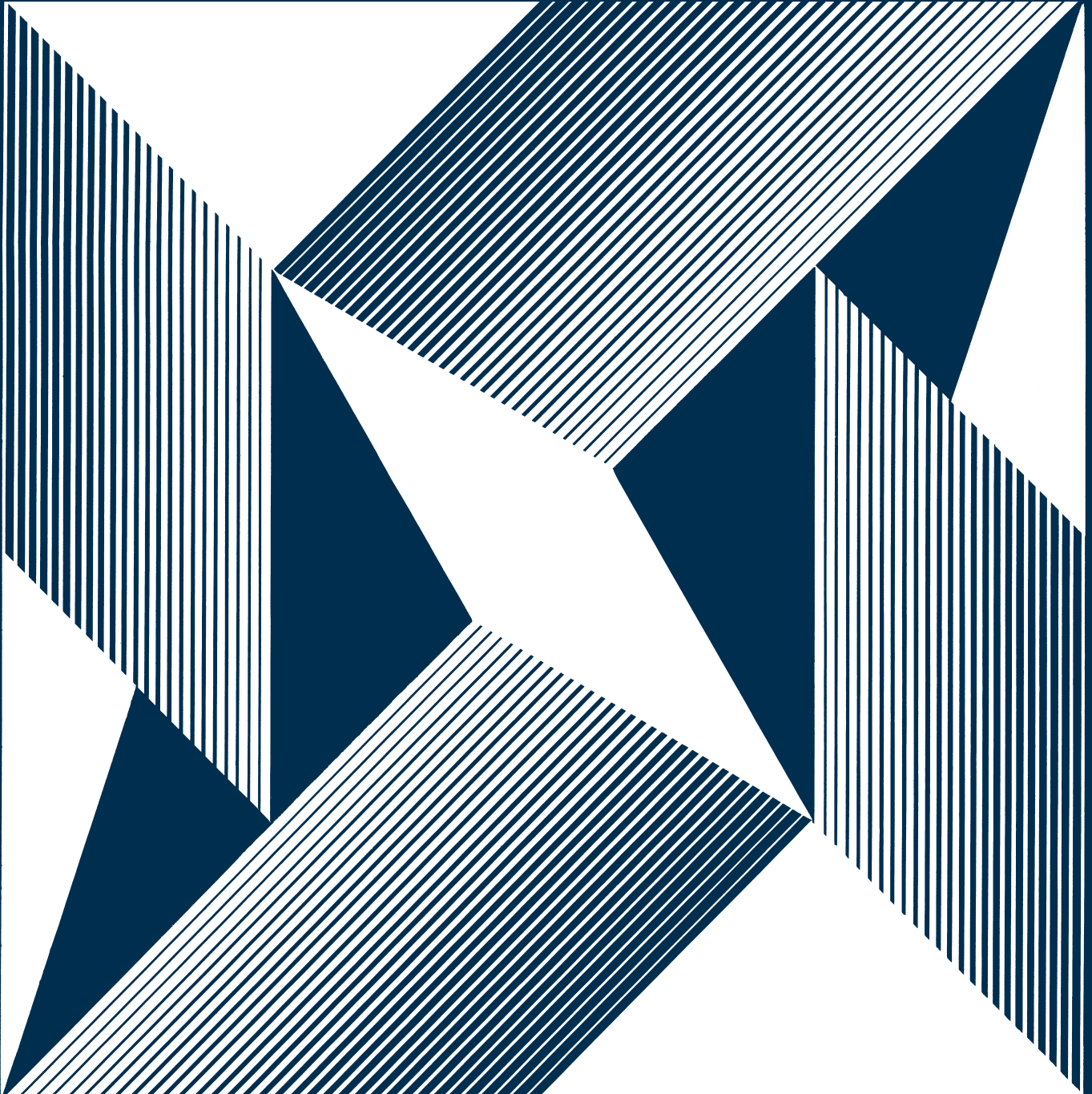


Thomas Gabriel  
Lichtmesse  
Bläserfassung



Carus 19.052



Thomas Gabriel

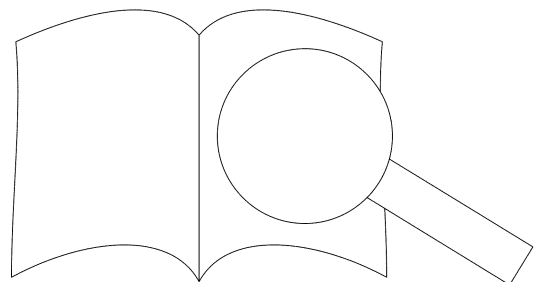
Lichtmesse

Bratsche

---

per Solo S, Coro SATB,  
2 Oboi, Corno inglese,  
2 Fagotti, Corno,  
Trombone, Tuben

Partitur / Full score



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## Inhalt

1. Introitus  
Auf, werde licht!  
(Coro SATB/SATB)
2. Antwortgesang  
Deine Sonne wird nicht mehr untergehen  
(Coro SATB/SATB, Schola)
3. Halleluja – Völker wandern zu deinem Licht  
(Solo S, Coro SATB/SATB)
4. Offertorium  
Poiché ecco, le tenebre ricop  
(Coro SATB)
5. Communio  
(Ob, Eh, Cor, 2 F)
6. Schlussgesang  
Lebt als  
(Coro)

## Vorwort

3 Drei Teile entstanden 2004 als Auftragswerk für den Pueri-Cantores-Verband. Anlass war das Chorfestival in Köln, das junge Sänger aus der ganzen Welt zusammenbrachte. So erklärt sich auch die Idee der Vielfalt dieser Messe: Schon im Introitus *Auf, werde licht!* werden sechs Sprachen verwendet (Lateinisch, Italienisch, Englisch, Spanisch, Französisch, Griechisch) und am Ende sogar zu einem sechsstimmigen Kanon zusammengeführt. Auch das *Halleluja* und der Schlussgesang *Lebt als Kinder des Lichts* folgen dem Prinzip der Mehrsprachigkeit und der Doppelchörigkeit.

In den darauffolgenden Jahren folgten die genannten Teile um das Offertorium, den Antwortgesang, sodass, zusammengefasst, das Werk *Communio*, ein vollständiges Messetextstück, vorgelegt wird.

Als Begleitung für die Orgel wurde eine Bläserbesetzung gewählt, die den festlichen Charakter der Komposition Rechnung trägt. Die Orgelfassung ist eine Realisierung in der Praxis.

Stuttgart, im März 2013

Thomas Gabriel

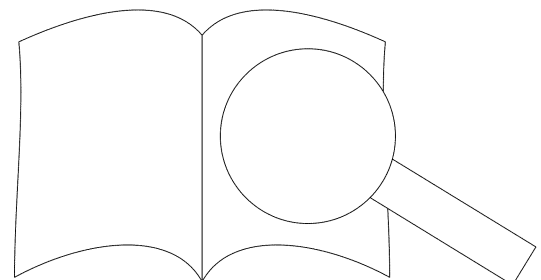
Zu diesem Werk liegt folgendes Material zur Verfügung:

a) Bläserfassung  
Partitur (Carus 19.052/05),  
komplettes Orgelmaterial (Carus 19.052/19).

b) Orgelmaterial  
Orgelmaterial (Carus 19.052/19).

Once material is available:  
Choral score (Carus 19.052/05),  
organ score (Carus 19.052/19).

b) Organ material for organ  
organ score (Carus 19.052/50),  
choral score (Carus 19.052/05).



# Lichtmesse

## 1. Introitus Auf, werde licht

Thomas Gabriel (\*1957)  
Text (Refrain): Jes 60,1a  
Text (Verse): Psalm 96 (95),1+2

Oboe I  
Oboe II  
Fagotto I  
Fagotto II  
Tromba I  
Tromba II  
Trombone  
Tuba  
Soprano Alto  
Tenore Basso  
Soprano Alto  
Tenore Basso

Coro I  
Coro II

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Aufführungsdauer / Duration: ca. 26 min.

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Refrain

7

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

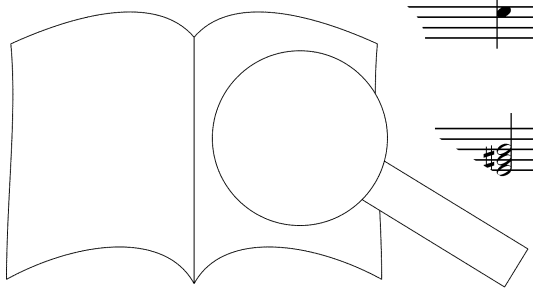
Musical notation for the second system of the Refrain, including vocal line and piano accompaniment.

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

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

Musical notation for the fifth system of the Refrain, including vocal line and piano accompaniment.

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Piano accompaniment for the first system, featuring treble and bass staves with musical notation.

Piano accompaniment for the second system, featuring treble and bass staves with musical notation.

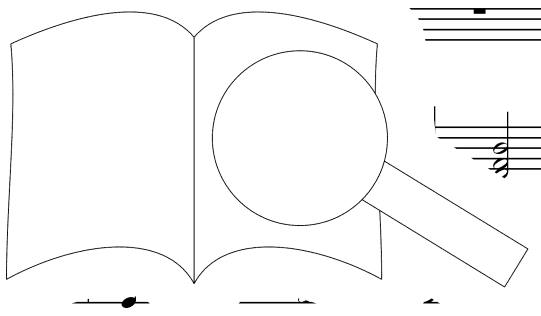
qui-a ve - nit, a lu-men tu - um.

Vocal line for the first system with lyrics "qui-a ve - nit, a lu-men tu - um.".

qui-a - a ve - nit lu-men tu - um. Lève - toi, sois é - clai-

Vocal line for the second system with lyrics "qui-a - a ve - nit lu-men tu - um. Lève - toi, sois é - clai-".

Piano accompaniment for the third system, featuring treble and bass staves with musical notation.



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Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part consists of two staves (treble and bass clef).

Musical score for the second system, featuring a vocal line and piano accompaniment. The piano part consists of two staves (treble and bass clef).

Musical score for the third system, featuring a vocal line and piano accompaniment. The piano part consists of two staves (treble and bass clef).

sois é-clai - rée, car

ri - ve.

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The piano part consists of two staves (treble and bass clef).

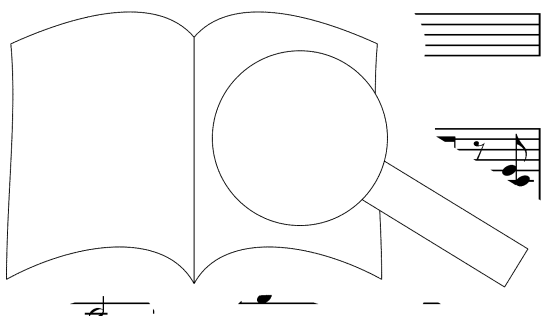
rée,

re

ar - ri - ve.

Sin - get dem

Musical score for the fifth system, featuring a vocal line and piano accompaniment. The piano part consists of two staves (treble and bass clef).



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

Musical score for the second system, featuring a vocal line and piano accompaniment.

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

Herrn ein neu . . . . . Sin - get dem

te Do - mi - no can - ti - cum no - vum,

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

Musical score for the fifth system, including piano accompaniment and a large graphic element.

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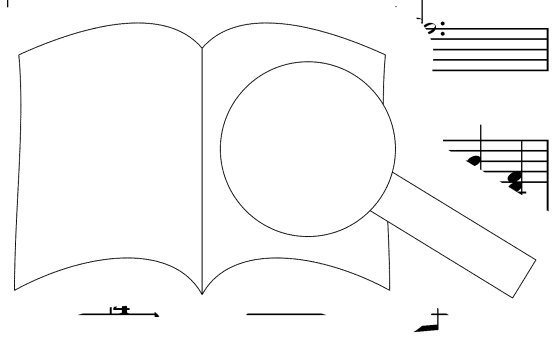
Herrn, al-le Län-der d,

Do-mi-no o-mnis ter-ra. Chan- - - tez

Chan-tez à l'É-ter - nel

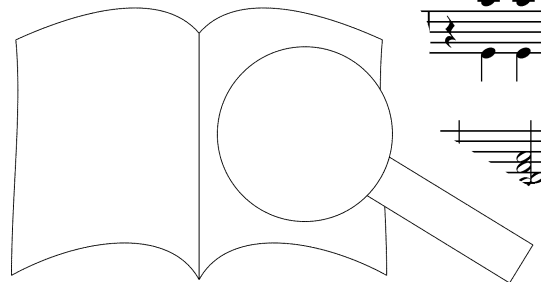
Chan- - - tez

Do-mi-no o-mnis ter-ra. Chan- - - tez



un can - tique nou - veau, chan - te ha - bi - tants

vou<sup>e</sup> chan - tez vous tous ha - bi - tants de la ter -



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

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

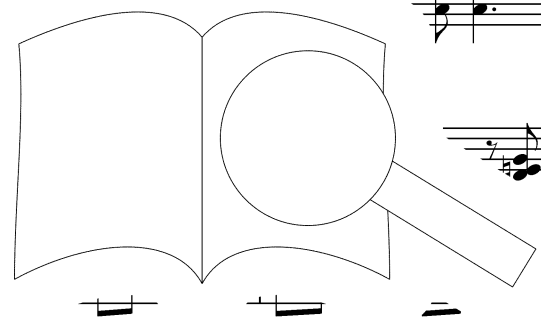
Musical score for the third system, featuring piano accompaniment with treble and bass staves.

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

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

— de la ter - re.

- re. — a new song! Can-tad a Je-ho-va un can - ti-co nu-e-vo.



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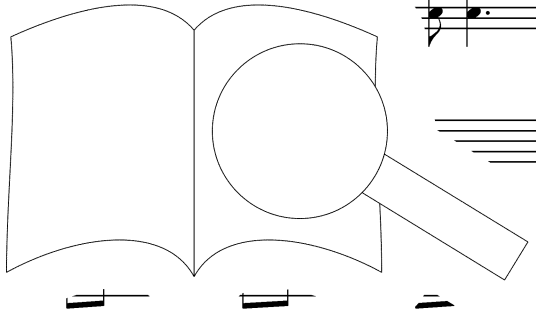
The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The vocal line begins with a series of eighth notes, while the piano accompaniment features a steady eighth-note bass line and a more melodic treble line.

The second system continues the musical score with a vocal line and piano accompaniment. The vocal line has some rests, and the piano accompaniment maintains its rhythmic pattern.

The third system shows the vocal line and piano accompaniment. The vocal line has a few notes, and the piano accompaniment continues with its characteristic eighth-note bass line.

The fourth system includes a vocal line with lyrics and piano accompaniment. The lyrics are: "Sing il the earth! Can-tad a Je-ho-va, to - da la tier - ra." The vocal line has a melodic line with some rests, and the piano accompaniment provides harmonic support.

The fifth system shows the vocal line and piano accompaniment. The vocal line has a melodic line with some rests, and the piano accompaniment continues with its characteristic eighth-note bass line.



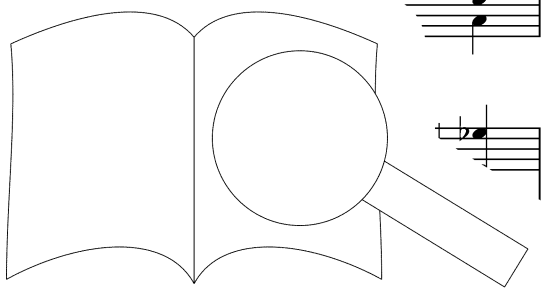
Piano accompaniment for the first system, featuring four staves with musical notation in 3/4 time.

Piano accompaniment for the second system, featuring four empty staves.

Can - ta - te al Sig - no re un - o - vo, can - ta - te al Sig - no - re,

Can - ta - te, can - ta - te

Piano accompaniment for the third system, featuring four staves with musical notation in 3/4 time.



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Refrain

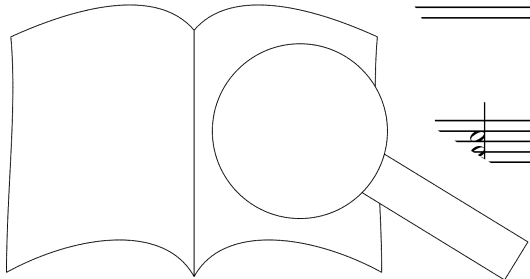
Musical notation for the piano accompaniment of the Refrain, consisting of three systems of staves.

Musical notation for the piano accompaniment of the Refrain, consisting of three systems of staves.

can - - ta - te de tut-ta u.                      wer-de licht!                      Wer-de

de tut -                      Auf,                      wer-de licht! -

Musical notation for the piano accompaniment of the Refrain, consisting of two systems of staves.



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Musical score for the first system, measures 71-74. It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef).

Musical score for the second system, measures 75-78. It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef).

Musical score for the third system, measures 79-82. It includes vocal lines with lyrics and piano accompaniment.

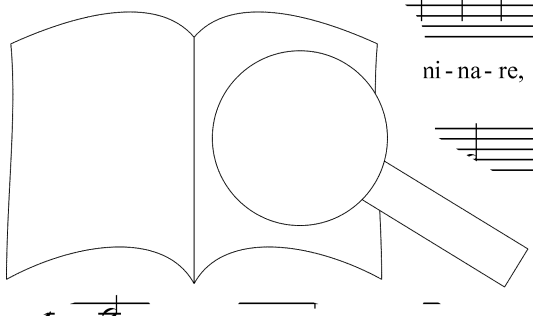
licht! Denn es kommt Sur - ge, il -

Musical score for the fourth system, measures 83-86. It includes vocal lines with lyrics and piano accompaniment.

Denn auf, wer-de licht!

Musical score for the fifth system, measures 87-90. It includes vocal lines with lyrics and piano accompaniment.

ni - na - re,



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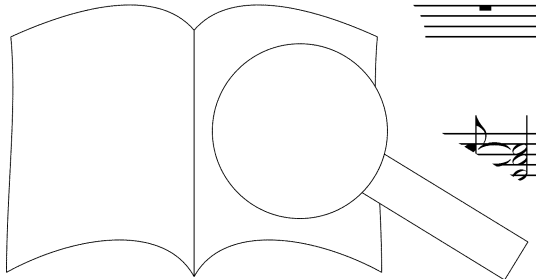
Musical score for the first system, featuring piano accompaniment with treble and bass staves.

Musical score for the second system, featuring vocal staves and piano accompaniment.

lu-mi - na-re, qui-a ve - nit lu-men tu - um.

qui-a ve - nit lu-men tu - um. Lève-toi.

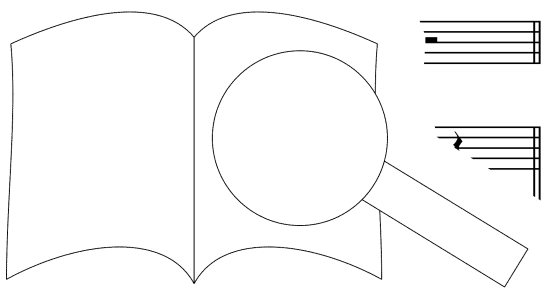
qui-a ve - nit



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sois é - c' lu - mière ar - ri - ve.

toi, sois é car ta lu - miè - re ar - ri - ve.



Versus II (In diesem Kanon setzen die Stimmen beliebig ein.)

92

lateinisch

englisch

französisch

deutsch

italienisch

spanisch

engli

Can - ta - te al Sig - no - il su - o no - me,

Can - tad a Je - ho - va, be - cid su nom - bre.

Sing - to and - praise his name. Pro -

Chan - be - nis - sez son nom. An-non-cez de

Do - mi - no can - cum no - vum.

dem Herrn und p - ten.

an-nun-cia - te di gior - no in gior - no su - a sal - vez - za.

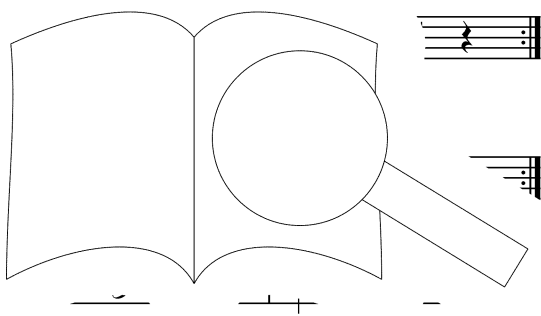
An-nun-ci - ad de di - a en c su sal - va - cion.

claim his sal - tic day af - ter day.

jour son sa - lut.

An - e in di - em sa - tem - jus.

in Heil, ver-kün-det sein Heil



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100 Refrain

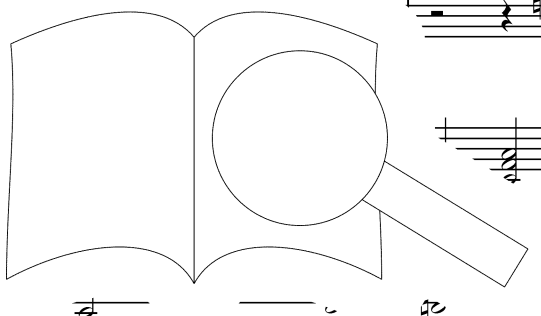
Musical score for the first system of the Refrain. It features a vocal line on a single staff and piano accompaniment on two staves (treble and bass clef). The music is in a key with one sharp (F#) and a 4/4 time signature. The vocal line begins with a melodic phrase, followed by a piano accompaniment consisting of chords and moving lines.

Musical score for the second system of the Refrain. It continues the vocal line and piano accompaniment from the first system. The piano accompaniment features a steady rhythmic pattern in the bass line and chords in the treble line.

Musical score for the third system of the Refrain. The vocal line includes the lyrics: "Wer-de licht! licht! Denn es kommt dein". The piano accompaniment provides harmonic support with chords and a consistent bass line.

Musical score for the fourth system of the Refrain. The vocal line includes the lyrics: "Auf, licht! Denn es kommt dein Licht, auf,". The piano accompaniment continues with chords and a steady bass line.

Musical score for the fifth system of the Refrain. It shows the final part of the vocal line and piano accompaniment for this section. The piano accompaniment ends with a final chord.



Licht! \_\_\_\_\_ - lu-mi - na-re, qui-a ve - nit,

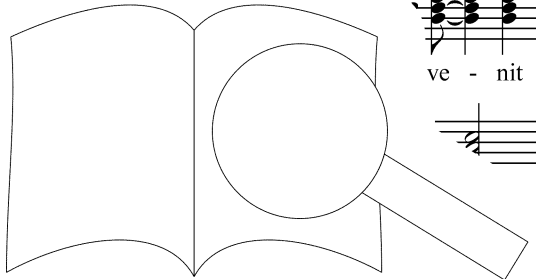
qui-a ve - nit

wer-de licht! \_\_\_\_\_

qui-a ve - nit

Sur - ge, il - lu-mi-na-re, q

ve - nit



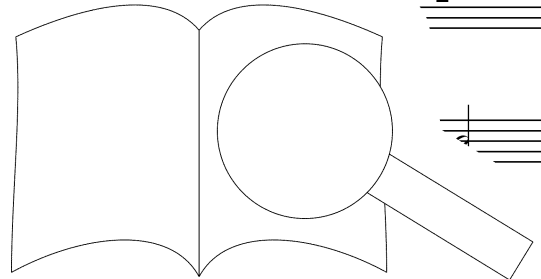
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qui - a ve - nit  
- um.

Lève - toi,  
qui - a tu - um. Lève - toi, sois é - clai-



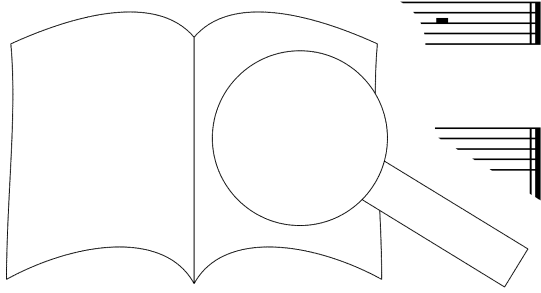
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sois é - clai - rée, car

rée, - miè - re -

ere ar - ri - ve.

ar - ri - ve.





## 2. Antwortgesang Deine Sonne wird nicht mehr u<sup>r</sup>

Thomas Gabriel (\*1957)  
Text: Jes 60,20

Ruhige Viertel

Oboe I  
mf

Oboe II  
mf

Fagotto I  
mf

Fagotto II  
mf

Tromba I

Tromba II

Tuba

Euphonium

Coro I  
Soprano Alto  
Tenore Basso

Coro II  
Soprano Alto  
Tenore Basso

Schola

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\* Die Schola rekrutiert sich aus den Männerstimmen des Chores. Bitte, wenn möglich, einen eigenen Aufstellungsort haben, um die Mehrhörigkeit noch deutlicher zu machen.

7

Ob I

Ob II

Fg I

Fg II

12

Tr I

Tr II

Trb

*mf*

*mf*

*mf*

Sch

ci - det

18

Tr I

Tr II

Cor

*espress.*

Trb

ul - tra sol tu - us

et lu - na tu - a non mi - nu - e - tur

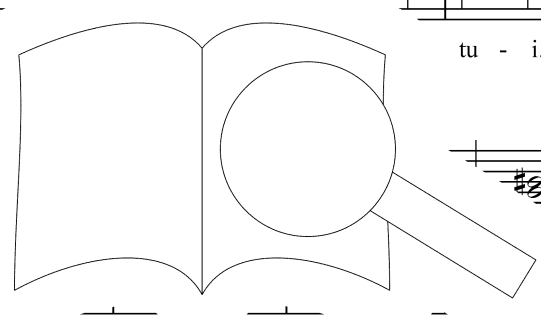
25

sem - pi - ter - nam e

tu - i.

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Piano accompaniment for the first system, including treble and bass staves.

Piano accompaniment for the second system, including treble and bass staves.

Coro I

Coro I musical staves, including treble and bass staves.

Coro II

Dei - ne Son-  
 mehr un-ter-ge - hen und dein Mond

Coro II musical staves with lyrics, including treble and bass staves.

tra sol tu - us  
 on mi-nu-

Coro II musical staves with lyrics and a large graphic of an open book.

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support.

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 the vocal line with lyrics and piano accompaniment. The lyrics are: "nicht den Schein denn der Herr wird ein".

Musical score for the fifth system, including the vocal line with lyrics and piano accompaniment. The lyrics are: "qui - a Do - mi - nus".

Musical score for the sixth system, including the vocal line and piano accompaniment. The piano part features a large graphic element resembling an open book or a stylized 'R' shape.

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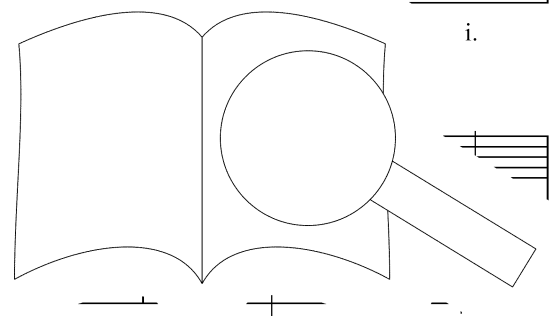
e - wi - ges Licht sein

ge - mei - nes Lei - dens, sie sol - len ein En - de ha - ben.

nam et com - ple - bu

i.

The



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Piano accompaniment for the first system, measures 1-4. The score is for a grand piano, with a treble and bass clef. The music consists of whole and half notes, with some rests.

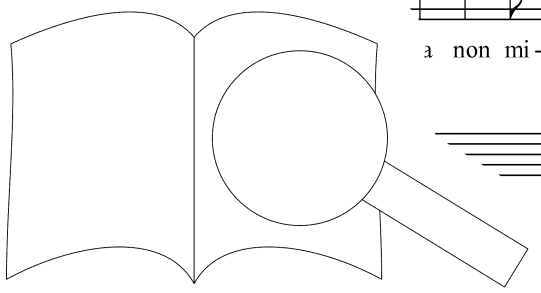
Piano accompaniment for the second system, measures 5-8. The score includes dynamic markings *mf* and *f*, and the instruction *espress.* (espressivo). The music features a mix of whole and half notes.

Vocal line for the first system, measures 1-4. The lyrics are: sun shall be no more thy light nei - ther for bright - ness

Vocal line for the second system, measures 5-8. The lyrics are: Dei - ne ,cht mehr un - ter - ge - hen und dein Mond

Vocal line for the third system, measures 9-10. The lyrics are: - tra sol tu - us a non mi - nu -

Piano accompaniment for the third system, measures 9-10. The music continues with chords and moving lines in both hands.



The first system of the score consists of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The music is in a grand staff format with a brace on the left side.

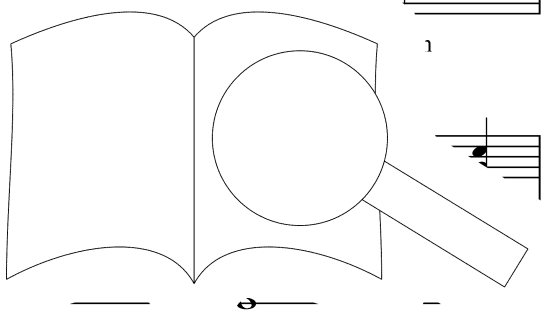
The second system of the score consists of four staves, continuing the piano accompaniment from the first system.

The first system of the vocal line features a single staff with a treble clef and a key signature of one flat. The lyrics are: "shall the moon\_ give light un - to the Lord\_ shall be\_".

The second system of the vocal line continues the melody. The lyrics are: "nicht den Schein - denn\_ der Herr wird ein".

The third system of the vocal line concludes the phrase. The lyrics are: "qui - a Do - mi - nus".

The third system of the piano accompaniment, consisting of four staves, concludes the piece.



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Empty musical staves for piano accompaniment, consisting of four staves (two treble and two bass clefs).

Musical staves with piano accompaniment, consisting of four staves (two treble and two bass clefs) with notes and rests.

un-to thee an ev-er-last-ing light

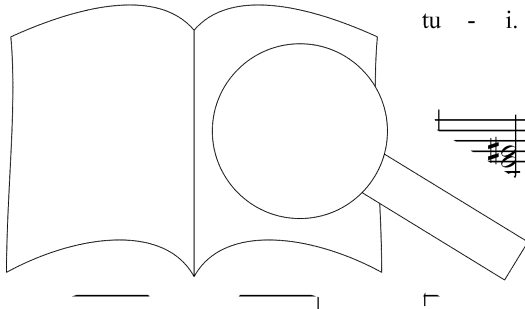
Glo-ry. The

e-wi-ges Licht

ge-dei-nes Lei-dens, sie sol-len ein En-de ha-ben.

-nam et com-ple

tu-i.



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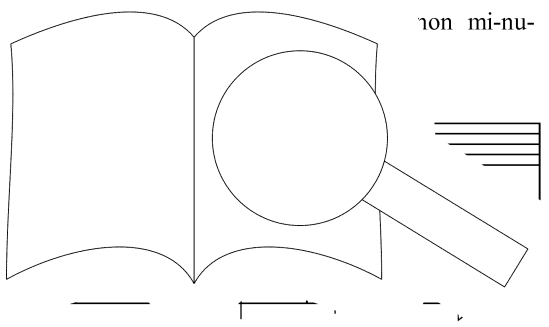
*f*  
*f*  
*f*  
*f*

*mf*  
*mf*  
*espress.*

sun shall be no more thy light by d ther for bright - ness

Dei - ne Son - ne ar un - ter - ge - hen und dein Mond

N tra sol tu - us ron mi - nu -



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Musical notation for the first system, consisting of a grand staff with two treble clefs and two bass clefs. The music is in a key with one flat and a common time signature.

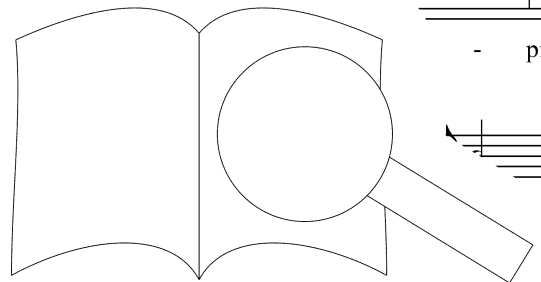
Musical notation for the second system, continuing the grand staff from the first system.

Musical notation for the third system, including vocal lines with lyrics. The lyrics are: "shall the moon give light un-to thee; all be un-to thee an".

Musical notation for the fourth system, including vocal lines with lyrics. The lyrics are: "nicht den Schein v denn der Herr wird ein e - wi - ges Licht".

Musical notation for the fifth system, including vocal lines with lyrics. The lyrics are: "i - a Do-mi-nus e - rit - pi -".

Musical notation for the sixth system, continuing the grand staff.



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First system of musical notation, consisting of four staves (two treble and two bass) for piano accompaniment.

Second system of musical notation, consisting of four staves (two treble and two bass) for piano accompaniment.

Third system of musical notation, including vocal lines and piano accompaniment. The lyrics are: "er-last-ing light and thy God A - men."

Fourth system of musical notation, including vocal lines and piano accompaniment. The lyrics are: "sein, und die ns, sie sol - len ein En - de ha - ben. A - men."

Fifth system of musical notation, including vocal lines and piano accompaniment. The lyrics are: "t. com - ple - bun - tur di - es lt n."

Sixth system of musical notation, including piano accompaniment and a large graphic of an open book.

# 3. Halleluja – Völker wandern zu deir <sup>tr</sup>

Thomas Gabriel (\*1957)

Text: Epheser 5,8b

## Vorspiel

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

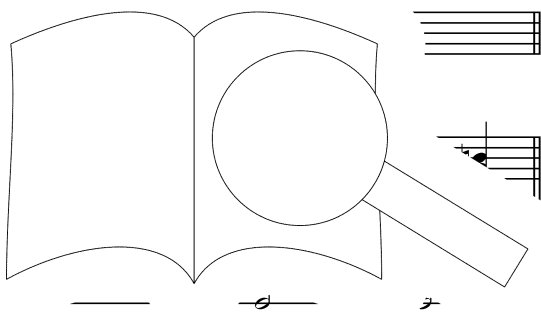
- Oboe I
- Oboe II
- Fagotto I
- Fagotto II
- Tromba I
- Tromba II
- Coro I e II (Soprano, Alto, Tenore, Bass)
- Tuba
- Soprano solo
- Violone
- Viola
- Violoncello
- Basso

The score is in 4/4 time and features a large watermark reading "PROBEPARTITUR". A diagonal watermark also reads "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag".

5

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9 Refrain 1

First system of piano accompaniment for the refrain, consisting of two treble staves and two bass staves.

Second system of piano accompaniment for the refrain, consisting of two treble staves and two bass staves.

Third system of the refrain, featuring vocal parts with lyrics and piano accompaniment. The lyrics are: Hal - le - lu - ja, hal - le - lu - ja! Hal - le - lu - ja, hal - le - lu - ja! Hal - le - lu - ja, hal - le - lu - ja! Hal - le - lu - ja, hal - le - lu - ja! Hal - le - lu - ja! Hal. A large graphic element resembling a stylized 'R' or a book cover is positioned at the bottom right of this system.

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Hal - le - lu - ja, h - - le - lu - ja, hal - le - lu - ja!

Hal - le - lu Hal - le - lu - ja, hal - le - lu - ja!

Hal - le lu - ja! Hal - le - lu - ja, hal - le - lu - ja!

le - lu - ja! Hal



17 Versus

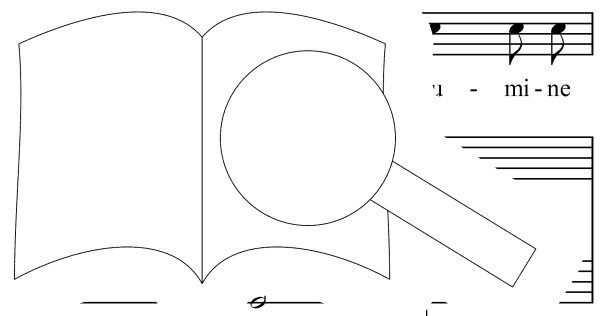
Coro I

S  
Völ - ker wan - dern zu dei - nem Licht. als Kin - der, lebt als Kin - der des

A  
Völ - ker wan - dern zu als Kin - der des Lichts, lebt als Kin - der des

Coro II

E



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Lichts. Les na-tions mar-ta-é-re. Vi-vez en en-fants

Lichts. \_\_\_\_\_

nunc au

is am-bu -

Musical score for piano accompaniment, measures 1-3. The score consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music features a mix of eighth and sixteenth notes, with some rests. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page.

Musical score for piano accompaniment, measures 4-6. The score consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music continues with similar rhythmic patterns. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page.

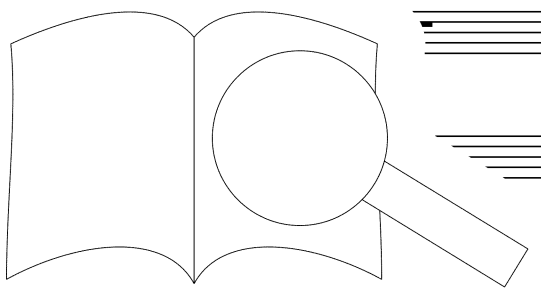
Musical score for piano accompaniment, measures 7-9. The score consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music continues with similar rhythmic patterns. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page.

Musical score for piano accompaniment, measures 10-12. The score consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music continues with similar rhythmic patterns. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page.

Musical score for piano accompaniment, measures 13-15. The score consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music continues with similar rhythmic patterns. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page.

de lu - miè - re. And the C hild to the light. Walk as

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

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

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

chil - dren of light.

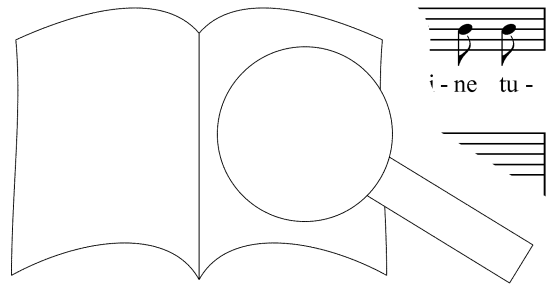
Fourth system of musical notation, including vocal line and piano accompaniment.

...m - mi - ne - ran - no i po - po - li

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

Et

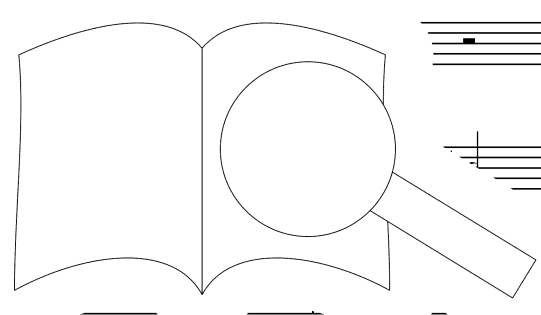
i - ne tu -



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Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part consists of two staves, and the vocal part is on a single staff.

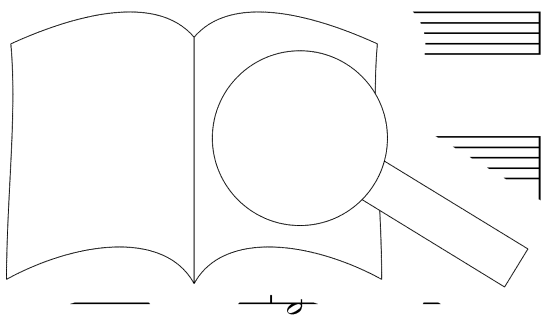
Musical score for the second system, featuring a vocal line and piano accompaniment. The piano part consists of two staves, and the vocal part is on a single staff.

Musical score for the third system, featuring a vocal line and piano accompaniment with lyrics. The piano part consists of two staves, and the vocal part is on a single staff.

co - me i lu - ce. Y an - da - ran las na -

Musical score for the fourth system, featuring a vocal line and piano accompaniment with lyrics. The piano part consists of two staves, and the vocal part is on a single staff.

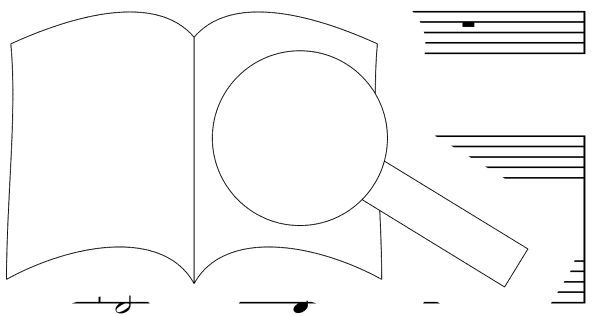
li - i lu - cis am - bu - ta - t



tio - nes a tu luz, — an - dad co - mo

tio - nes an - dad co - mo

in lu - mi



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Piano accompaniment for the first system, including grand staff and bass line.

Piano accompaniment for the second system, including grand staff and bass line.

Coro I musical staff with lyrics: hi-jos de luz, luz.

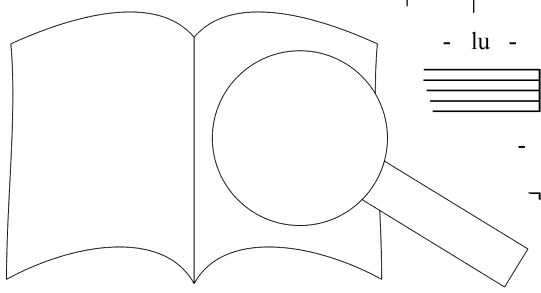
Coro II musical staff with lyrics: hi-jos de luz, hi-jos d', hi-jos de luz.

Coro I e II musical staff with lyrics: Hal - le-lu -

Tenore (Corc) musical staff with lyrics: in lu-mi-ne tu - o.

Tenore (Corc) musical staff with lyrics: - lu -

Piano accompaniment for the final system, including grand staff and bass line.



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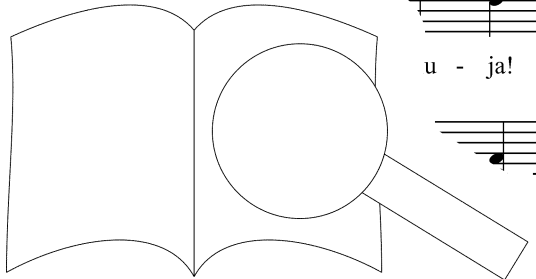


ja, hal - le - lu - ja! Ha! ja - lu - ja! Hal - le - lu - ja, hal - le - lu - ja!

ja, hal - le - lu - ja! - ja, hal - le - lu - ja! Hal - le - lu - ja, hal - le - lu - ja!

ja, hal - le - lu - ja, hal - le - lu - ja! Hal - le - lu - ja, hal - le - lu - ja!

Hal - le - lu - ja u - ja!



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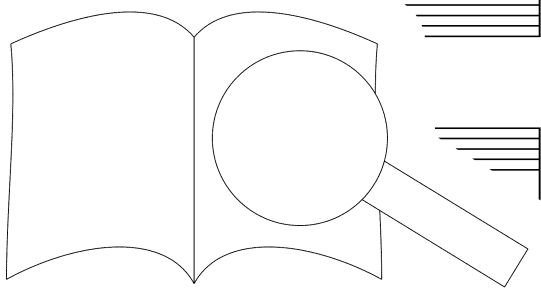
Coda

Hal - le - lu - ja, hal - lu - ja, hal - le - lu - ja!

Hal - le - lu Hal - le - lu - ja, hal - le - lu - ja!

Hal - le , - ja! Hal - le - lu - ja, hal - le - lu - ja!

le - lu - ja! Hal -



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Piano accompaniment for measures 61-63. The score consists of four staves: two treble clefs and two bass clefs. The music features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Four empty musical staves (two treble and two bass clefs) for piano accompaniment, corresponding to measures 64-66.

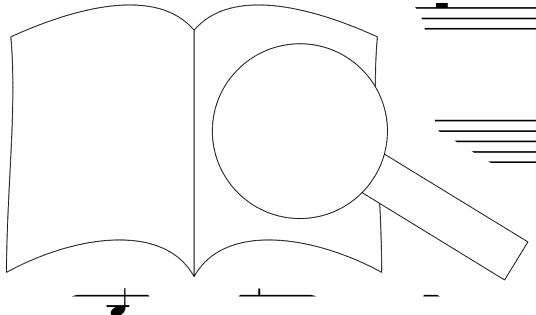
Hal-le - lu - ja, hal - le - lu - ja, hal - le - lu - ja!

Hal - le - lu - ja!

Hal - le - lu - ja!

Hal - le - lu - ja!

Piano accompaniment for measures 67-69. The score consists of two staves: one treble and one bass clef. The music continues with a similar rhythmic pattern to the previous pages.



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Piano accompaniment for the first system, measures 69-71. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides harmonic support with chords and moving bass lines.

Piano accompaniment for the second system, measures 72-74. The right hand continues the melodic development, and the left hand maintains the harmonic structure.

Vocal line for the first voice part, measures 69-71. The lyrics are: hal - - le - lu - - le - lu - ja, hal -

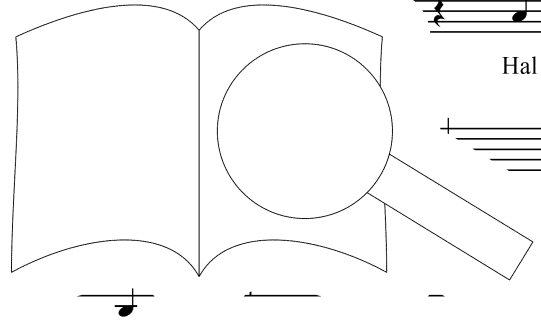
Vocal line for the second voice part, measures 69-71. The lyrics are: Hal - le - lu - ja, hal - Hal - le - lu - ja, hal - le - lu - ja! Hal -

Vocal line for the third voice part, measures 69-71. The lyrics are: Hal - le - lu - ja!

Vocal line for the fourth voice part, measures 69-71. The lyrics are: Hal - le - lu - ja!

Vocal line for the fifth voice part, measures 69-71. The lyrics are: le - lu - ja, hi: Hal -

Piano accompaniment for the final system, measures 72-74. The right hand has a melodic line, and the left hand has a bass line with chords.



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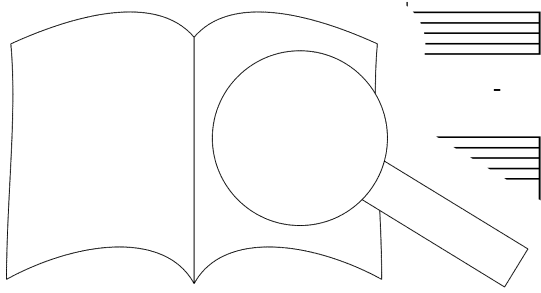
le - lu - ja!

le - lu - ja, hal - le - lu - ja! Hal - le - lu -

hal - le - lu - ja, hal - le - lu - ja! Hal - le - lu -

Hal - le - lu - ja, hal - le - lu - ia! Hal - le - lu -

ja, hal -

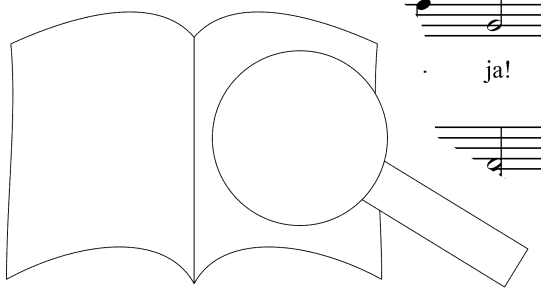


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Piano accompaniment for the first system, measures 78-81. The score is written for four staves: two for the right hand and two for the left hand. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

Piano accompaniment for the second system, measures 82-85. The musical structure continues with similar rhythmic patterns and harmonic support for the vocal parts.

Vocal parts and piano accompaniment for the third system, measures 86-89. This system includes the vocal lines for Soprano (S), Alto (A), Tenor (T), and Bass (B), along with the piano accompaniment. The lyrics are:
   
S: ja, hal - le - lu - ja!
   
A: ja, hal - le - lu - ja!
   
T: ja, hal - l
   
B: Hal - le - lu -
   
The piano accompaniment continues with chords and moving lines.



# 4. Offertorium

## Poiché ecco, le tenebre

nomas Gabriel (\*1957)

Text: Jes 60,2

Oboe I

Oboe II

Fagotto I

Fagotto II

Tromba I

Tromb.

Tuba

Soprano

Alto

Tenore

Basso

C.

le te-ne-bre ri-co-pro-no-la

le te-ne-bre ri-co-pro-no-la

le te-ne-bre ri-co-pro-no-la

le te-ne-bre ri-co-pro-no-la

Denn siehe, Finsternis bedeckt die Erde und Dunkel umgibt die Welt;  
aber über dir leuchtet der Herr. Seine Herrlichkeit erscheint über dir.



8

*p*

ter - ra, le te - ne - br, te - ne - bre la ter - ra.

ter - ra, le te - ne - bre la ter - ra.

ter - le te - ne - bre le te - ne - bre, la ter - ra.

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Musical score system 1, measures 1-5. It features a grand staff with two treble clefs and two bass clefs. The first two staves have a dynamic marking of *mf*. The music consists of eighth and sixteenth notes in the upper staves and rests in the lower staves.

Musical score system 2, measures 6-10. It features a grand staff with two treble clefs and two bass clefs. The first two staves have a dynamic marking of *mf*. The music consists of quarter and eighth notes in the upper staves and quarter notes in the lower staves.

Musical score system 3, measures 11-15. It features a grand staff with two treble clefs and two bass clefs. The first two staves have a dynamic marking of *mf*. The music consists of quarter and eighth notes in the upper staves and quarter notes in the lower staves.

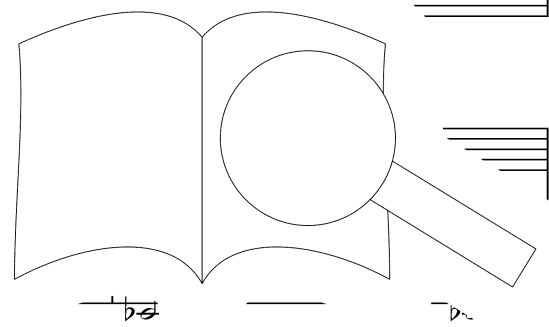
Musical score system 4, measures 16-20. It features a grand staff with two treble clefs and two bass clefs. The first two staves are mostly empty, with some notes in the lower staves.

Musical score system 5, measures 21-25. It features a grand staff with two treble clefs and two bass clefs. The first two staves are mostly empty, with some notes in the lower staves.

Musical score system 6, measures 26-30. It features a grand staff with two treble clefs and two bass clefs. The first two staves are mostly empty, with some notes in the lower staves.

Musical score system 7, measures 31-35. It features a grand staff with two treble clefs and two bass clefs. The first two staves are mostly empty, with some notes in the lower staves.

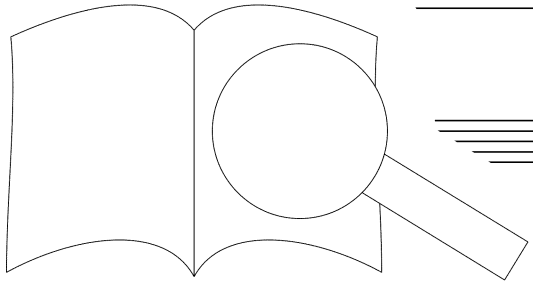
Musical score system 8, measures 36-40. It features a grand staff with two treble clefs and two bass clefs. The first two staves have a dynamic marking of *mf*. The music consists of quarter notes in the upper staves and quarter notes in the lower staves.



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Solo



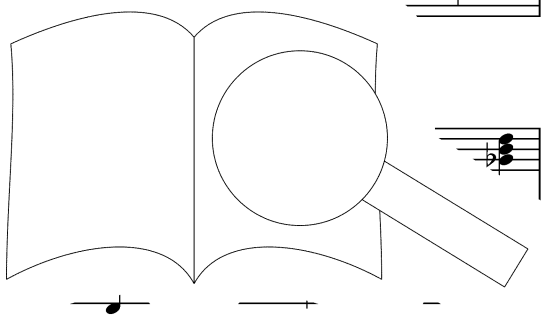
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The image shows a musical score for piano and voice. It consists of several systems of staves. The piano part is written in both treble and bass clefs. The voice part is written in a single staff with lyrics underneath. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte). There are also some performance instructions in German and English overlaid on the score.

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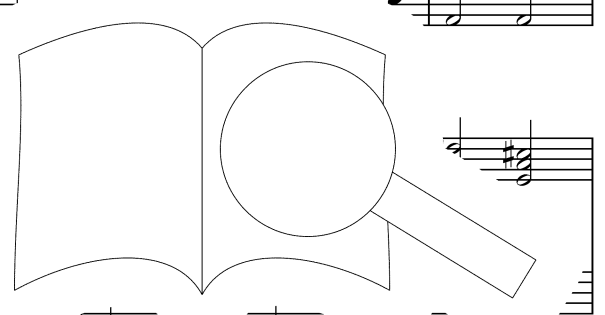
Poi - ché ec - co, le

Poi - ché ec - co, le



te - ne - bre ri - pro - r la ter - ra.

te - ne - t - pro - no - la ter - ra. Poi - ché ec - co,



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*dim.*

*dim.*

le te - ne

- pro - no

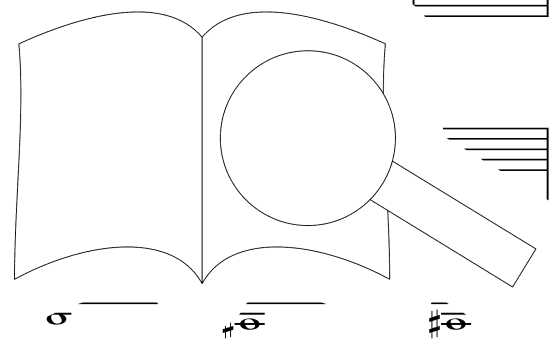
la ter - ra.

le

ri - co - pro - no

la ter - ra.

*dim.*



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*p*

*p*

*E l'os-c*

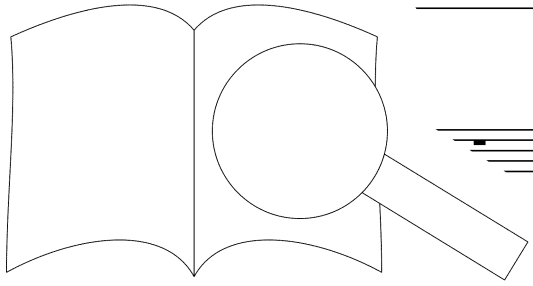
*i po - po - li,*     *o*     *uh*

*e l'os-cu-ri-tà av - vol - ge i po - po - li. uh*

*i po - po - li.*

*uh*

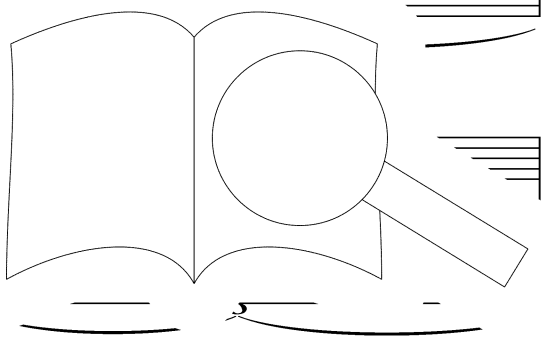
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uh! e l'os-cu-ri-tà av-vol-

e l'os-cu-ri-tà av-vol-

vol - ge i po-po-li o



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68

*mf*

*mf*

Ma

Ma

Ma

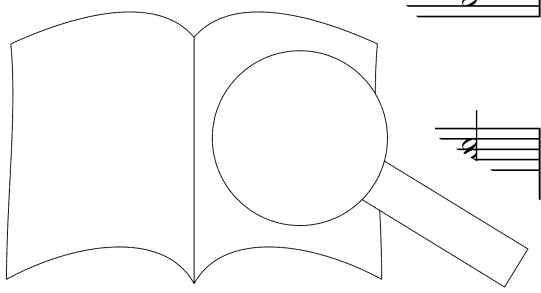
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musical notation for piano and vocal parts, including a *cresc.* marking.

musical notation for piano and vocal parts, including a *cresc.* marking.

musical notation for piano and vocal parts with lyrics: su di te - - de il Sig -  
 su di .i - splen - - de il Sig -  
 su ri - splen - - de il Sig -

musical notation for piano and vocal parts.



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no - re. La ri - a ap - pa - re

no - re. a glo - ri - a ap - pa - re

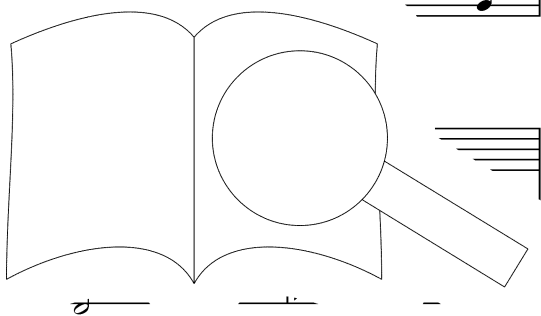
no sua glo - ri - a ap - pa - re

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su di te, La sua

su di te, te. La sua

su su di te. La sua



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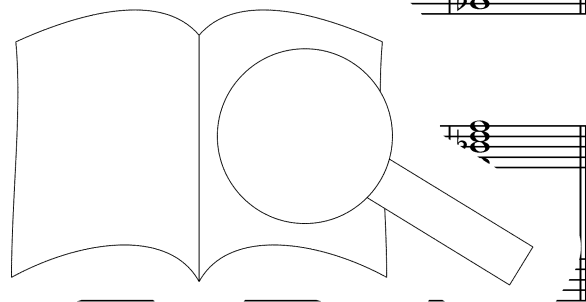
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glo - ri - a ap - pa - re

glo - ri - a ar

glo - ri re



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# 5. Communio

Thomas Gabriel (\*1957)

Oboe

Corno inglese

Corno

Fagotto I

Fagotto II

8

16



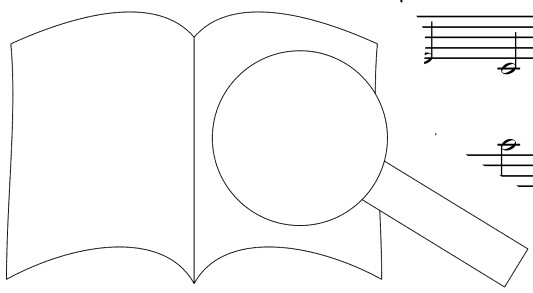
24

31

39

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46

Musical score for measures 46-52. The score is written for piano and features a complex texture with multiple staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

53

Musical score for measures 53-60. The score continues the piece with similar complexity. It includes a section with a fermata over a measure in measure 58. The notation includes various note values and rests.

61

Musical score for measures 61-68. The score concludes with a large graphic of an open book and a magnifying glass over the final measures. The music includes various note values and rests.

68

Musical score for measures 68-74. The score is written for piano and includes five staves: two treble clefs and three bass clefs. The music features a complex texture with multiple voices and a watermark reading 'PROBE-PARTITUR' diagonally across the page.

75

Musical score for measures 75-80. The score continues with five staves (two treble, three bass). The watermark 'PROBE-PARTITUR' is prominent. A diagonal watermark also contains the text: 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag'.

81

Musical score for measures 81-87. The score concludes with five staves (two treble, three bass). A large graphic of an open book with a magnifying glass is overlaid on the bottom right of the page. The watermark 'PROBE-PARTITUR' and the diagonal text are still visible.

# 6. Schlussgesang Lebt als Kinder des Lichts

Johannes Gabriel (\*1957)  
Text (Antiphon): Epheser 5,8b  
Text (Vers): Offenbarung 21,1

## Refrain

Oboe I  
Oboe II  
Fagotto I  
Fagotto II  
Tromba I  
Tromba II  
Corno  
Tuba  
Soprano  
Alto  
Tenore Basso  
Soprano  
Alto  
Organo

Lebt als Kin Lebt als  
Lebt als  
Lebts! Lebt als  
Walk as chil - dren of light.

Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

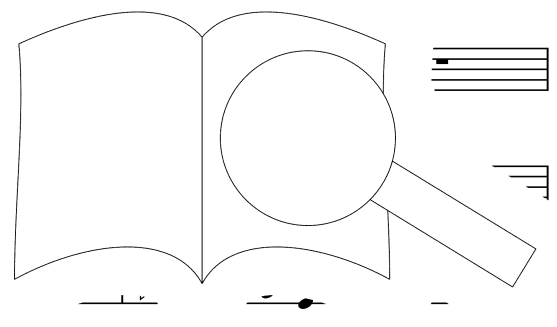
6

Kin - der des Lichts! Mar - chez comme des en -  
Kin - der des Lic' Mar - chez comme des en -  
chil - dren of light. Mar - chez comme des en -

fants de lu - miè - re, hi - jos de luz. Com-por-

fants de lu - miè - re co - mo hi - jos de luz. Com-por-

fants de lu - dad co - mo hi - jos de luz.



Piano accompaniment for the first system, measures 17-20. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

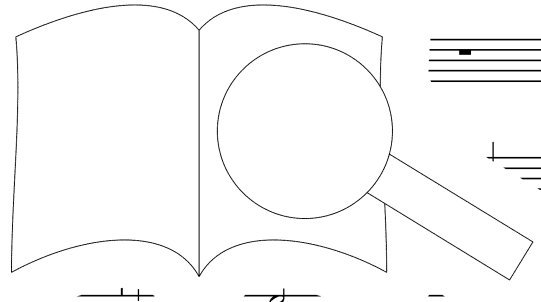
Piano accompaniment for the second system, measures 21-24. The right hand continues the melodic line, and the left hand maintains the harmonic accompaniment.

Vocal line with lyrics for the first system, measures 17-20. The lyrics are: ta - te - vi per - chiò fig - li - i del - la

Vocal line with lyrics for the second system, measures 21-24. The lyrics are: ta - te - vi per - chi i fig - li - i del - la

Piano accompaniment for the third system, measures 25-28. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

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Versus

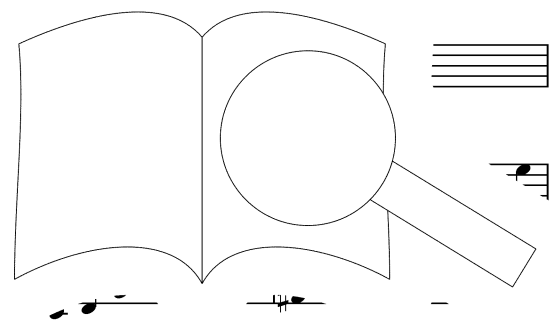
Musical score for the first system, featuring piano accompaniment with treble and bass staves.

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

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

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

Musical score for the fifth system, including vocal lines and piano accompaniment.



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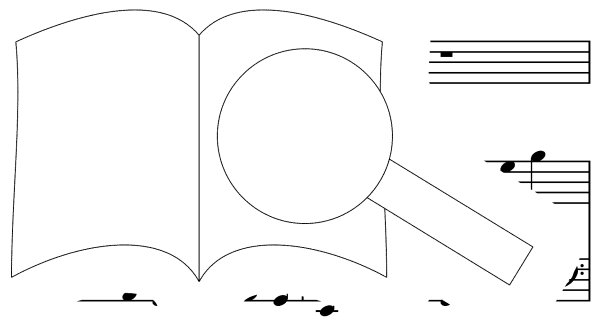
Musical score for piano accompaniment, measures 1-4. It consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The music features a steady eighth-note accompaniment with occasional chords.

Musical score for piano accompaniment, measures 5-8. It consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The music continues with the eighth-note accompaniment.

Musical score for piano accompaniment and vocal line, measures 9-12. It consists of three staves: the upper staff is in treble clef for the vocal line, the middle staff is in treble clef for piano accompaniment, and the lower staff is in bass clef for piano accompaniment. The vocal line includes the lyrics: "Dann sah ei - nen neu - en Him - mel".

Musical score for piano accompaniment and vocal line, measures 13-16. It consists of three staves: the upper staff is in treble clef for the vocal line, the middle staff is in treble clef for piano accompaniment, and the lower staff is in bass clef for piano accompaniment. The vocal line includes the lyrics: "Him - mel, dann ei - nen neu - en Him - mel".

Musical score for piano accompaniment and vocal line, measures 17-20. It consists of three staves: the upper staff is in treble clef for the vocal line, the middle staff is in treble clef for piano accompaniment, and the lower staff is in bass clef for piano accompaniment. The vocal line includes the lyrics: "ei - nen neu - en Him - mel".



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Musical score for the first system, featuring piano accompaniment with treble and bass staves. The music is in 6/4 time and includes various rhythmic patterns and accidentals.

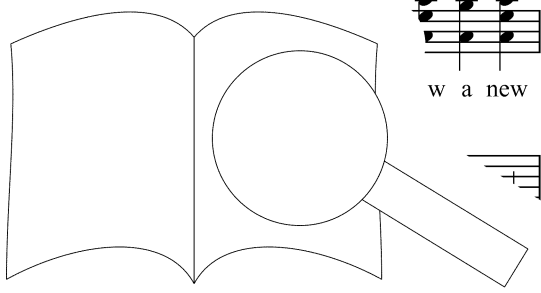
Musical score for the second system, continuing the piano accompaniment. It features similar rhythmic and melodic elements as the first system.

Solo: ur -

und ei - ne neu - Er - de.  
 und ei - ne neu - e Er - de.  
 und ei - ne neu - e Er - de.  
 Er - de.

und ei - ne neu - e Er - de.  
 w a new

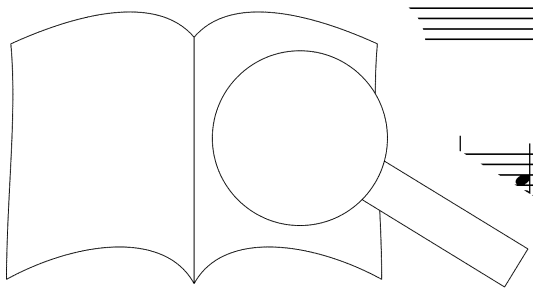
Musical score for the third system, including vocal lines with lyrics and piano accompaniment. The lyrics are: "Solo: ur - und ei - ne neu - Er - de. und ei - ne neu - e Er - de. und ei - ne neu - e Er - de. Er - de. und ei - ne neu - e Er - de. w a new".



I saw a new heav-en,  
 and I saw a new heav-en,  
 and I saw

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and I saw \_\_\_\_\_ and I saw a new

and I w \_\_\_\_\_ and I saw a new

a new heav - en, \_\_\_\_\_ new heav - en, \_\_\_\_\_ new

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Coro I

earth, and earth,

earth, new earth,

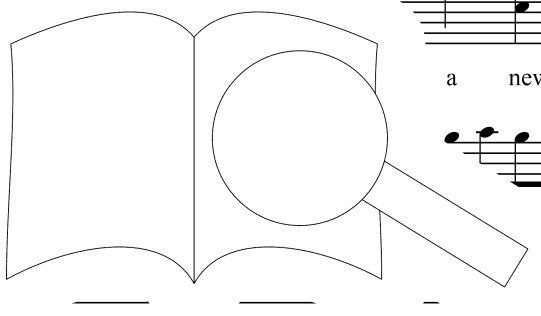
earth, saw a new earth,

Coro II

And I and I saw a new

And earth, and I saw a new

a new earth, a new

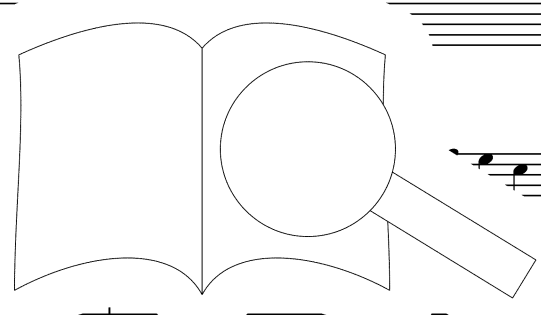


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and I saw a new earth,

and I saw a new earth,



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earth.

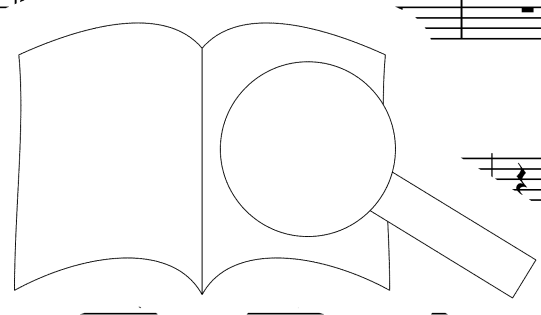
earth.

earth.

and I

and ch.

new earth.



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First system of musical notation, featuring piano accompaniment on the left and vocal lines on the right. The piano part consists of four staves (treble and bass clefs). The vocal part consists of four staves (treble and bass clefs).

Second system of musical notation, featuring piano accompaniment on the left and vocal lines on the right. The piano part consists of four staves (treble and bass clefs). The vocal part consists of four staves (treble and bass clefs).

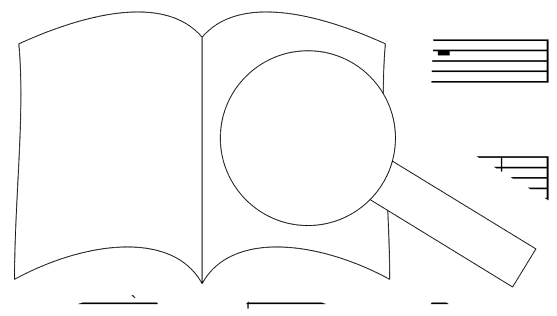
ter - re... puis je vis un... velle ter - re.

ter - re... puis : s r' une nou - velle ter - re.

ter - re... veau ciel et une nou - velle ter - re.

Third system of musical notation, featuring piano accompaniment on the left and vocal lines on the right. The piano part consists of four staves (treble and bass clefs). The vocal part consists of four staves (treble and bass clefs).

Fourth system of musical notation, featuring piano accompaniment on the left and vocal lines on the right. The piano part consists of four staves (treble and bass clefs). The vocal part consists of four staves (treble and bass clefs).



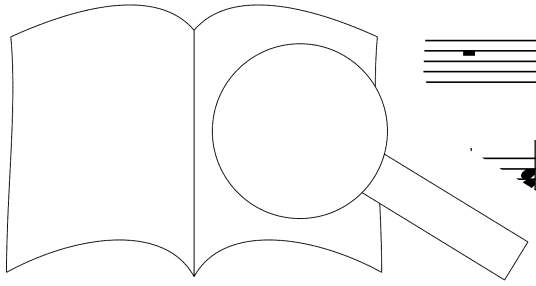


Piano accompaniment for the first system, measures 66-71. The music is in a minor key and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Piano accompaniment for the second system, measures 72-77. The music continues with similar rhythmic patterns, leading to a brief rest in the right hand in measure 77.

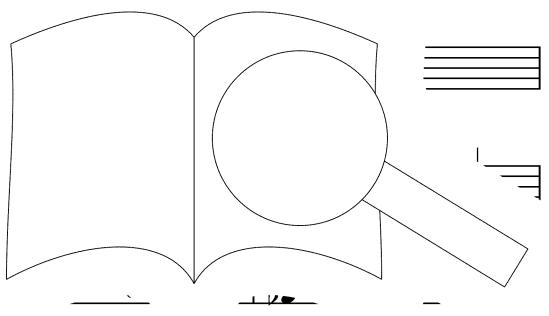
Vocal and piano accompaniment for the third system, measures 78-83. The vocal line enters with the lyrics: "Vi un cie - lo nue - vo y a tier - ra nue - va, vi un cie - lo nue - vo y". The piano accompaniment provides harmonic support.

Piano accompaniment for the fourth system, measures 84-89. The music concludes with sustained chords in the right hand and a final bass line in the left hand.



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u - na tier - ra nue - va, Vi un nuo - vo  
 u - na tier - ra nue - va. poi un nuo - vo  
 u - na tier - ra di poi un nuo - vo



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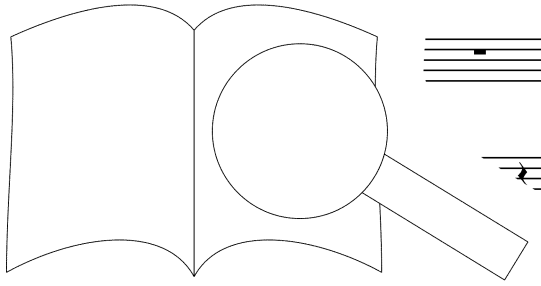
Piano accompaniment for measures 77-81, featuring a grand staff with treble and bass clefs.

Piano accompaniment for measures 82-86, featuring a grand staff with treble and bass clefs.

cie - lo e u - nr ter - - ra!  
cie - lo e va ter - - ra!  
cie - lo Jo - va ter - - ra!

Piano accompaniment for measures 87-90, featuring a grand staff with treble and bass clefs.

Piano accompaniment for measures 91-94, featuring a grand staff with treble and bass clefs.



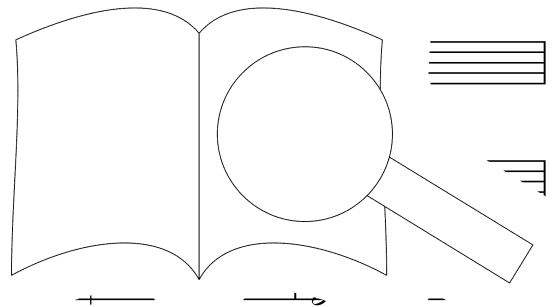
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Lebt als Kin - der des Lir Lebt als Kin - der des

Lebt als Kin - de Lebt als Kin - der des

as chil - dren of light.

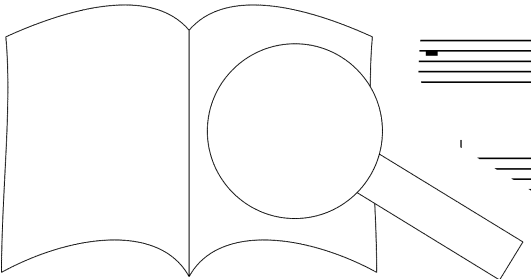


Musical score for piano accompaniment, measures 88-91. It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

Musical score for piano accompaniment, measures 92-95. It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music continues with the eighth-note accompaniment and melodic lines.

Musical score with vocal lines and lyrics, measures 92-95. It includes three vocal staves (soprano, alto, and tenor/bass) and a piano accompaniment staff. The lyrics are: "Lichts! Lichts! Walk a", "me des en - fants de lu -", "comme des en - fants de lu -", and "nt. Mar - chez comme des en - fants de lu -".

Musical score for piano accompaniment, measures 96-99. It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music concludes with sustained chords and a final melodic flourish.



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The first system of the musical score consists of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The right hand part features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

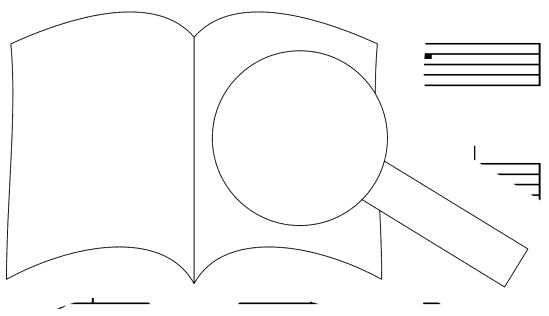
The second system of the musical score continues the piano accompaniment. It maintains the same key signature and time signature as the first system. The melodic and harmonic lines in both hands are developed further, with the right hand showing more complex rhythmic patterns.

miè - re, an - dad co de luz. Com - por - ta - te - vi

miè - re, an - d' jos de luz. Com - por - ta - te - vi

miè - re, io hi - jos de luz.

The final system of the musical score shows the piano accompaniment concluding the piece. It features a final chord in the right hand and a sustained bass line in the left hand.



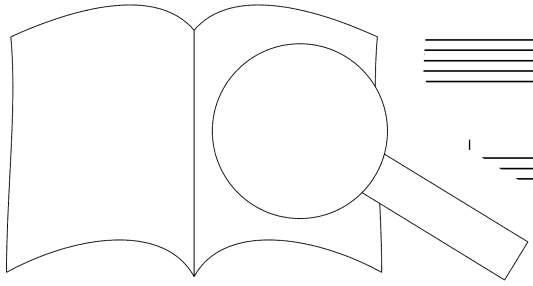
Musical score for piano accompaniment, measures 1-3. The score is written on four staves (two treble and two bass clefs). It features a melodic line in the upper right treble staff and a bass line in the lower left bass staff. The music is in a minor key, indicated by a flat sign on the key signature.

Musical score for piano accompaniment, measures 4-6. The score continues on four staves, showing a continuation of the melodic and bass lines from the previous system.

Musical score for vocal and piano accompaniment, measures 7-9. The vocal line is on a treble clef staff with lyrics underneath. The piano accompaniment is on two staves below. The lyrics are: "per - chiò co - i fig - li - i".

Musical score for vocal and piano accompaniment, measures 10-12. The vocal line continues with the lyrics: "per - chiò i fig - li - i as chil - dren of light,". The piano accompaniment provides harmonic support.

Musical score for piano accompaniment, measures 13-15. The score is written on four staves, showing the final part of the piano accompaniment for this section.

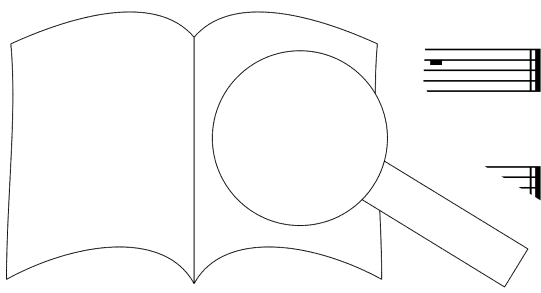


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del - la lu - Kin - der des Lichts!

del - la Kin - der des Lichts!

del - la Kin - der des Lichts!

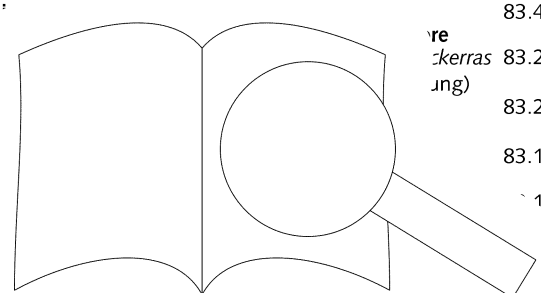


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<b>Altnickol, J. Chr.:</b> Befiehl du deine Wege. Messe und Motetten <i>Norddeutscher Figuralchor, Musica Alta Ripa, J. Straube</i>	83.168	<b>III: Christus</b> op. 97 / Kyrie in d <i>Kammerchor Stuttgart</i>	83.105
<b>Bach, C. P. E.:</b> Magnificat · Die Himmel erzählen die Ehre Gottes <i>Basler Madrigalisten, L'arpa festante, F. Näf</i>	83.421	<b>IV: Wie der Hirsch</b> in G Der 42. Psalm <i>Dt. Kammerchor Stuttgart, F. Bernius</i>	83.202
<b>Bach, J. L.:</b> Das ist meine Freude <i>Ex Tempore Gent, Orpheon Consort, F. Heyerick</i>	83.187	<b>V: Denn</b> es ist geübt Drei Motetten <i>Kammerchor Stuttgart, F. Bernius</i>	83.203
<b>Bach, J. S.:</b> Solokantaten mit Emma Kirkby <i>Emma Kirkby, Freiburger Barockorchester</i>	83.302	<b>VI: Magnificat:</b> Magnificat in D, Jesu meine Freude, u.a. <i>Kammerchor Stuttgart, Dt. Kammerphilharmonie, F. Bernius</i>	83.216
– <b>Messe in h-Moll</b> BWV 232	83.211	<b>XI: Herr Gott, dich loben wir:</b> Psalmen <i>Kammerchor Stuttgart, Dt. Kammerphilharmonie, F. Bernius</i>	83.217
– <b>Osteroratorium · C. P. E. Bach: Danket dem Herrn · Heilig</b> <i>Kammerchor Stuttgart, Barockorchester Stuttgart, F. Bernius</i>	83.212	<b>X: Lobgesang op. 52</b> <i>Kammerchor Stuttgart, Dt. Kammerphilharmonie, F. Bernius</i>	83.213
– <b>Vom Himmel hoch.</b> Weihnachtliche Musik von Bach <i>Kammerchor der Frauenkirche Dresden, M. Grünert</i>	83.210	<b>XI: Paulus op. 36</b> <i>Kammerchor Stuttgart, Dt. Kammerphilharmonie</i>	83.214
<b>Bachs Schüler.</b> Motetten / Vocal Concert Dresden, <i>Dresdner Instrumental-Concert, P. Kopp</i>	83.210	<b>XII: Elias op. 70</b> <i>Kammerchor Stuttgart, Dt. Kammerphilharmonie</i>	83.215
<b>Brahms, Vokalmusik</b> (bislang 5 CDs)		<b>Mendelssohn / Stegmann: Lieder mit Worten</b> <i>Berliner Vokalensemble, Bernd Stegmann</i>	83.206
– <b>I: Geistliche Chormusik</b> <i>The Schütz Choir of London, Roger Norrington</i>		<b>Mozart: Requiem</b> (Beyer) <i>Kammerchor Stuttgart, Frieder Beyer</i>	83.207
– <b>II: Weltliche Chormusik I:</b> op. 42; op. 62; op. 92; <i>Kölner Kammerchor, P. Neumann</i>		<b>Paër, F.:</b> Missa piena in d <i>Dresdner Kreuzchor, Staatskapelle Dresden</i>	83.246
– <b>III: Liebeslieder-Walzer</b> (Weltliche Chormusik) op. 52; op. 64,2; op. 65; op. 112 <i>Kölner Kammerchor, P. Neumann</i>	83.118	<b>Pohle, D.:</b> Wie der Hirsch <i>L'arpa festante, R. Voigt</i>	83.413
– <b>IV: Geistliche Chormusik. Warum ist das Licht</b> <i>Kammerchor Stuttgart, F. Bernius</i>	83.201	<b>Rheinberger: Musica</b>	
– <b>V: Ein deutsches Requiem</b> op. 4 <i>Klass. Philharmonie, Kammerchor Stuttgart, F. Bernius</i>	83.200	– <b>I: Der Stern von</b> <i>Chor des Bayreuther Festspielhauses, R. Voigt</i>	83.111
<b>Bruckner: Messe in e-Moll · Rheinfelden</b> <i>Kammerchor Saarbrücken</i>	83.414	– <b>II: Cantus</b> Hymnen <i>Kammerchor Stuttgart, F. Bernius</i>	83.113
<b>Charpentier, M.-A.:</b> Neun <i>Solistenensemble</i>	83.196	– <b>III: Kyrie</b> <i>Kammerchor Stuttgart, F. Bernius</i>	83.125
<b>Gatti, L.:</b> Schöpfung <i>Dresdner Kreuzchor, Kammerphilharmonie, R. Kreile</i>	83.245	– <b>IV: Christus factus est</b> / Missae in A op. 126 und G op. 151, Advent-Motetten op. 176 <i>Vocalensemble Rastatt, H. Speck</i>	83.158
<b>Händel, G. F.:</b> Die <i>NDR Chor, FestspielOrchester Göttingen, N. McGegan</i>	83.420	– <b>Dennoch singt die Nachtigall</b> / Secular choral music <i>Vocalensemble Rastatt, H. Speck</i>	83.157
– <b>Alexander's Feast</b> <i>Kammerchor Stuttgart, F. Bernius</i>	83.424	– <b>Vom Goldenen Horn</b> <i>Freiburger Vokalensemble, W. Schäfer</i>	83.177
– <b>Les Favorites</b> , H. Speck <i>Kammerchor der Frauenkirche, Barockorchester, M. Grünert</i>	83.423	<b>Rosengart, A.:</b> Te Deum laudamus <i>Orpheus Vokalensemble, Ars Antiqua Austria, J. Essl</i>	83.168
<b>HWV 56</b> <i>Chor Stuttgart, Barockorchester Stuttgart, F. Bernius</i>	83.219	<b>Saint-Saëns: Oratorio de Noël</b> <i>Vocalensemble Rastatt, Les Favorites, H. Speck</i>	83.352
– <b>Deutsche Arien</b> <i>Musika Mauch, L'arpa festante, R. Voskuilen</i>	83.420	<b>Schein: Israelsbrunnlein</b> <i>Dresdner Kammerchor, H.-Chr. Rademann</i>	83.153
– <b>O praise the Lord.</b> Psalms and Anthems <i>Gli Scarlattisti, Capella Principale, J. Arnold</i>	83.4	<b>Schubert: Sakuntala D 701.</b> Oper in 2 Akten <i>Kammerchor Stuttgart, Barockorchester Stuttgart, F. Bernius</i>	83.218 83.436
– <b>Samson HWV 57</b> <i>NDR Chor, FestspielOrchester Göttingen, N. McGegan</i>	83.420	– <b>Messe</b> <i>Kammerchor Stuttgart, F. Bernius</i>	83.249
– <b>Saul HWV 53</b> / <i>Dresdner Kammerchor, Dresdner Barockorchester, H.-Chr. Rademann</i>	83.420	<b>Schütz: Die Nachtigall</b> <i>Dresdner Kreuzchor, Staatskapelle Dresden</i>	83.232
– <b>Solomon HWV 67</b> / <i>Winchester Cathedral Choir, FestspielOrchester Göttingen, N. McGegan</i>	83.424	<b>Telemann: Voc</b> <i>Kammerchor Stuttgart, F. Bernius</i>	83.166
<b>Haydn, Joseph: Missa Cellensis</b> <i>Anima Eterna, J. van Immerseel</i>	83.420	– <b>Perj</b> <i>Kammerchor Stuttgart, F. Bernius</i>	83.165
<b>Hohes Lied: Daniel-Lesur, Fasch, Ravel, D</b> <i>Kammerchor Stuttgart, F. Bernius</i>	83.420	– <b>Göt</b> <i>Kammerchor Stuttgart, F. Bernius</i>	83.165
<b>Homilius: Musik an der Frauenkirche</b>		<b>Weih</b> <i>Kammerchor Stuttgart, F. Bernius</i>	83.209
– <b>Johannespassion</b> <i>Dresdner Kreuzchor, Dresdner Barockorchester, H.-Chr. Rademann</i>	83.261	<b>Zelenka: Dei Patris</b> <i>Kammerchor Stuttgart, Barockorchester Stuttgart, F. Bernius</i>	83.209
– <b>Passionskantate · Kantate</b> <i>Basler Madrigalisten, Neu</i>	83.262		
– <b>Weihnachten an der</b> <i>Körnerscher Sing</i>	83.170		
– <b>Motetten / Kan</b> <i>Dresdner Instrur</i>	83.210		
– <b>Weihnachtsora</b> <i>Sächsisc</i>	83.235		
<b>Keiser, G.:</b> Magnificat <i>Kammerchor Stuttgart, F. Bernius</i>	83.417		
<b>Knechtel, J.:</b> Oper in 4 Akten <i>Kammerchor Stuttgart, F. Bernius</i>	83.220		
– <b>Motetten / Kan</b> <i>Dresdner Instrur</i>	83.264		
– <b>Nachtstraum</b> <i>Kammerchor Stuttgart, F. Bernius</i>	83.205		
– <b>Gesanges. Lieder</b> <i>Kammerchor Stuttgart, F. Bernius</i>	83.430		
<b>Mende, J.:</b> Kirchenwerke mit F. Bernius (Gesamteinspielung)			
– <b>I: Hör mein Bitten</b> / Kyrie in c, Geistliches Lied op. 96,1, Hora est u.a. <i>Ensemble '76, Kammerchor Stuttgart, F. Bernius</i>	83.101		
– <b>II: Vom Himmel hoch, Te Deum, Ave maris stella</b> <i>Kammerchor Stuttgart, Württembergisches Kammerorchester Heilbronn, F. Bernius</i>	83.104		



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