

Thomas Gabriel
Lichtmesse
Bläserfassung



Carus 19.052



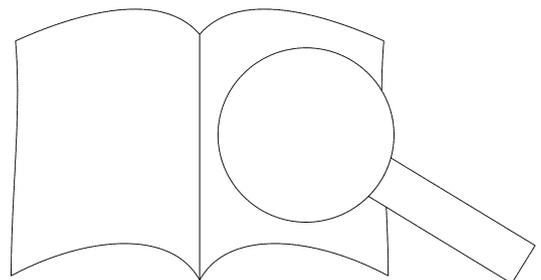
Thomas Gabriel

Lichtmesse

Bratsche

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

Partitur / Full score



Carus

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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.

St. Augustin, 1. März 2013

Thomas Gabriel

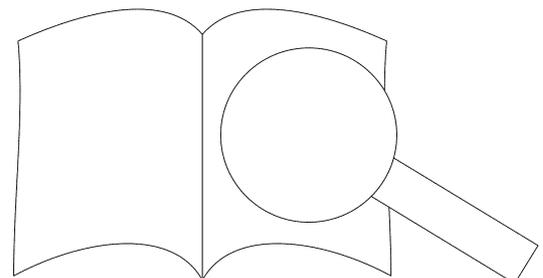
Zu diesem Werk liegt folgendes Material zur Verfügung:

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

b) Orgelmaterial
Orgelmaterial (Carus 19.052/19).

Once material is available:
a) Organ score (Carus 19.052/05),
organ score (Carus 19.052/05),
choral score (Carus 19.052/05),
organ score (Carus 19.052/05),
choral score (Carus 19.052/05).

b) Organ score (Carus 19.052/05),
organ score (Carus 19.052/05),
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
Coro I

Tenore Basso
Coro I

Soprano Alto
Coro II

Tenore Basso
Coro II

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Aufführungsdauer / Duration: ca. 26 min.

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Refrain

7

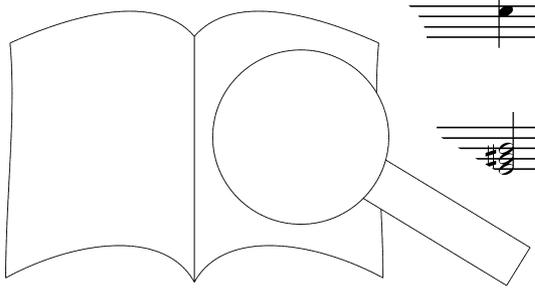
Musical notation for the first system of the Refrain, featuring piano accompaniment and vocal lines.

Musical notation for the second system of the Refrain, featuring piano accompaniment and vocal lines.

Musical notation for the third system of the Refrain, including lyrics: "ent! Wer-de licht! Denn es".

Musical notation for the fourth system of the Refrain, including lyrics: "auf, wer-de licht! _ Denn es".

Musical notation for the fifth system of the Refrain, featuring piano accompaniment and vocal lines.



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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.

kommt dein Sur - ge, il - lu - mi - na - re,

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

kommt dein Li de licht!

Musical score for the fourth system with vocal line and piano accompaniment.

ve - nit

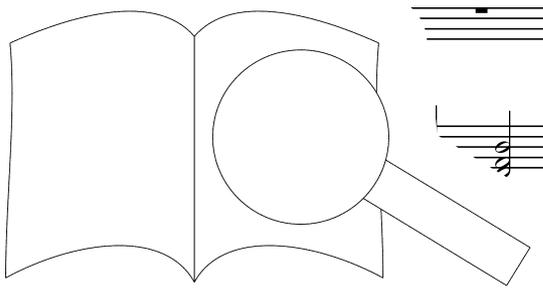
Musical score for the fifth system with piano accompaniment and a large graphic of an open book.

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

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



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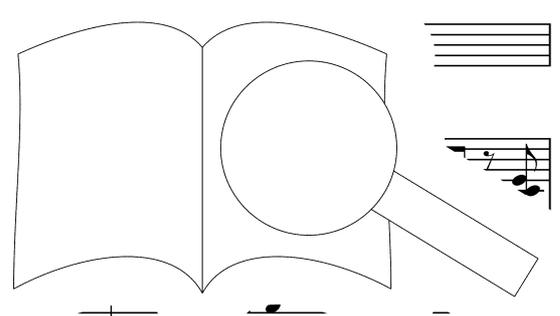
First system of the musical score, featuring a vocal line on a single staff and piano accompaniment on four staves (two treble and two bass clefs). The music is in a key with two flats and common time.

Second system of the musical score, continuing the vocal line and piano accompaniment from the first system.

Third system of the musical score, including the vocal line and piano accompaniment. The lyrics "sois é-clai - rée, car ri - ve." are written below the vocal staff.

Fourth system of the musical score, including the vocal line and piano accompaniment. The lyrics "rée, re ar - ri - ve. Sin - get dem" are written below the vocal staff.

Fifth system of the musical score, featuring piano accompaniment on four staves without a vocal line.



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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.

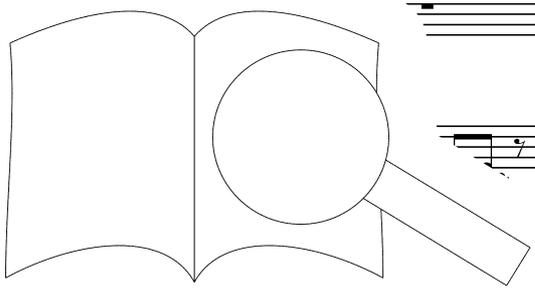
Musical score for the third system, featuring a vocal line and piano accompaniment.

Herrn ein neu Sin - get dem

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

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

Musical score for the fifth system, including piano accompaniment.



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First system of musical notation, featuring a vocal line and piano accompaniment. The piano part consists of two staves (treble and bass clef) with a 3/4 time signature.

Second system of musical notation, continuing the vocal line and piano accompaniment. The piano part continues with two staves in 3/4 time.

Third system of musical notation, including the vocal line and piano accompaniment. The piano part continues with two staves in 3/4 time.

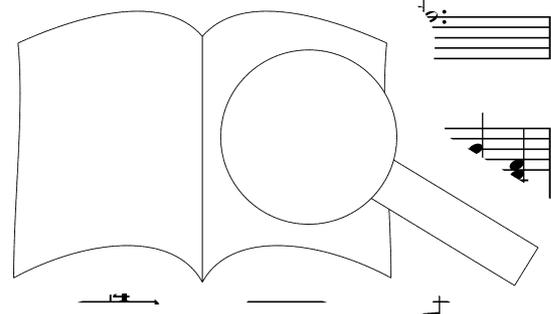
Fourth system of musical notation, including the vocal line and piano accompaniment. The piano part continues with two staves in 3/4 time.

Fifth system of musical notation, including the vocal line and piano accompaniment. The piano part continues with two staves in 3/4 time.

Herrn, al-le Län-der d,

Chan-tez à l'É-ter - nel

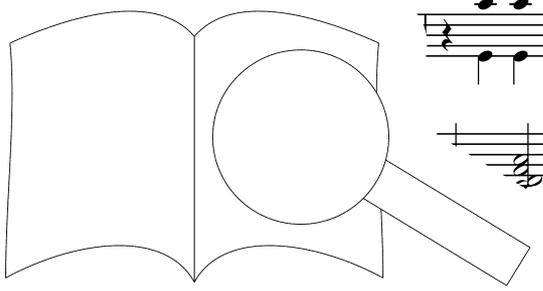
Do - mi-no o - mmis ter - ra. Chan - - tez



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

vou^e 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.

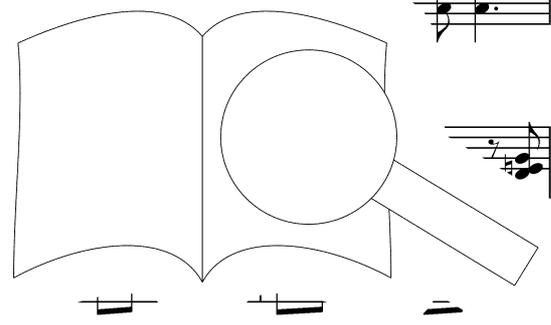
Musical score for the third system, featuring piano accompaniment with treble and bass staves.

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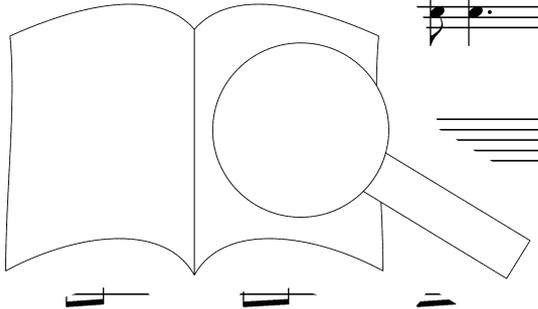
The first system of the musical score consists of a vocal line on a single staff and piano accompaniment on two staves (treble and bass clef). The vocal line begins with a series of eighth notes, while the piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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.

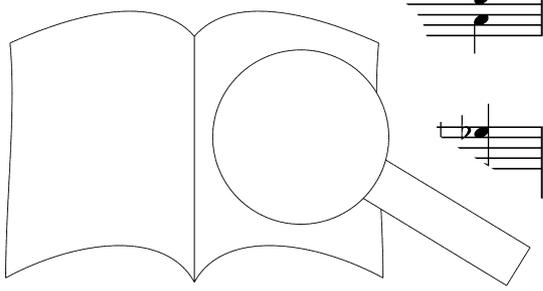
The fourth system includes a vocal line with lyrics and piano accompaniment. The lyrics are: "Sing il the earth! Can-tad a Je-ho-va, to - da la tier - ra." The vocal line has a melodic line with some rests, and the piano accompaniment provides harmonic support.

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.



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

Can - ta - te, can - ta - te



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Refrain

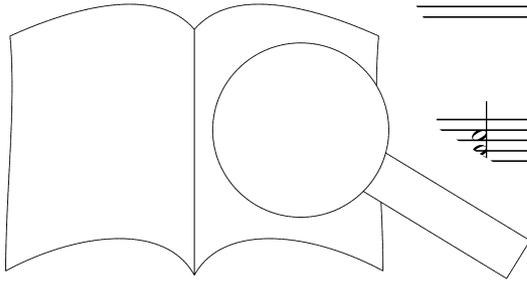
The first system of the piano accompaniment for the Refrain. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a half note chord in the bass and a quarter note chord in the treble, followed by a series of eighth and sixteenth notes in both hands.

The second system of the piano accompaniment for the Refrain. It continues the musical pattern from the first system, with similar rhythmic and harmonic structures in both hands.

Vocal line and piano accompaniment for the first part of the Refrain. The vocal line is written on a single staff with a treble clef. The lyrics are: "can - ta - te de tut-ta u. Wer-de licht! Wer-de". The piano accompaniment is on a grand staff.

Vocal line and piano accompaniment for the second part of the Refrain. The vocal line continues with the lyrics: "de tut - Auf, wer-de licht! _". The piano accompaniment continues with chords and moving lines.

The final system of the piano accompaniment for the Refrain. It concludes the musical piece with a final chord in both hands.



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First system of musical notation, featuring piano accompaniment in treble and bass clefs and vocal lines in treble clef.

Second system of musical notation, primarily piano accompaniment in treble and bass clefs.

Third system of musical notation with lyrics: *licht! Denn es kommt Sur - ge, il -*

Fourth system of musical notation with lyrics: *Denn a. auf, wer-de licht!*

Fifth system of musical notation with lyrics: *ni - na - re,* and a large magnifying glass graphic.

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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

Musical notation for the first system, featuring treble and bass staves with a 3-measure triplet in the beginning.

Musical notation for the second system, continuing the piece with various rhythmic patterns.

Musical notation for the third system, including the lyrics "sois é - c' lu - mière ar - ri - ve."

Musical notation for the fourth system, including the lyrics "toi, sois é , car ta lu - miè - re ar - ri - ve."

Musical notation for the fifth system, featuring a large decorative graphic of an open book with a magnifying glass over it.

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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-chez 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.

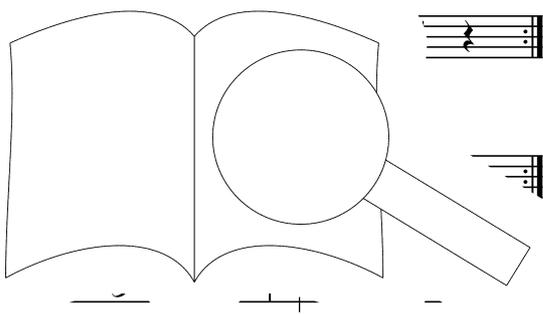
An-nun-ci - ad de di - a en u su sal - va - cion.

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



100 Refrain

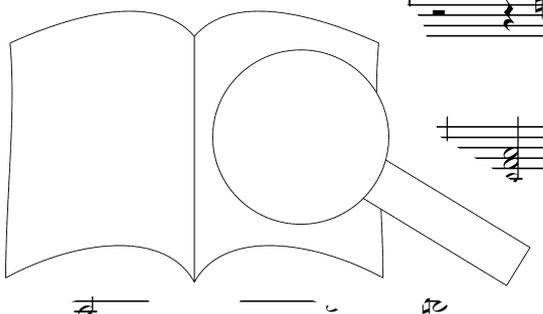
The first system of the musical score for the Refrain. It features a vocal line on a single staff and piano accompaniment on two staves (treble and bass clef). The music is in a key with one sharp (F#) and a 4/4 time signature. The vocal line begins with a melodic phrase, and the piano accompaniment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

The second system of the musical score for the Refrain. It continues the vocal line and piano accompaniment from the first system. The piano part includes some chords that are not fully written out, indicated by a '7' in a box, suggesting a specific voicing.

The third system of the musical score for the Refrain. The vocal line includes the lyrics: "Wer-de licht! licht! Denn es kommt dein". The piano accompaniment continues with chords and melodic fragments.

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

The fifth system of the musical score for the Refrain. The piano accompaniment continues with chords and melodic fragments. The vocal line is mostly blank in this system, suggesting it might be a continuation from the previous system or a specific performance instruction.



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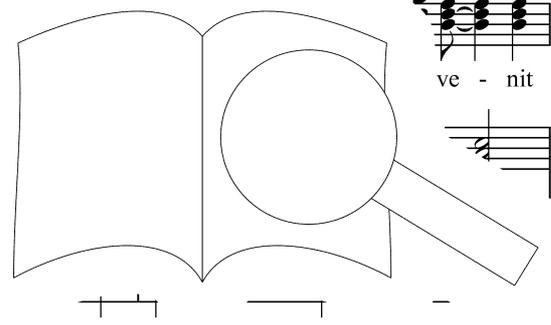
Musical score for piano accompaniment, measures 1-4. The score is written for four staves: two treble clefs and two bass clefs. The music consists of chords and melodic lines.

Musical score for piano accompaniment, measures 5-8. The score is written for four staves: two treble clefs and two bass clefs. The music consists of chords and melodic lines.

Musical score for vocal and piano accompaniment, measures 9-10. The vocal line is on a single treble staff, and the piano accompaniment is on two staves (treble and bass). The lyrics are: "Licht! - lu-mi-na-re, qui-a ve-nit, qui-a ve-nit".

Musical score for vocal and piano accompaniment, measures 11-12. The vocal line is on a single treble staff, and the piano accompaniment is on two staves (treble and bass). The lyrics are: "wer-de licht! - qui-a ve-nit".

Musical score for vocal and piano accompaniment, measures 13-14. The vocal line is on a single treble staff, and the piano accompaniment is on two staves (treble and bass). The lyrics are: "Sur-ge, il-lu-mi-na-re, q-ue-rit ve-nit".



Musical score for the first system, featuring piano accompaniment with treble and bass staves. It includes a key signature change to B-flat major and triplet markings.

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

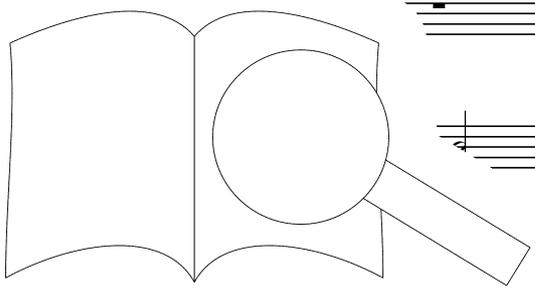
qui - a ve - nit

Musical score for the third system, including vocal line and piano accompaniment. The lyrics "qui - a ve - nit" are present.

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

Musical score for the fourth system, including vocal line and piano accompaniment. The lyrics "qui - a tu - um. Lève - toi, sois é - clai-" are present.

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

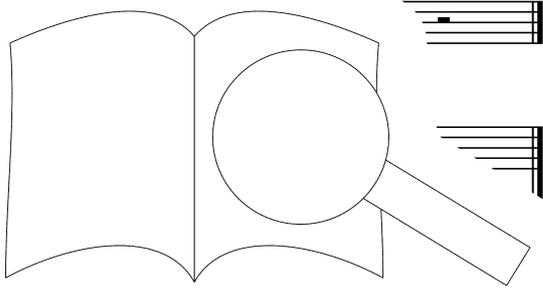


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sois é - clai - rée, car

rée, - miè - re - ar - ri - ve.



2. Antwortgesang Deine Sonne wird nicht mehr u^r

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

Soprano Alto
Coro I

Tenore Basso
Coro I

Soprano Alto
Coro II

Tenore Basso
Coro II

Schola

8. p

* 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

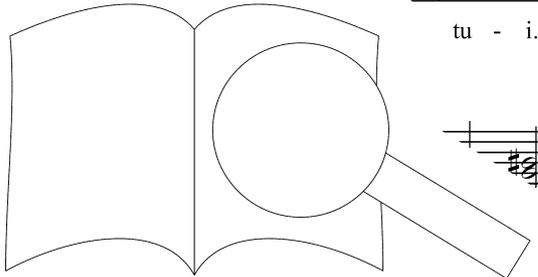
25

sem - pi - ter - nam e

tu - i.

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

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

Coro I

Coro I musical staves, including treble and bass staves with musical notation.

Coro II

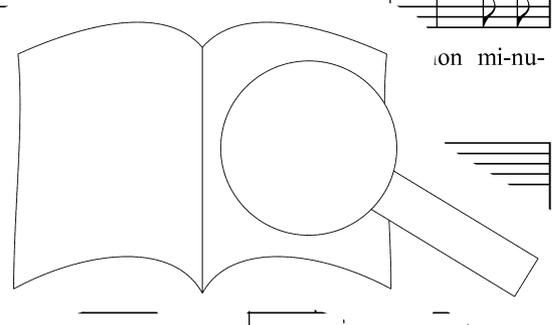
Dei - ne Son- ne mehr un-ter-ge - hen und dein Mond

Coro II musical staves with lyrics: "Dei - ne Son- ne mehr un-ter-ge - hen und dein Mond". Includes treble and bass staves with musical notation.

tra sol tu - us

on mi-nu-

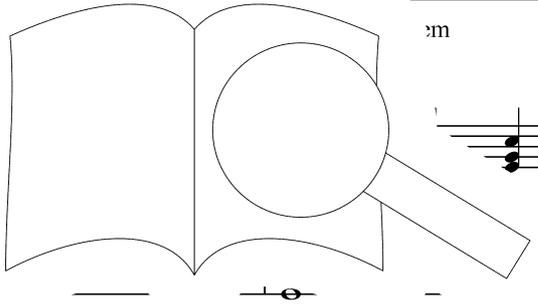
Continuation of Coro II musical staves with lyrics: "tra sol tu - us" and "on mi-nu-". Includes treble and bass staves with musical notation.



nicht den Schein denn der Herr wird ein

qui - a Do - mi - nus

im



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The first system of music features a piano accompaniment on the left and vocal lines on the right. The piano part consists of two staves (treble and bass clef) with various rhythmic patterns. The vocal lines are on a single staff with a treble clef, showing melodic phrases.

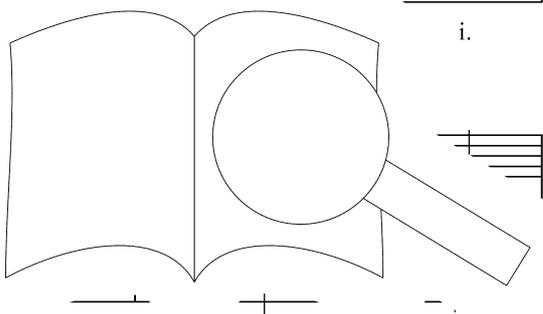
The second system continues the musical composition with piano accompaniment and vocal lines. The piano part maintains its rhythmic structure, while the vocal line progresses with new melodic material.

The third system shows further development of the piano accompaniment and vocal lines. The piano part provides harmonic support, and the vocal line continues its melodic journey.

The fourth system includes lyrics for the vocal line. The piano accompaniment continues to support the vocal melody. The lyrics are: "e - wi - ges Licht sein".

The fifth system continues the musical and lyrical progression. The piano accompaniment and vocal lines are shown with the lyrics: "nam et com-ple - bu".

The sixth system concludes the musical and lyrical phrase on this page. The piano accompaniment and vocal lines are shown with the final lyrics: "i.".



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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.

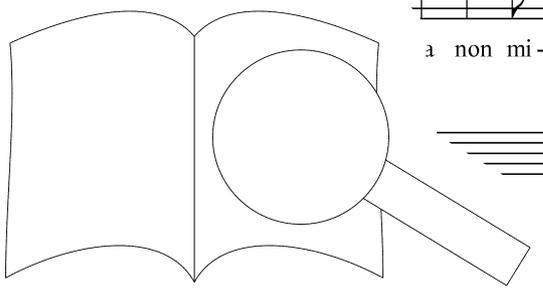
Piano accompaniment for the second system, measures 5-8. The score includes dynamic markings *mf* and *f*, and the instruction *espress.* (espressivo). The music features a mix of whole and half notes.

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.



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Empty piano accompaniment staves for the first system, including treble and bass clefs.

Empty piano accompaniment staves for the second system, including treble and bass clefs.

shall the moon_ give light un - to the Lord_ shall be

Vocal line and piano accompaniment for the first part of the lyrics.

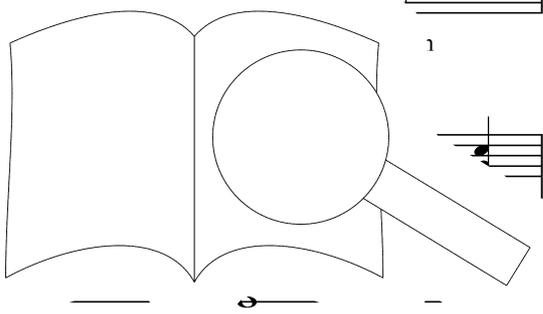
nicht den Schein denn der Herr wird ein

Vocal line and piano accompaniment for the second part of the lyrics.

qui - a Do - mi - nus

Vocal line and piano accompaniment for the third part of the lyrics.

Piano accompaniment for the final system of the score.



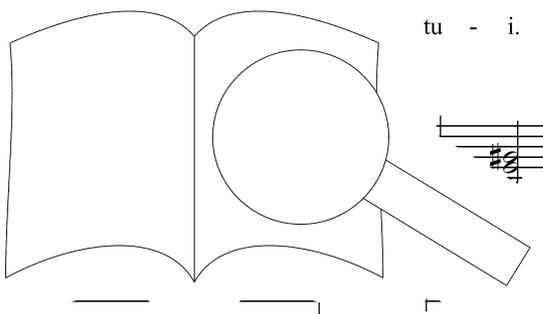
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un-to thee an ev-er-last-ing light thy Glo-ry. The

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

- nam et com-ple tu-i.

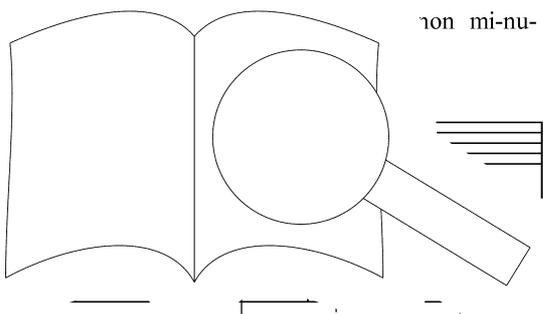


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sun shall be no more thy light by d ther for bright - ness

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

tra sol tu - us ron mi - nu -



Musical score for the first system, measures 71-74. It consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The music is in a common time signature. The first two staves have a treble clef and a key signature of one flat. The last two staves have a bass clef and a key signature of one flat. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests.

Musical score for the second system, measures 75-78. It consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The music is in a common time signature. The first two staves have a treble clef and a key signature of one flat. The last two staves have a bass clef and a key signature of one flat. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests.

Musical score for the third system, measures 79-82. It consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The music is in a common time signature. The first two staves have a treble clef and a key signature of one flat. The last two staves have a bass clef and a key signature of one flat. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. A vocal line is present in the first staff of this system.

shall the moon give light un-to thee; all be un-to thee an

Musical score for the fourth system, measures 83-86. It consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The music is in a common time signature. The first two staves have a treble clef and a key signature of one flat. The last two staves have a bass clef and a key signature of one flat. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. A vocal line is present in the first staff of this system.

nicht den Schein v denn der Herr wird ein e - wi - ges Licht

Musical score for the fifth system, measures 87-90. It consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The music is in a common time signature. The first two staves have a treble clef and a key signature of one flat. The last two staves have a bass clef and a key signature of one flat. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. A vocal line is present in the first staff of this system.

i - a Do-mi-nus e - rit - pi -

Musical score for the sixth system, measures 91-94. It consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The music is in a common time signature. The first two staves have a treble clef and a key signature of one flat. The last two staves have a bass clef and a key signature of one flat. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests.

Musical score for piano, first system. It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music features a melodic line in the upper right hand and a supporting bass line in the lower left hand.

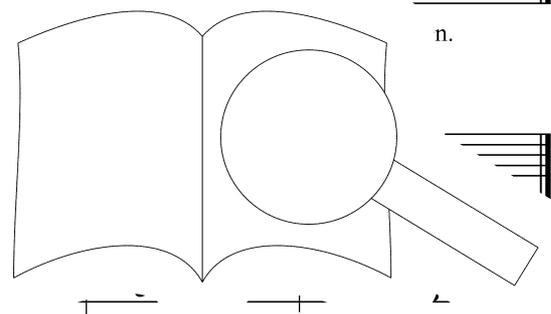
Musical score for piano, second system. It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music continues with similar melodic and harmonic patterns.

Musical score with vocal line and lyrics. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clef).
 r-last-ing light and thy God A - men.

Musical score with vocal line and lyrics. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clef).
 sein, und die ns, sie sol - len ein En - de ha - ben. A - men.

Musical score with vocal line and lyrics. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clef).
 t. com-ple - bun-tur di - es lt n.

Musical score for piano, third system. It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music concludes with a final cadence.



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3. Halleluja – Völker wandern zu deir ^{1st}

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:

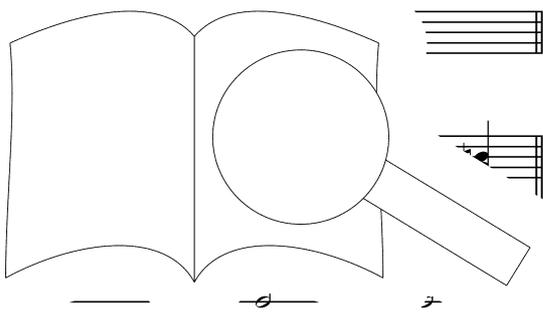
- Oboe I
- Oboe II
- Fagotto I
- Fagotto II
- Tromba I
- Tromba II
- Coro I
- Tuba
- Soprano solo
- Soprano
- Alto
- Tenore
- Basso
- Organo

The score is in 4/4 time and features a large watermark reading "PROBEBE PARTITUR". A diagonal watermark also reads "Evaluation Copy - Quality may be reduced • Carus-Verlag". The organ part at the bottom includes a graphic of an open book with a magnifying glass over it.

5

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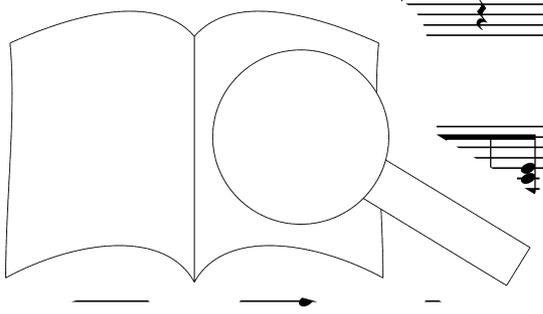
9 Refrain 1

9

9

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 - le - lu - ja!

9



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

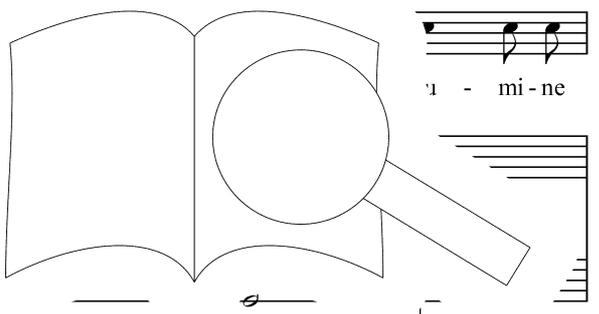
Coro I

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

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

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

Lichts. _____

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

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

nunc au

is am-bu -

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

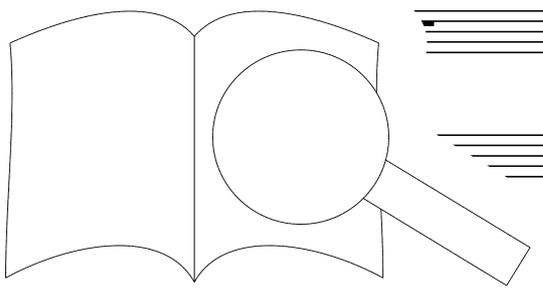
Musical score for piano accompaniment, measures 25-27. The score is written for four staves: two treble clefs (right hand) and two bass clefs (left hand). The music consists of chords and moving lines in both hands.

Musical score for piano accompaniment, measures 28-30. The score continues with piano accompaniment for two systems, each with four staves.

Vocal line with lyrics: "de lu - miè - re. And the C... to the light. Walk as". The lyrics are written below the vocal staff. The music is in a single treble clef.

Musical score for piano accompaniment, measures 31-32. The score continues with piano accompaniment for two systems, each with four staves.

Musical score for piano accompaniment, measures 33-34. The score continues with piano accompaniment for two systems, each with four staves.



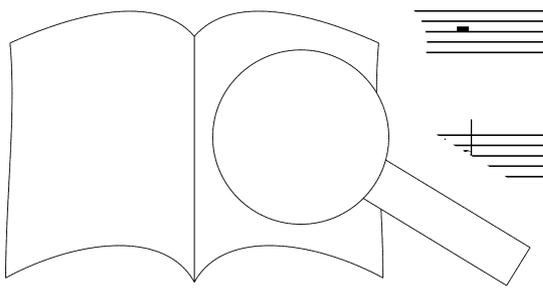
Musical score for the first system, featuring piano accompaniment with treble and bass staves. The music is in a key with one flat (B-flat) and a common time signature. The first two measures show a melodic line in the right hand and a bass line in the left hand. The third measure has a 7-measure rest in the right hand.

Musical score for the second system, featuring piano accompaniment with treble and bass staves. The music continues with similar melodic and harmonic patterns as the first system.

Musical score for the third system, featuring vocal line and piano accompaniment. The vocal line is in a soprano register. The lyrics are: chil - dren of light.

Musical score for the fourth system, featuring vocal line and piano accompaniment. The lyrics are: m - mi - ne - ran - no i po - po - li. There are dynamic markings 's' (piano) and 'A' (crescendo) above the vocal line.

Musical score for the fifth system, featuring vocal line and piano accompaniment. The lyrics are: Et i - ne tu - . There is a large graphic of an open book with a magnifying glass over it on the right side of the system.



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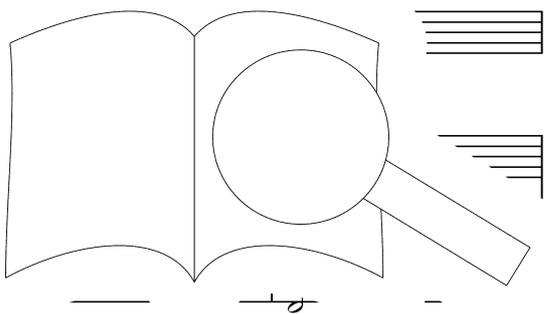
Musical score for the first system, featuring piano accompaniment with treble and bass staves.

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

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

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

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



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Piano accompaniment for page 42, measures 1-4. The score is written for four staves (two treble and two bass clefs). The music consists of chords and simple melodic lines.

Piano accompaniment for page 42, measures 5-8. The score continues with piano accompaniment for four staves.

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

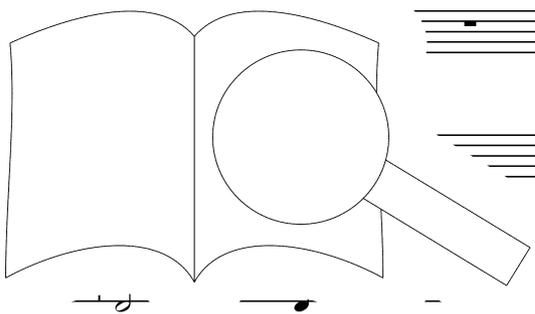
Piano accompaniment for page 42, measures 9-12. The score continues with piano accompaniment for four staves.

tio - nes an - dad co - mo

Piano accompaniment for page 42, measures 13-16. The score continues with piano accompaniment for four staves.

in lu - mi

Piano accompaniment for page 42, measures 17-20. The score continues with piano accompaniment for four staves.



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hi-jos de luz, luz.

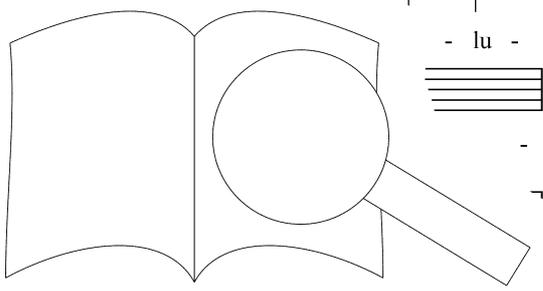
hi-jos de luz, hi-jos d' hi-jos de luz.

Hal - le-lu-

Hal - le - lu -

in lu-mi-ne tu - o.

- lu -

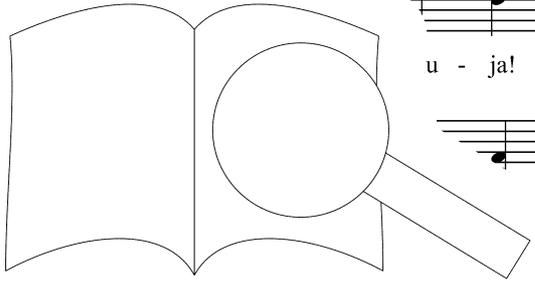


ja, hal - le - lu - ja! Ha! ja - lu - ja! Hal - le - lu - ja, hal - le - lu - ja!

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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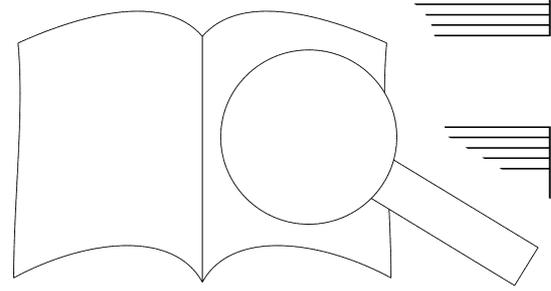
Coda

Hal - le - lu - ja, hal - 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 -



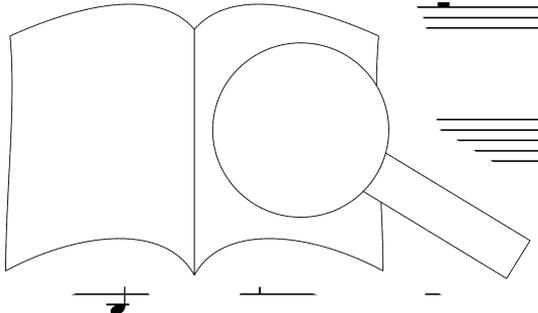
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Piano accompaniment for the first system, measures 61-63. It consists of four staves: two treble clefs and two bass clefs. The music features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Piano accompaniment for the second system, measures 64-66. This system contains empty staves, indicating that the piano part is silent during these measures.

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

Piano accompaniment for the third system, measures 67-69. It consists of two staves: a treble clef and a bass clef. The music continues with the eighth-note accompaniment.



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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!

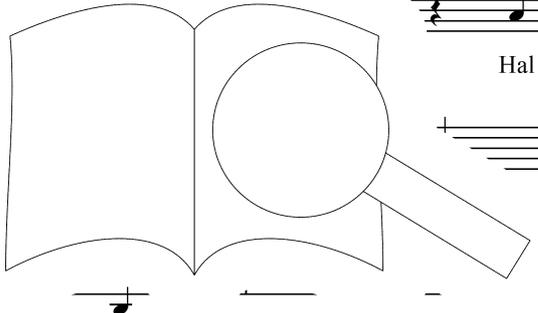
Hal

hal - - le - lu - - - - le - lu - ja, hal -

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

Hal - le - lu - ja!
Hal - le - lu - ja!

le - lu - ja, hi
Hal -



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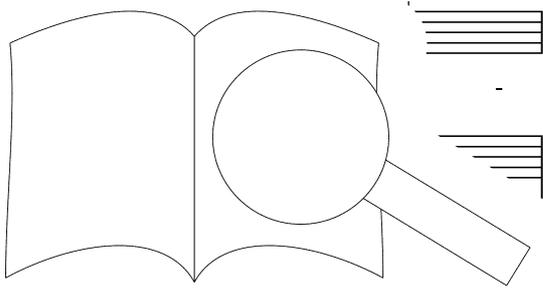
le - lu - ja!

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 -



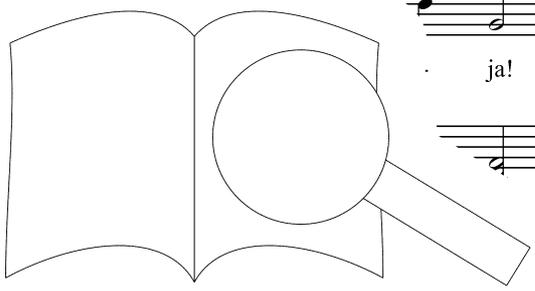
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ja, hal - le - lu - ja! - lu - ja! Hal - le - lu - ja, hal - le - lu - ja!

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

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

Hal - le - lu - ja!



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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.

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8

p

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

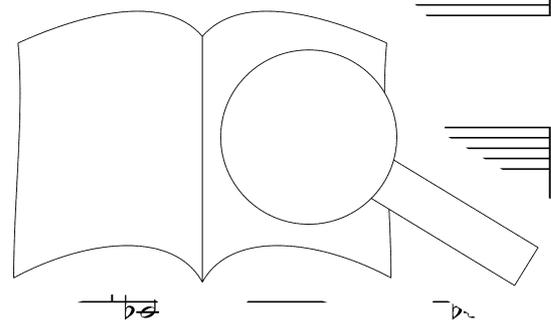
Musical score system 4, measures 16-20. It features a grand staff with two treble clefs and two bass clefs. The first two staves are empty. The music consists of quarter notes in the lower staves.

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 empty. The music consists of quarter 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 empty. The music consists of quarter 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 empty. The music consists of quarter 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

Musical score for measures 21-24. The top system consists of a treble staff and a bass staff. The treble staff contains a melodic line with a slur over measures 21-22 and a fermata over measure 23. The bass staff provides harmonic accompaniment with sustained notes and some rhythmic movement.

Musical score for measures 25-28. The top system consists of a treble staff and a bass staff. The treble staff has a melodic line with a fermata over measure 25. The bass staff continues the accompaniment.

Musical score for measures 29-32. The top system consists of a treble staff and a bass staff. Both staves have a 'cresc.' (crescendo) marking under measure 29. The treble staff has a melodic line with a fermata over measure 31.

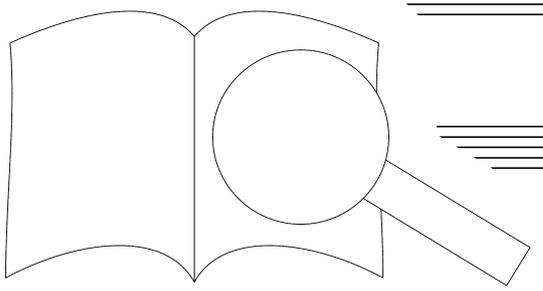
Musical score for measures 33-36. The top system consists of a treble staff and a bass staff. The treble staff has a melodic line with a fermata over measure 33. The bass staff continues the accompaniment.

Musical score for measures 37-40. The top system consists of a treble staff and a bass staff. The treble staff has a melodic line with a fermata over measure 37. The bass staff continues the accompaniment.

Musical score for measures 41-44. The top system consists of a treble staff and a bass staff. The treble staff has a melodic line with a fermata over measure 41. The bass staff continues the accompaniment.

Musical score for measures 45-48. The top system consists of a treble staff and a bass staff. The treble staff has a melodic line with a fermata over measure 45. The bass staff continues the accompaniment.

Musical score for measures 49-52. The top system consists of a treble staff and a bass staff. Both staves have a 'cresc.' (crescendo) marking under measure 49. The treble staff has a melodic line with a fermata over measure 51.



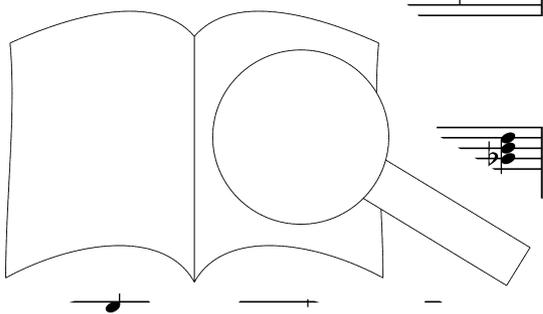
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The image shows a musical score for piano and voice. It consists of several systems of staves. The piano part is written in both treble and bass clefs. The voice part is written in a single staff with lyrics underneath. The score includes various musical 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

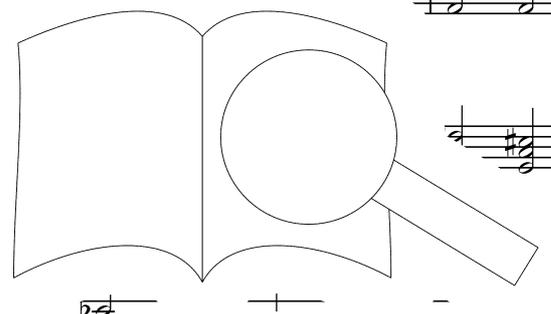


Piano accompaniment for the first system, consisting of a grand staff (treble and bass clefs) and two additional bass staves. The music is mostly rests, with some notes appearing in the final measures.

Piano accompaniment for the second system, including a grand staff and two bass staves. The music features a melodic line in the right hand and a bass line in the left hand, with a *dim.* (diminuendo) marking.

Vocal line and piano accompaniment for the third system. The vocal line includes the lyrics: "te - ne - bre ri - pro - ra la ter - ra. Poi - ché ec - co, te - ne - t - pro - no - la ter - ra. Poi - ché ec - co,". The piano accompaniment includes a grand staff and two bass staves. Dynamics include *dim.* and *p* (piano).

Piano accompaniment for the fourth system, including a grand staff and two bass staves. The music features a melodic line in the right hand and a bass line in the left hand, with a *dim.* (diminuendo) marking.



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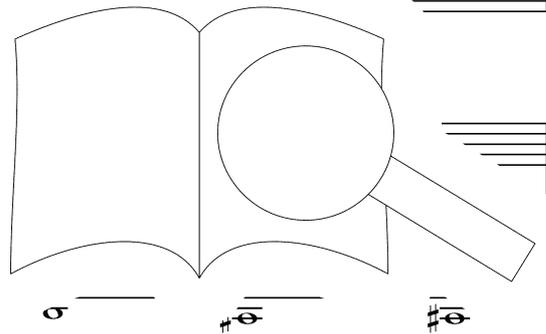
dim.

dim.

le te - ne - pro - no la ter - ra.

le ri - co - pro - no la ter - ra.

dim.



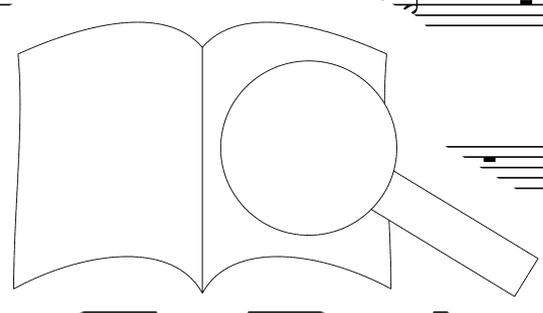
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i po-po-li.

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

E l'os-c i po-po-li, o uh

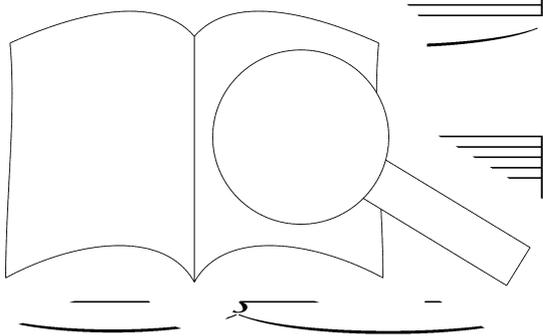


uh!

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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Musical score for piano accompaniment, measures 1-4. The score is written on four staves (two treble and two bass clefs) and contains mostly whole and half notes.

Musical score for piano accompaniment, measures 5-8. The score continues with piano accompaniment, including some sixteenth notes in the bass line.

Musical score for piano accompaniment, measures 9-10. The score continues with piano accompaniment.

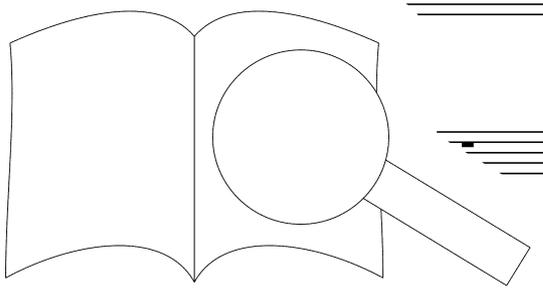
Musical score for vocal line, measures 11-12. The lyrics are: - ge i po - po - li e l'os-cu - ri - tà av - vol - ge

Musical score for vocal line, measures 13-14. The lyrics are: - ge i e l'os-cu - ri - ta av - vol - ge

Musical score for vocal line, measures 15-16. The lyrics are: uh e l'os-cu - ri - tà av - vol - ge

Musical score for piano accompaniment, measures 17-18. The lyrics are: uh

Musical score for piano accompaniment, measures 19-20. The score concludes with piano accompaniment.



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63

mf

mf

espress.

espress.

mf

mf

mf

mf

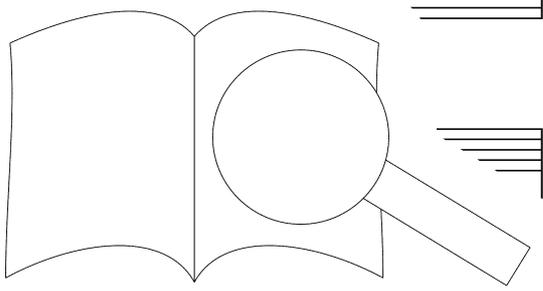
i

i po-po-li.

i po-po-li.

i

i



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mf

mf

Ma

Ma

Ma

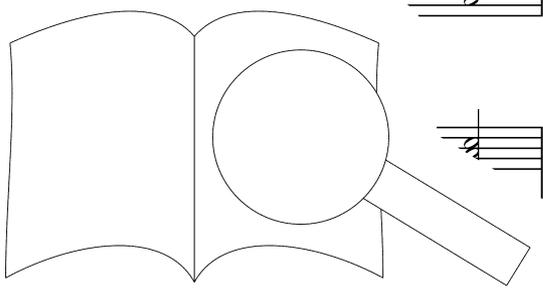
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musical notation for piano and vocal parts, including a *cresc.* marking.

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 -

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



ff

ff

ff

ff

ff

ff

ff

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

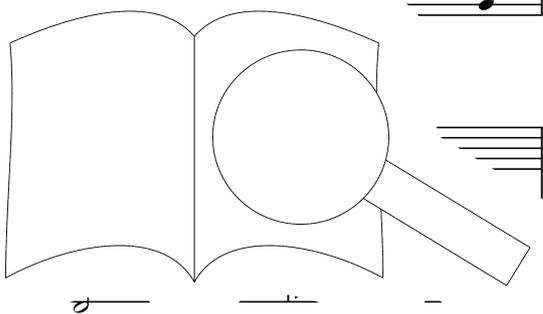
ff

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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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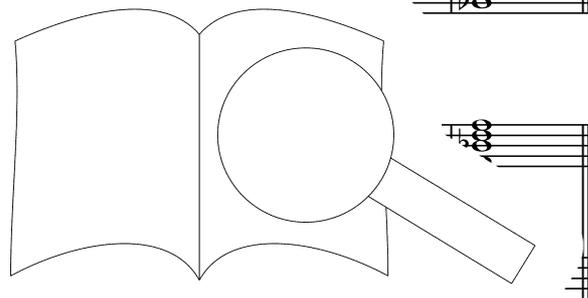
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glo - ri - a ap - pa - re di te, di te.

glo - ri - a ar su di te, di te.

glo - ri re su di te, di te.



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5. Communio

Thomas Gabriel (*1957)

Oboe

Corno inglese

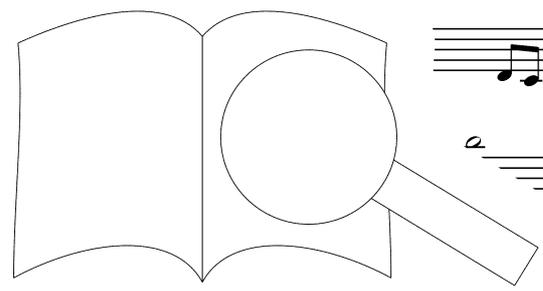
Corno

Fagotto I

Fagotto II

8

16



24

Musical score for measures 24-30. The score is written for piano and features a complex texture with multiple staves. The upper system consists of two treble clefs, and the lower system consists of two bass clefs. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

31

Musical score for measures 31-38. The score continues with the same instrumentation and complexity as the previous system. It features a mix of melodic lines and harmonic accompaniment.

39

Musical score for measures 39-45. The score concludes with a series of rhythmic patterns. In the bottom right corner, there is a large, stylized graphic of an open book with a magnifying glass over it, which is part of the watermark.

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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 3/4. 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 61-67. The score concludes with a large graphic of an open book and a magnifying glass over the final measures. The key signature remains three flats and the time signature is 3/4.

68

Musical score for measures 68-74. The score is written for piano and includes five staves: two treble clefs (upper right hand) and three bass clefs (lower left hand). The music features a complex texture with multiple voices and rests.

75

Musical score for measures 75-80. The score continues with five staves, showing a continuation of the complex piano texture with various rhythmic patterns and rests.

81

Musical score for measures 81-86. The score concludes with five staves. A large, stylized graphic of an open book is overlaid on the bottom right of the page, partially obscuring the musical notation.

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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.

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6

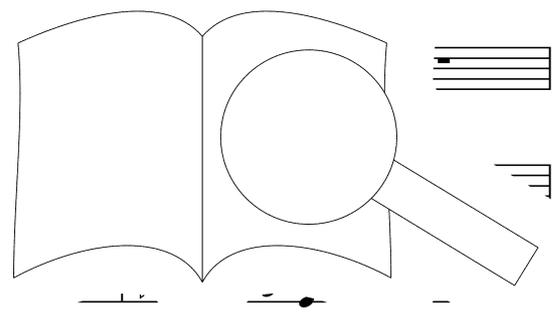
Kin - der des Lichts! Mar - chez comme des en -
Kin - der des Lic^t Mar - chez comme des en -
chil - dren of light. Mar - chez comme des en -

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

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

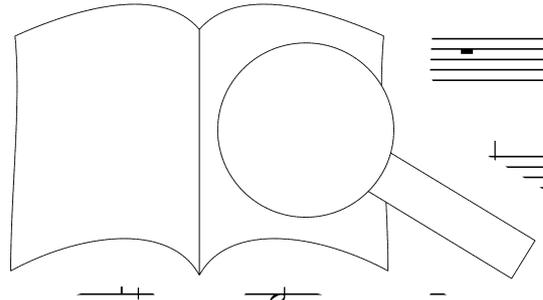
fants de lu - dad co - mo hi - jos de luz.



ta - te - vi per - chiò fig - li - i del - la

ta - te - vi per - chi i fig - li - i del - la

as chil - dren of light. del - la



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Versus

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

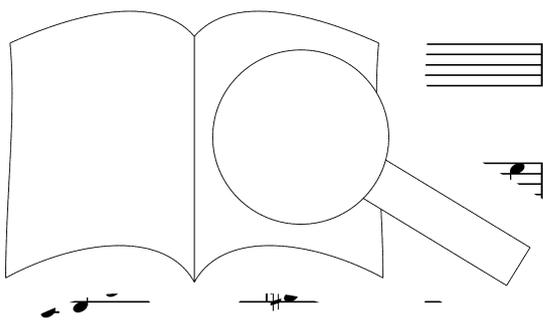
Musical score for the second system, featuring piano accompaniment with treble and bass staves.

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 28-31. The score is written on four staves (two treble and two bass clefs) and includes dynamic markings such as *mf* and *f*.

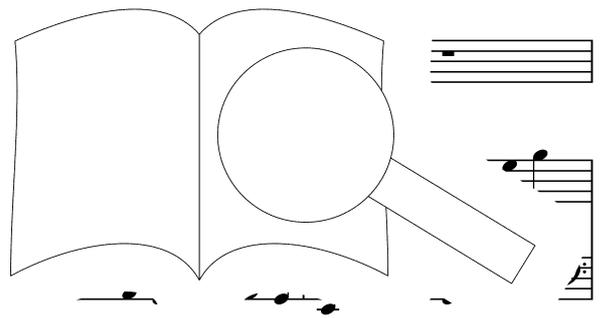
Musical score for piano accompaniment, measures 32-35. The score is written on four staves (two treble and two bass clefs) and includes dynamic markings such as *f*.

Musical score for piano accompaniment and vocal line, measures 36-39. The vocal line is written on a single staff with lyrics in German. The piano accompaniment is written on four staves (two treble and two bass clefs).

Dann sah ei - nen neu - en Him - mel
 Him - mel, dann ei - nen neu - en Him - mel
 ei - nen neu - en Him - mel

Musical score for piano accompaniment and vocal line, measures 40-43. The vocal line is written on a single staff with lyrics in German. The piano accompaniment is written on four staves (two treble and two bass clefs).

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

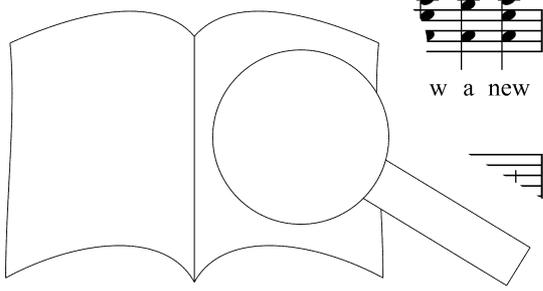
Musical score for the second system, featuring piano accompaniment with treble and bass staves.

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

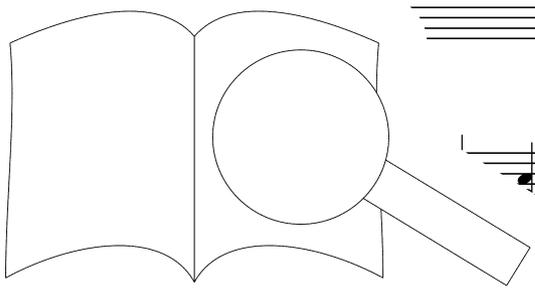
Musical score for the third system, including vocal lines with lyrics and piano accompaniment.



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

Coro I

earth, and earth,

earth, new earth,

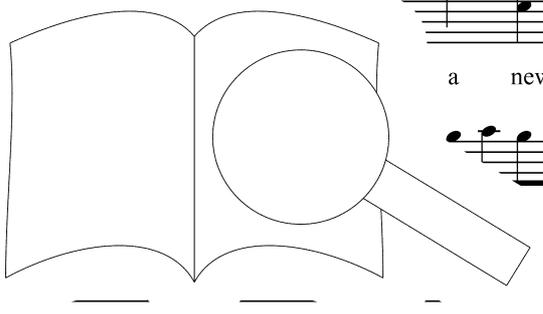
earth, saw a new earth,

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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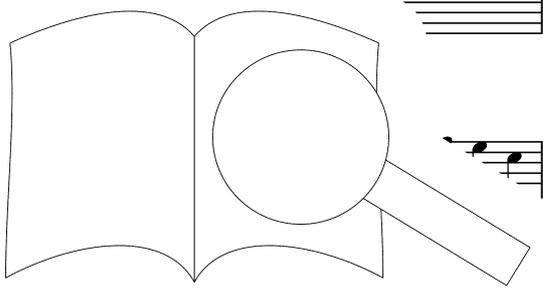
Musical score for piano accompaniment, measures 1-4. The score consists of four staves: two treble clefs and two bass clefs. The music is in a major key with a key signature of one sharp (F#). The tempo is marked with a quarter note followed by a colon and a quarter note. The melody is primarily in the right hand, with a steady accompaniment in the left hand.

Musical score for piano accompaniment, measures 5-8. The key signature changes to one flat (Bb). The melody continues in the right hand, with the left hand providing harmonic support. The music is written in a standard staff format with clefs and notes.

Musical score with vocal lines and piano accompaniment, measures 9-12. The piano accompaniment is on the left, and the vocal lines are on the right. The lyrics are: "and I saw a new earth,". The key signature remains one flat (Bb).

Musical score with vocal lines and piano accompaniment, measures 13-16. The lyrics are: "earth, I saw a new earth, and I saw a new earth, and I saw". The piano accompaniment continues with a consistent rhythmic pattern.

Musical score with piano accompaniment, measures 17-20. The piano accompaniment continues with a consistent rhythmic pattern. The key signature remains one flat (Bb).



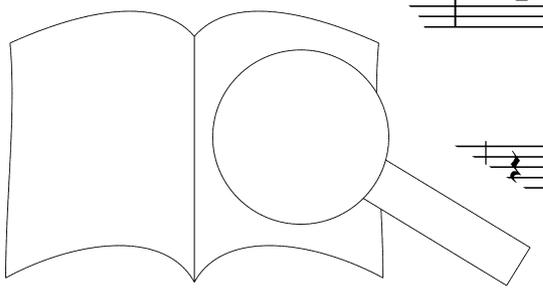
earth.

earth.

and I

and ch.

new earth.



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

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

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

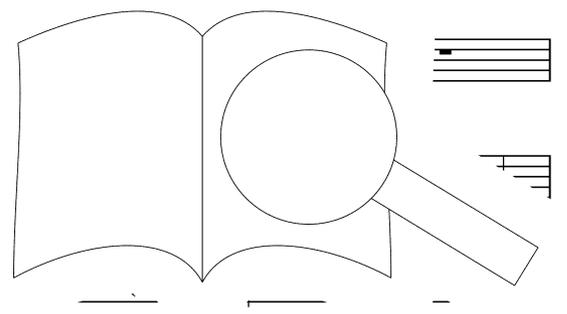
ter - re... puis : s r' une nou - velle ter - re.

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

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

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

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



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Musical notation for piano accompaniment, measures 1-4 of system 1. It consists of four staves: two for the right hand and two for the left hand.

Musical notation for piano accompaniment, measures 5-8 of system 2. It consists of four staves: two for the right hand and two for the left hand.

Vocal parts with lyrics. The lyrics are: "Vi un cie - lo nue - vo y nue - va, vi un cie - lo nue - vo y a tier - ra nue - va, vi un cie - lo nue - vo y". The notation includes staves for two voices and a piano accompaniment.

Musical notation for piano accompaniment, measures 9-12 of system 3. It includes a decorative graphic of an open book with a magnifying glass over it.

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

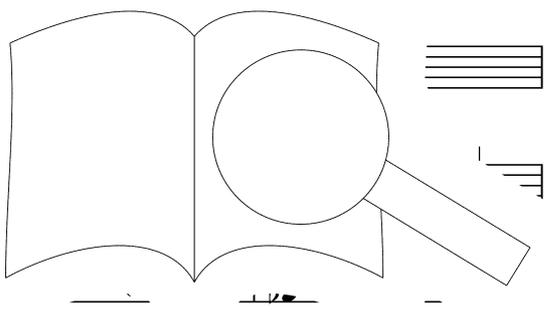
Piano accompaniment for the second system, including treble and bass staves.

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

Vocal line with lyrics for the third system.

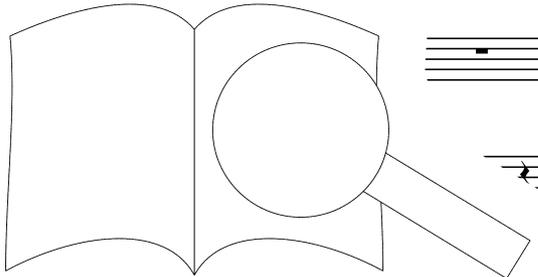
Piano accompaniment for the fourth system, including treble and bass staves.

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



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



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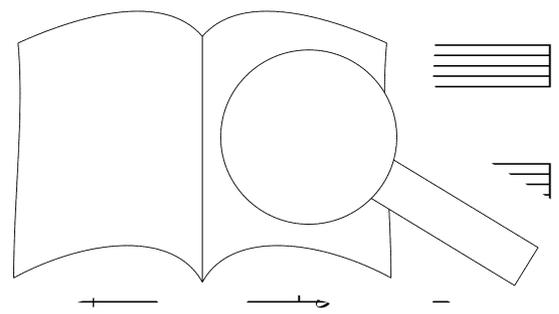
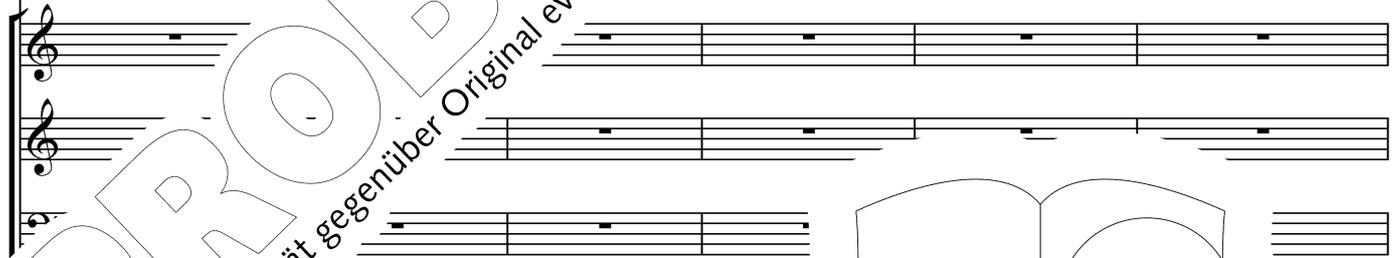
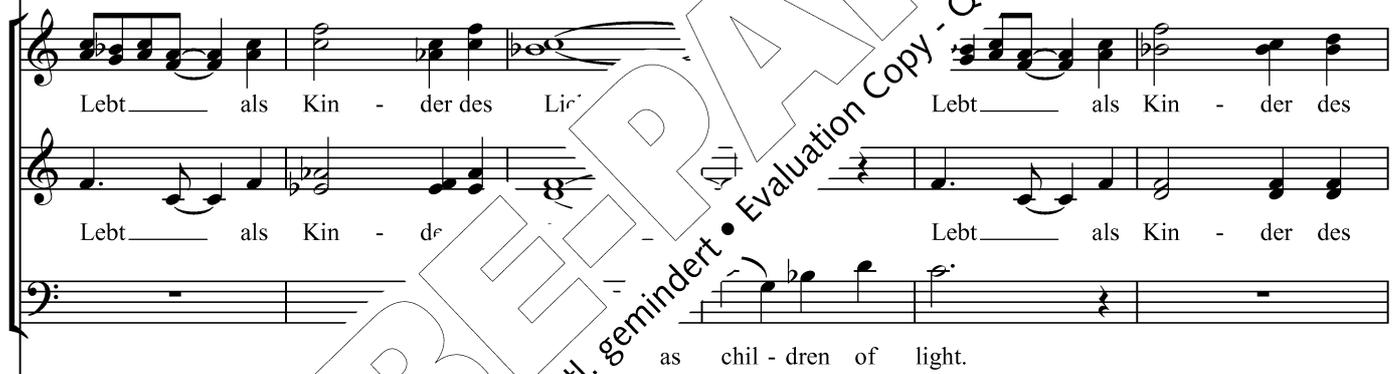
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Lebt als Kin - der des Lir Lebt als Kin - der des

Lebt als Kin - de Lebt als Kin - der des

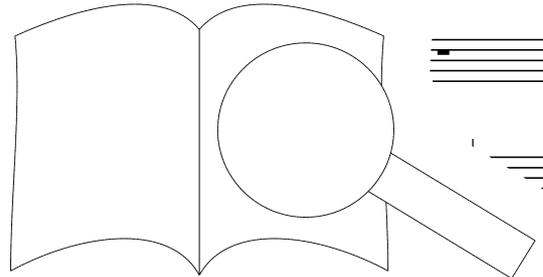
as chil - dren of light.



Lichts! _____ .me des en - fants de lu -

Lichts! _____ .z comme des en - fants de lu -

Walk a' .nt. Mar - chez comme des en - fants de lu -



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The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a few notes in the final measure. The lower staff is in bass clef and contains a more complex melodic line with eighth and sixteenth notes.

The second system of the musical score consists of two staves. The upper staff is in treble clef and contains a few notes in the final measure. The lower staff is in bass clef and contains a more complex melodic line with eighth and sixteenth notes.

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

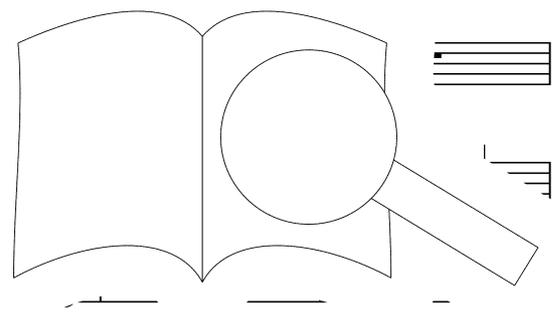
miè - re, an - d' jos de luz. Com - por - ta - te - vi

miè - re, io hi - jos de luz.

The third system of the musical score features a vocal line with lyrics in three parts. The first part is in treble clef with lyrics 'miè - re, an - dad co de luz. Com - por - ta - te - vi'. The second part is in treble clef with lyrics 'miè - re, an - d' jos de luz. Com - por - ta - te - vi'. The third part is in bass clef with lyrics 'miè - re, io hi - jos de luz.'.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and contains a few notes in the final measure. The lower staff is in bass clef and contains a more complex melodic line with eighth and sixteenth notes.

The fifth system of the musical score consists of two staves. The upper staff is in treble clef and contains a few notes in the final measure. The lower staff is in bass clef and contains a more complex melodic line with eighth and sixteenth notes.



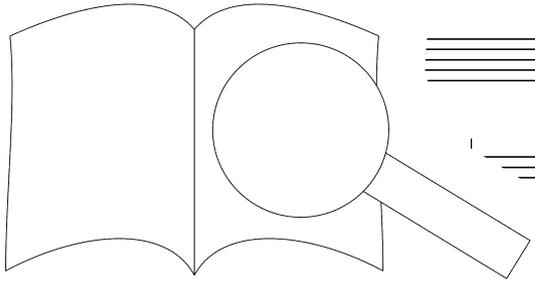
Musical score for piano accompaniment, measures 99-101. The score is written for two staves (treble and bass clef). It features a melodic line in the right hand and a supporting bass line in the left hand. The music is in a minor key, indicated by a flat sign on the key signature.

Musical score for piano accompaniment, measures 102-104. The score continues the melodic and harmonic material from the previous system. It includes dynamic markings such as *pp* (pianissimo) and *f* (forte).

Vocal line with lyrics in Italian and English. The lyrics are: "per - chiò co - i fig - li - i" and "per - chiò i fig - li - i". The English translation below is "as chil - dren of light,".

Musical score for piano accompaniment, measures 105-107. This system shows the piano accompaniment corresponding to the vocal line above. It features a steady bass line and chords in the right hand.

Musical score for piano accompaniment, measures 108-110. The score concludes with a final chord in the right hand and a sustained bass line in the left hand.

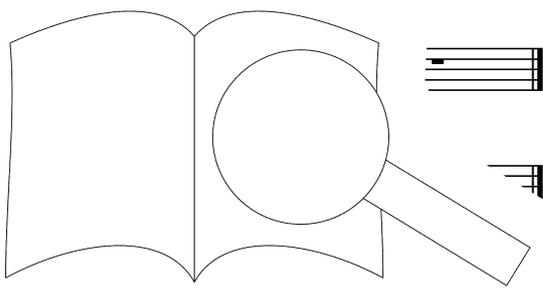


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del - la lu - Kin - der des Lichts!

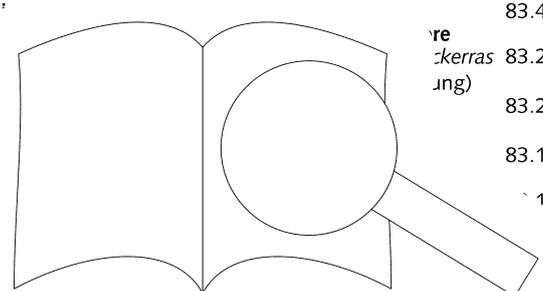
del - la Kin - der des Lichts!

del - la Kin - der des Lichts!



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Altnickol, J. Chr.: Befiehl du deine Wege. Messe und Motetten Norddeutscher Figuralchor, Musica Alta Ripa, J. Straube	83.168	III: Christus op. 97 / Kyrie in d Kammerchor Stuttgart	83.105
Bach, C. P. E.: Magnificat · Die Himmel erzählen die Ehre Gottes Basler Madrigalisten, L'arpa festante, F. Näf	83.421	IV: Wie der Hirt die Sion op. 73 Der 42. Psalm Dt. Kammerchor Stuttgart, F. Bernius	83.202
Bach, J. L.: Das ist meine Freude Ex Tempore Gent, Orpheon Consort, F. Heyerick	83.187	V: Denn befohlen Drei Vokalisten Kammerchor Stuttgart, F. Bernius	83.203
Bach, J. S.: Solokantaten mit Emma Kirkby Emma Kirkby, Freiburger Barockorchester	83.302	III: Magnificat: Magnificat in D, Jesu meine Freude, u.a. Kammerchor Stuttgart, Dt. Kammerphilharmonie, F. Bernius	83.216
Messe in h-Moll BWV 232	83.211	XI: Herr Gott, dich loben wir: Psalmen Kammerchor Stuttgart, Dt. Kammerphilharmonie, F. Bernius	83.217
Osteroratorium · C. P. E. Bach: Danket dem Herrn · Heilig Kammerchor Stuttgart, Barockorchester Stuttgart, F. Bernius	83.212	X: Lobgesang op. 52 Kammerchor Stuttgart, Dt. Kammerphilharmonie, F. Bernius	83.213
Vom Himmel hoch. Weihnachtliche Musik von Bach Kammerchor der Frauenkirche Dresden, M. Grünert	83.210	XI: Paulus op. 36 Kammerchor Stuttgart, Dt. Kammerphilharmonie	83.214
Bachs Schüler. Motetten / Vocal Concert Dresden, Dresdner Instrumental-Concert, P. Kopp	83.210	XII: Elias op. 70 Kammerchor Stuttgart, Dt. Kammerphilharmonie	83.215
Brahms, Vokalmusik (bislang 5 CDs)		Mendelssohn / Stegmann: Lieder mit Worten Berliner Vokalensemble, Bernd Stegmann	83.206
I: Geistliche Chormusik The Schütz Choir of London, Roger Norrington		Mozart: Requiem (Beyer) Kammerchor Stuttgart, Frieder Bruns	83.207
II: Weltliche Chormusik I: op. 42; op. 62; op. 92; Kölner Kammerchor, P. Neumann		Paër, F.: Missa piena in d Dresdner Kreuzchor, Staatskapelle Dresden	83.246
III: Liebeslieder-Walzer (Weltliche Chormusik) op. 52; op. 64,2; op. 65; op. 112 Kölner Kammerchor, P. Neumann	83.118	Pohle, D.: Wie der Hirsch L'arpa festante, R. Vetter	83.413
IV: Geistliche Chormusik. Warum ist das Licht Kammerchor Stuttgart, F. Bernius	83.201	Rheinberger: Musica I: Der Stern von Bethlehem Chor des Bayreuther Festspielhauses, R. Vetter	83.111
V: Ein deutsches Requiem op. 48 Klass. Philharmonie, Kammerchor Stuttgart, F. Bernius	83.200	II: Cantus Hymnen Für die Kirchen Kammerchor Stuttgart, F. Bernius	83.113
Bruckner: Messe in e-Moll · Rheingold Kammerchor Saarbrücken	83.414	III: Christus factus est / Missae in A op. 126 und G op. 151, Advent-Motetten op. 176 Vocalensemble Rastatt, H. Speck	83.158
Charpentier, M.-A.: Neun Solistenensemble Kammerchor Stuttgart, Barockorchester Stuttgart, F. Bernius	83.196	Dennoch singt die Nachtigall / Secular choral music Vocalensemble Rastatt, H. Speck	83.157
Gatti, L.: Schöpfungsmesse Dresdner Kreuzchor, Kammerchor der Frauenkirche, M. Grünert	83.245	Vom Goldenen Horn Freiburger Vokalensemble, W. Schäfer	83.177
Händel, G. F.: Ode for St. Cecilia's Day HWV 76 Kammerchor Stuttgart, Barockorchester Stuttgart, F. Bernius	83.420	Rosengart, A.: Te Deum laudamus Orpheus Vokalensemble, Ars Antiqua Austria, J. Essl	83.168
Alexander Kammerchor Stuttgart, Barockorchester Stuttgart, F. Bernius	83.424	Saint-Saëns: Oratorio de Noël Vocalensemble Rastatt, Les Favorites, H. Speck	83.352
Att, Les Favorites, H. Speck Kammerchor der Frauenkirche, M. Grünert	83.423	Schein: Israelsbrunnlein Dresdner Kammerchor, H.-Chr. Rademann	83.153
HWV 56 Kammerchor Stuttgart, Barockorchester Stuttgart, F. Bernius	83.219	Schubert: Sakuntala D 701. Oper in 2 Akten Kammerchor Stuttgart, Barockorchester Stuttgart, F. Bernius	83.218
Deutsche Arien Moussika Mauch, L'arpa festante, R. Voskuilen	83.428	Messe Kammerchor Stuttgart, Barockorchester Stuttgart, F. Bernius	83.436
O praise the Lord. Psalms and Anthems Gli Scarlattisti, Capella Principale, J. Arnold	83.4	Messe Kammerchor Stuttgart, Barockorchester Stuttgart, F. Bernius	83.436
Samson HWV 57 NDR Chor, FestspielOrchester Göttingen, N. McGegan	83.428	Messe Kammerchor Stuttgart, Barockorchester Stuttgart, F. Bernius	83.436
Saul HWV 53 / Dresdner Kammerchor, Dresdner Barockorchester, H.-Chr. Rademann	83.428	Messe Kammerchor Stuttgart, Barockorchester Stuttgart, F. Bernius	83.436
Solomon HWV 67 / Winchester Cathedral Choir, FestspielOrchester Göttingen, N. McGegan	83.428	Messe Kammerchor Stuttgart, Barockorchester Stuttgart, F. Bernius	83.436
Haydn, Joseph: Missa Cellensis Anima Eterna, J. van Immerseel	83.428	Messe Kammerchor Stuttgart, Barockorchester Stuttgart, F. Bernius	83.436
Hohes Lied: Daniel-Lesur, Fasch, Ravel, D Kammerchor Stuttgart, F. Bernius	83.428	Messe Kammerchor Stuttgart, Barockorchester Stuttgart, F. Bernius	83.436
Homilius: Musik an der Frauenkirche Johannespassion Dresdner Kreuzchor, Dresdner Barockorchester, H.-Chr. Rademann	83.261	Messe Kammerchor Stuttgart, Barockorchester Stuttgart, F. Bernius	83.436
Passionskantate · Kantate Basler Madrigalisten, Neu-Kölner Kammerchor, P. Neumann	83.262	Messe Kammerchor Stuttgart, Barockorchester Stuttgart, F. Bernius	83.436
Weihnachten an der Frauenkirche Körnerscher Sing-Ensemble, Dresdner Instrumental-Concert, P. Kopp	83.170	Messe Kammerchor Stuttgart, Barockorchester Stuttgart, F. Bernius	83.436
Motetten / Kantaten Kammerchor Stuttgart, Barockorchester Stuttgart, F. Bernius	83.210	Messe Kammerchor Stuttgart, Barockorchester Stuttgart, F. Bernius	83.436
Weihnachtsora Sächsische Kammerchor, L. Güttler	83.235	Messe Kammerchor Stuttgart, Barockorchester Stuttgart, F. Bernius	83.436
Keiser, G.: Magnificat Kammerchor Stuttgart, Barockorchester Stuttgart, F. Bernius	83.417	Messe Kammerchor Stuttgart, Barockorchester Stuttgart, F. Bernius	83.436
Knecht Ruprecht Sächsische Oper in 4 Akten Kammerchor Stuttgart, Barockorchester Stuttgart, F. Bernius	83.220	Messe Kammerchor Stuttgart, Barockorchester Stuttgart, F. Bernius	83.436
Die Ospedali / Vocal Concert Dresdner Instrumental-Concert, P. Kopp	83.264	Messe Kammerchor Stuttgart, Barockorchester Stuttgart, F. Bernius	83.436
Die Nachtstraum Kammerchor Stuttgart, Barockorchester Stuttgart, F. Bernius	83.205	Messe Kammerchor Stuttgart, Barockorchester Stuttgart, F. Bernius	83.436
Gesanges. Lieder Kammerchor Stuttgart, Barockorchester Stuttgart, F. Bernius	83.430	Messe Kammerchor Stuttgart, Barockorchester Stuttgart, F. Bernius	83.436
Mende. Kirchenwerke mit F. Bernius (Gesamteinspielung)		Messe Kammerchor Stuttgart, Barockorchester Stuttgart, F. Bernius	83.436
I: Hör mein Bitten / Kyrie in c, Geistliches Lied op. 96,1, Hora est u.a. Ensemble '76, Kammerchor Stuttgart, F. Bernius	83.101	Messe Kammerchor Stuttgart, Barockorchester Stuttgart, F. Bernius	83.436
II: Vom Himmel hoch, Te Deum, Ave maris stella Kammerchor Stuttgart, Württembergisches Kammerorchester Heilbronn, F. Bernius	83.104	Messe Kammerchor Stuttgart, Barockorchester Stuttgart, F. Bernius	83.436



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