - bis, mi - se - re -

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

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

The fourth system of the score is primarily piano accompaniment, consisting of four staves. It features a rhythmic pattern of eighth notes and chords, providing a steady accompaniment for the vocal parts.

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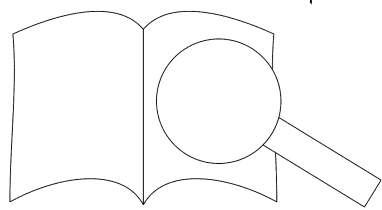


37

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

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

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43

cem. _ Do-na no-bis pa- - - na pa - -

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

49

pp

pp

pp

pp

pp

cem. —

cem. —

pp

Do-na pa - - -

pp

Do-na pa - - -

pp

Do-na pa - - -

pp

cem.

cem.

pp

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Appendice / Anhang / Appendix

138 *Andante sostenuto*

Ottavino

Flauto I, II

Oboe I, II

Clarinetto I, II
in Sib

Fagotto I, II

Corno I, II
in Mi \flat

Corno III
in Mi \flat

Corno IV
in Mi \flat

Tromba I, II
in Mi \flat

Trombone I, II

Trombone III
Tuba

Arpa

Timpani in
Mi \flat - La \flat

Tenore solo

VioI'

Contrabbasso

First system of musical notation. It includes a vocal line with a 'dolce' marking and piano accompaniment with 'pp' (pianissimo) markings.

Second system of musical notation. It includes a vocal line and piano accompaniment with 'pp' markings.

Third system of musical notation, primarily piano accompaniment.

Fourth system of musical notation. It includes a vocal line with lyrics and piano accompaniment with 'p' (piano) markings.

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

Fifth system of musical notation, piano accompaniment with 'pizz.' (pizzicato) and 'pp' markings.

Sixth system of musical notation, piano accompaniment with 'pizz.' and 'pp' markings.

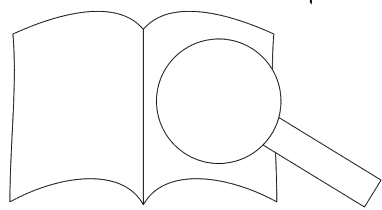
Seventh system of musical notation, piano accompaniment with 'pizz.' and 'pp' markings.

Eighth system of musical notation, piano accompaniment with 'pizz.' and 'pp' markings.

Ninth system of musical notation, piano accompaniment with 'pizz.' and 'pp' markings.

Tenth system of musical notation, piano accompaniment with 'pp' markings.

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musical score with vocal line and string accompaniment

pro - pter ma - gnam glo - riam

mib

affrettando

arco

arco

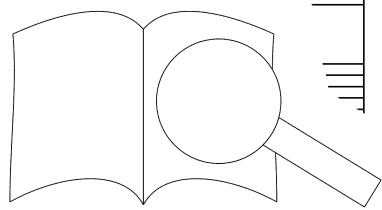
arco

arco

arco

arco

arco



dim. dim. dim. dim. dim.

I molto espressivo

p

mf

pp

am.

pp

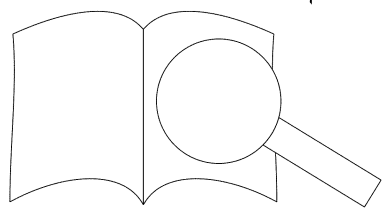
pp

pp

pp

pp

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Musical score system 1, measures 148-151. It features a vocal line with a melodic phrase and a piano accompaniment. The piano part includes a dynamic marking of *ppp* and a fermata over a chord.

Musical score system 2, measures 152-155. It continues the vocal and piano parts from the previous system.

Musical score system 3, measures 156-159. It continues the vocal and piano parts.

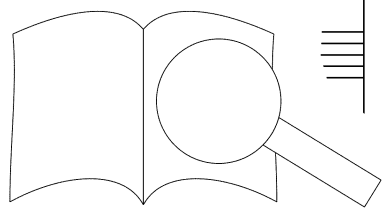
Musical score system 4, measures 160-163. The vocal line has lyrics: a - - tias a - - - gi - - mus. The piano accompaniment features a melodic line with a fermata.

Musical score system 5, measures 164-167. The piano part features a complex rhythmic pattern of sixteenth notes.

Musical score system 6, measures 168-171. The piano part includes a dynamic marking of *pp* and a melodic phrase with a fermata. The word *essivo* is written above the staff.

Musical score system 7, measures 172-175. It concludes the piano part with a dynamic marking of *pp*.

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The musical score on page 149 consists of several systems of staves. The top system includes a vocal line with a long note and the instruction "dolce". The piano accompaniment features a prominent sixteenth-note pattern in the lower register. The score is overlaid with a large, semi-transparent watermark that reads "PROBE PART FÜR" and a smaller watermark that reads "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag".

ti

tias

a

gi

p

pizz.

pizz.

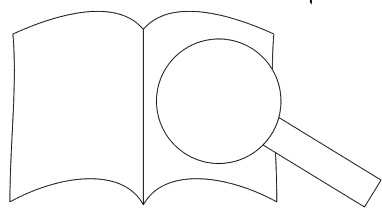
gra - ti - as,

The image shows a musical score for piano and voice. It consists of several systems of staves. The piano part is written in treble and bass clefs, and the voice part is in a single treble clef. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano). The lyrics 'gra - ti - as,' are written below the voice staff. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page. In the bottom right corner, there is a small icon of an open book with a magnifying glass over it.

I

p

gra - ti - as,



pp

I

mf

a 2

mf

mf

mf

arco cantando

arco cantando

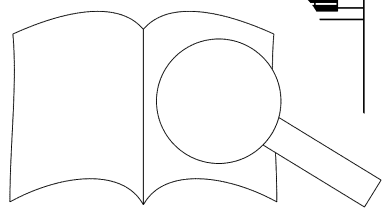
mf

mf

gi-mus ti - bi,

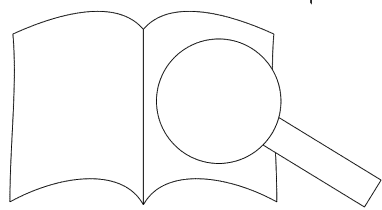
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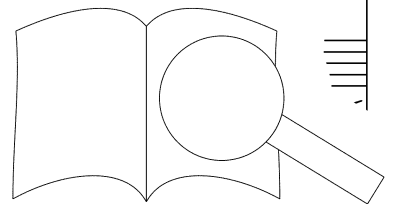
Musical score for page 155, featuring multiple staves with musical notation, dynamics (f, ff), and a vocal line with lyrics "ti - bi, gra - tias a - - gi - mus, gra - tias, gra - -". The score includes various musical notations such as slurs, accents, and dynamic markings. A large watermark "PROBE PART FÜR" is overlaid diagonally across the page.

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musical score for page 158, featuring piano and vocal staves. The piano part includes multiple staves with dynamics such as *meno f*, *p*, and *a 2*. The vocal part includes lyrics: *ti - gi-mus ti - bi, a - gi-mus ti - bi,*. The score is overlaid with a large watermark reading "PROBENPAPIER".

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Musical score for the first system, featuring five staves. The top two staves are treble clef, and the bottom three are bass clef. The music includes dynamic markings such as *p* and *I*.

Musical score for the second system, featuring five staves with treble and bass clefs.

Musical score for the third system, featuring five staves. The top two staves are treble clef, and the bottom three are bass clef. A piano section is marked with *p* and an asterisk (*).

Musical score for the fourth system, featuring five staves. The top two staves are treble clef, and the bottom three are bass clef. The lyrics "gra - tias," are written below the staves.

Musical score for the fifth system, featuring five staves with treble and bass clefs.

Musical score for the sixth system, featuring five staves. The top two staves are treble clef, and the bottom three are bass clef. The music includes *pizz.* markings. A magnifying glass icon is present on the right side of the system.

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Musical score for measures 163-164. The system includes five staves. The first staff has a first ending bracket labeled '1'. The music is in a key with three flats and a common time signature. Dynamics include piano (*p*).

Musical score for measures 165-166. The system includes five staves. The music continues with piano (*p*) dynamics.

Musical score for measures 167-168. The system includes five staves. The music continues with piano (*p*) dynamics.

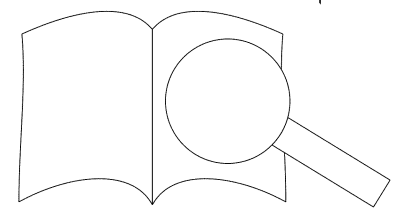
Musical score for measures 169-170. The system includes five staves. The lyrics "gra - tias," are written under the vocal line in measure 170.

Musical score for measures 171-172. The system includes five staves. The word "arco" is written under the vocal line in measure 172. A magnifying glass icon is present in the bottom right corner of the system.

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The musical score consists of several systems. The first system shows the piano accompaniment with a first finger (I) marking and a piano (*p*) dynamic. The second system continues the piano accompaniment. The third system shows the vocal line with lyrics: "gra - tias, gra - tias a - gi - mus ti - bi,". The piano accompaniment continues below the vocal line. The score includes various musical notations such as slurs, accents, and dynamic markings like *pp* and *arco*.

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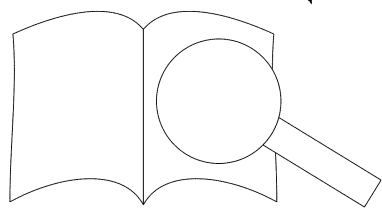


The image shows a page of a musical score, page 168, marked 'affrettando'. It features a string quartet and a vocal line. The score is written in a key with two flats (B-flat and E-flat) and a common time signature. The vocal line includes the lyrics: "bi pro pter ma - - gnam glo - riam,". The music is marked with various dynamics, including 'p' (piano) and 'cresc.' (crescendo). The string parts are marked with 'arco' (arco) and 'cresc.'. The score is divided into measures, with some measures containing rests. The overall tempo is 'affrettando'.

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Musical score for piano, page 171. The score consists of multiple staves for the right and left hands. It includes various musical notations such as notes, rests, and dynamic markings. Key markings include *dim.*, *p*, *mf*, *mf* *sentito espressivo*, *ppp*, *da*, *am.*, *div.*, and *pizz.*. A section is marked *muta in Sib*. The score is overlaid with a large diagonal watermark reading "PROBEPARTITUR".

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173a

Musical score for the first system, measures 1-3. It features a piano part with a treble and bass clef and a vocal line. The piano part has a "dolce" marking and a "p" dynamic. The vocal line has an "espressivo" marking.

Musical score for the second system, measures 4-6. It features a piano part with a treble and bass clef and a vocal line. The piano part has a "ppp" dynamic. The vocal line has a "c. pp" dynamic.

Musical score for the third system, measures 7-9. It features a piano part with a treble and bass clef and a vocal line. The piano part has a "ppp" dynamic.

Musical score for the fourth system, measures 10-12. It features a piano part with a treble and bass clef and a vocal line. The piano part has a "ppp" dynamic.

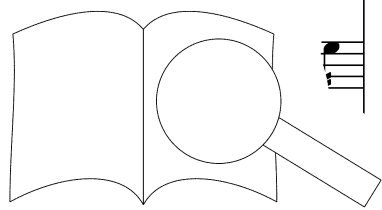
Musical score for the fifth system, measures 13-15. It features a piano part with a treble and bass clef and a vocal line. The piano part has a "ppp" dynamic.

Musical score for the sixth system, measures 16-18. It features a piano part with a treble and bass clef and a vocal line. The piano part has a "ppp" dynamic.

Musical score for the seventh system, measures 19-21. It features a piano part with a treble and bass clef and a vocal line. The piano part has a "p" dynamic. The vocal line has a "ben cantato" marking.

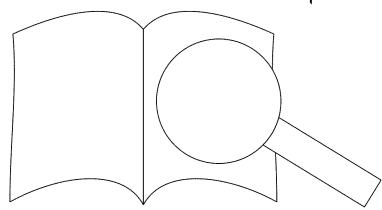
Musical score for the eighth system, measures 22-24. It features a piano part with a treble and bass clef and a vocal line. The piano part has a "p" dynamic.

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Musical score for a string quartet, measures 173d-176. The score is in G minor (three flats) and 3/4 time. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The music includes dynamic markings such as *mf*, *f*, *dim.*, and *cresc.*, as well as performance instructions like *a 2*, *in Sib*, *insieme*, and *arco*. A large watermark "PROBEPARTITUR" is overlaid diagonally across the page.

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dim.

dim.

dim.

pp

dim.

pp

pp

ppp

2

2

2

dim.

dim.

* Vedi il Commento critico / Siehe den Kritischen Bericht / See the Critical Report