

Eva Schorr

Kyrie 1997

für Chor SATB mit Stim
Blechbläser

3 Trompeten, 3 Pos

Schlagzeug

Vibraphon, C'

4 Tomtom

Kleine T

Pend

Partitur / Full score

Carus 97.301



Vorwort

Die Komposition besteht aus drei Teilen. Nach einer Einleitung durch die Blechbläser, die den Worhrhythmus des „Kyrie“ instrumental vorausnimmt, beginnt der Chor a cappella mit dreimal wiederholten „Kyrie“-Rufen (auf c, d und g), die vom Forte ins Pianissimo absinken. Unterbrochen werden diese Rufe von synkopisch akzentuierten Bläserpassagen, die zusammen mit dem Chor in einen liegenden Pianissimo-Akkord münden, von dem sich der Sopran mit dem visionären Text aus der Offenbarung abhebt. Aus den Tönen einer Reihe (c, h, b, d, cis, gis, g, fis, f, a, e, es) bilden sich zwei Fugati, die begleitet werden vom Vibraphon. Sie demonstrieren die Textstellen „und vor seinem Angesicht floh die Erde und der Himmel“ und „und ihnen ward keine Stätte gefunden“. Ein letzter Kyrie-Einsatz im Tutti beendet den 1. Teil.

Im „Christe eleison“ äußert sich der Chor zuerst sprechend in rhythmisch versetzten, sich steigernden Ausrufen. Sie werden unterstützt von aggressiven Trompetensoli und Fanfarenstößen, bis sie in einen choralartigen, lyrisch gehaltenen Chorsatz münden. Dieser Vorgang wiederholt sich dreimal auf verschiedenen Tonhöhen (h, d, fis). Der letzte Christe eleison-Ruf verwendet vokal die instrumentalen synkopischen Elemente aus der Einleitung, als Zeichen der Hoffnung, eine Terz auf „es“ des zweiten Teil beendet.

Dieses Ende ist zugleich Anfang des dritten Teiles. Die Terz, von Glockenspiel und Vibraphon umspielt, schwillt allmählich an bis zum Kyrie eleison im Fortissimo, bis sie, wie im ersten Teil, in einen leisen, liegenden, aber in sich bewegten Akkord übergeht, über dem der Sopran (in einer anderen Zählheit) die Vision von einer neuen Erde und einem neuen Himmel darstellt. Bei der Textstelle „und das Meer ist nicht mehr“ erstarrt der bewegte Akkord. Die Trompeten führen die imaginäre Stimmung fort, bis das Schlagzeug eine rhythmisch straffe Passage einleitet. Die Synkopen des ersten Teils treten in Erscheinung und unterstützen ein v (und der Tod wird nicht mehr sein) „denn das erste ist vergangen“ an die Kyrierufe im ersten „bewegter“ Akkord bildet zweite Vision aus der gebracht wird mit gespielten, liege Unisono auf Das Neue Verwor.

Eva Schorr

folgende Aufführungsmaterial erhältlich:
zu...partitur für Schlagzeug (CV 97.301),
arti...7.301/05), Trompete I/II (CV 97.301/31),
✓ 97.301/32), Posaune I/II (CV 97.301/33),
uba (CV 97.301/34).

Kyrie eleison

Und ich sah einen großen, weißen Thron und den, der darauf saß;
und vor seinem Angesicht floh die Erde und der Himmel,
und ihnen ward keine Stätte gefunden.

Offenbarung 20, V.11

Christe eleison

Herr, was ist der Mensch, daß Du Dich seiner annimmst,
und des Menschen Kind, daß Du ihn so beachtest?
Ist doch der Mensch gleichwie nichts, seine Zeit fährt dahin wie ein Schatten.

Psalr

Kyrie eleison

Und ich sah einen neuen Himmel und eine neue Erde;
denn der erste Himmel und die erste Erde vergingen, und das Meer
Und der Tod wird nicht mehr sein noch Leid noch Geschrei noch Schmerz
denn das Erste ist vergangen. Und der auf dem Thron saß, sprach
„Siehe, ich mache alles neu!“

n.

4 n.

21, V. 1+5

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Kyrie

Eva Schorr
*1927

♩ = ETWA 84

Musical score for Kyrie, featuring instruments and voices. The score is divided into three systems. The first system includes Trompete I, II, III, Posaune I, II, III, and Tuba. The second system includes Soprano, Alto, and Tenor. The third system includes a Bass line with dynamics p and sf.

TROMPETE I
TROMPETE II
TROMPETE III
POSAUNE I
POSAUNE II
POSAUNE III
TUBA
SOPRAN
ALT
TENOR

Handwritten notes at the bottom:
AL-
G (TANTAM)
□ + T
p sf

Aufführungsdauer: ca. 12 min.

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Musical score for measures 4-6. The score consists of 11 staves. The first six staves contain the main melodic and harmonic material. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef and a key signature of one flat (Bb). The fourth and fifth staves have a bass clef and a key signature of one sharp (F#). The sixth staff has a bass clef and a key signature of one flat (Bb). The seventh staff has a bass clef and a key signature of one sharp (F#). The eighth and ninth staves have a bass clef and a key signature of one flat (Bb). The tenth and eleventh staves have a bass clef and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, slurs, and dynamic markings (p, f, mf). There are also some performance instructions like '3' and 'p'.

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Musical score for measures 7-8. The score consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one flat (Bb). The score includes various musical notations such as notes, rests, slurs, and dynamic markings (p, sf). There are also some performance instructions like 'p' and 'sf'.

A musical score for piano, consisting of 11 staves. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The first staff begins with a treble clef and a dynamic marking of *fp*. The music features complex rhythmic patterns, including triplets and sixteenth notes, with various dynamic markings such as *f*, *p*, *mf*, and *fp*. The score includes numerous slurs, ties, and articulation marks. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page. The Carus-Verlag logo is visible in the bottom right corner of the score area.

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Musical score for the first system, featuring multiple staves with notes, rests, and dynamic markings such as *mf*, *mp*, *f*, and *p*. The score includes various musical notations like slurs, accents, and dynamic hairpins.

Musical score for the second system, including a piano part with chords and dynamics like *p* and *sf*. The piano part features a series of chords with dynamic markings and slurs.

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Rehearsal mark 16 consists of seven empty musical staves, likely for vocal parts and piano accompaniment. The staves are arranged in a system with a brace on the left. The top staff is in treble clef, and the bottom staff is in bass clef. The music is marked with a piano (*p*) dynamic.

Musical score for the Kyrie section, featuring vocal lines and piano accompaniment. The score includes lyrics: *KY-RI-E KY-RI-E KY-RI-E E-LE-I*. The music is marked with a forte (*ff*) dynamic and includes a *RIT.* (ritardando) instruction. The piano part includes a *KLEINE TRÖMMELE* (small drum) part.

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21

pp

pp f p

f p

f p

f p

f p

f p

A TEMPO

pp

SON

pp

SON

ppp

p < sf

ppp

p < sf

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RIT.

26

sf

sf

sf

RIT.

sf # p. h p.

KY-RI-E

ff

KY-RI-E

ri.

-RI-E

KY

RI-E

E-LE

i-SON

KY-RI-E

KY-RI-E

E-LE

i-SON

KY-RI-E

KY-RI-E

KY

RI-E

E-LE

i-

sf

ppp

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ATEMPO

32

Musical score for the first system, measures 32-35. It features five staves with various musical notations including notes, rests, and dynamic markings (pp, p, f).

pp ATEMPO

Musical score for the second system, measures 36-39. It features five staves with lyrics "SON" and "KY-RI-E" written below the notes. Dynamic markings include pp, f, and sf.

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RIT.

38

Musical score for a choir and piano. The score consists of 11 staves. The top six staves are for piano accompaniment, and the bottom five staves are for vocal parts. The music is in a key with one sharp (F#) and a common time signature. The tempo is marked "RIT." (Ritardando). The score includes various musical notations such as dynamics (*f*, *p*), articulation (accents), and phrasing slurs. The vocal parts have lyrics in German: "E KY- RI E KY- K. - SON E - LE - SON E - LE". There are also some performance instructions like "div." (diviso) and "gemindert" (diminished).

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♩ = ETWA 63

42

Handwritten musical score for voice and piano. The score is written on ten staves. The first seven staves are for the piano accompaniment, and the last three are for the voice. The tempo is marked as ♩ = ETWA 63. The dynamic marking is *pp* throughout.

The lyrics are: UND ICH SAH WEI-SEN THRON UND DEN SONNEN T (BESEN) SONNEN

There are several handwritten annotations and corrections in the score, including "SONNEN", "T (BESEN)", and "SONNEN". There are also some handwritten markings like "Z" and "N" on the piano staves.

A large diagonal watermark reads: "PROBENPARTITUR Evaluation Copy - Quality may be reduced • Carus-Verlag".

47

ACCEL.

pp

p

3

3

3

ACCEL.

DER DA-RALF

SASS

pp

p

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♩ = ETWA 92

53

Musical score for piano and strings, measures 53-56. The score includes a piano part with various dynamics (sf, f, mf) and articulation (>, >), and a string part with a tremolo in measure 53 and a rhythmic pattern in measure 56. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page.

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RIT

♩ = ETWA 92

57

RIT.

61

mp

pp

pp

HIM-MEL DER HIM-MEL DER HIM-MEL DER HIM-MEL FLOH DIE

UND VOR SEI-NEM AN-GE-SICHT FLOH DIE ER-DE FLOH

sf

pp

Empty musical staves for piano accompaniment, including treble and bass clefs.

DIE ER-DE UND
 ER-
 UND DER HIM-MEL FLOH DIE ER-DE UND DER
 ER-DE UND DER

f
pp
pp

Musical notation for vocal parts with lyrics and dynamics. The lyrics are: DIE ER-DE UND ER- UND DER HIM-MEL FLOH DIE ER-DE UND DER ER-DE UND DER. Dynamics include *f* and *pp*.

p *sf* *pp*

Piano accompaniment notation for the bottom system, including dynamics *p*, *sf*, and *pp*.

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pp

HIM- MEL

E DER HIM-MEL DIE ER- DE UND DER

HIM- MEL DER HIM- MEL DER HIM- MEL

UND I-NEM AN-GE- SIGHT FLOH DIE ER-DE FLOH DIE ER-DE UND DER HIMMEL DER HIMMEL DER

pp

mf

mf

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Empty musical staves for piano accompaniment, including treble and bass clefs.

UND VOR SEINEM AN-GE-SICHT F
 HIM-MEL
 FLOH
 UND DER HIMMEL
 FLOH DIE ERDE UND DER HIMMEL
 DIE ER-DE UND DER HIMMEL
 DE UND DER HIMMEL
 DIE ER-DE UND DER HIMMEL

f
 ff
 ff
 ff
 ff
 ff
 ff

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A TEMPO

The image shows a musical score for piano, consisting of multiple staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 7/8. It features a melodic line with several triplet markings (indicated by a '3' over a group of notes) and dynamic markings of *pp* and *f*. The second staff is in bass clef and provides a harmonic accompaniment, also with dynamic markings of *f*, *pp*, and *f*. The third and fourth staves are in treble clef, and the fifth and sixth staves are in bass clef, all containing various musical notations including notes, rests, and dynamic markings like *p* and *pp*. The score is divided into measures by vertical bar lines. A large, diagonal watermark reading 'PROBEPARTITUR' is overlaid across the middle of the page. At the bottom of the page, there is a short musical fragment with dynamic markings *pp*, *p*, and *p*.

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Handwritten musical score for a multi-instrument ensemble. The score consists of 11 staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a 4/4 time signature. The score includes various dynamic markings such as *p*, *mp*, *f*, *ff*, and *pp*. There are also performance instructions like *gliss* and *tr*. The notation includes notes, rests, and slurs. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page. At the bottom right, there are markings for 'VIB' and 'UND'.

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WARD KEINE STÄT-TE GĒ-FUN-DEN KEI-NE STÄT-TE GE- UND IH-NEN UND IH-NEN

p

pp

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Empty musical staves for piano accompaniment, consisting of eight staves.

Musical score with lyrics for vocal parts. The lyrics are:

WARD KEI-NE S...

FUN

STÄT-TÉ KEI-NE

STÄT-TE KEI-NE

NE

STÄT-TE GE-FUN-DEN

STÄT-TE GE-FUN-

TE GE-FUN-DEN

KEI-NE

DEN UND

UND

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Empty musical staves for piano accompaniment, consisting of eight staves.

STÄT-TE GE- STÄT-TE KEI-NE STÄT - TE GE-FUN-DEN

UND IH-NEN UND IH-NEN

STÄT - TE GE-FUN-DEN KEI-NE STÄT-TE KEI-NE STÄT-TE KEI- NE STÄT-TE

in ND IH-NEN WARD KEI-NE STÄTTE GE- FUN-DEN IH- NENWARD KEI- NE KEI- NE

f

mf

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CRES.

RIT

98

CRES.

RIT

WARD KEI-NE STÄT-TE GE-
 KEI- NE
 KEI

UN-DEN GE-FUN-DEN
 GE-FUN-DEN GE-FUN-DEN
 GE-FUN-DEN WARD KEI-NE STÄT-TE GE-FUN-DEN
 STÄT-TE GE-FUN-DEN GE-FUN-DEN GE-FUN-DEN GE-FUN-DEN

GE- FUN-DEN GE FUN- DEN
 GE-FUN-DEN GE-FUN-DEN

ff

ff

ff

ff

ff

ff

ff

ff

pp

ff

ff

ff

pp

pp

3

pp

KY-RI-E KY-RI-E KY-RI-E LE-I-SON

KY-RI-E E-LE-I-SON

KY-RI-E E-LE-I-SON

KY-RI-E KY-RI-E E-LE-I-SON

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110

sf pp 3 p 3 mp

sf pp 3 p 3 mp

sf pp 3 p 3

E-LEI-SON CHRI-STE LEI-SON CHRI-STE E-LEI-SON CHRI-STE

LEI-SON CHRI-STE E-LEI-SON CHRI-STE

CHRI-STE E-LEI-SON CHRI-STE E-LEI-SON CHRI-STE

TE E-LEI-SON CHRI-STE E-LEI-SON CHRI-STE E-LEI-SON

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♩ = ETWA 76

114 *trium*

ff

p

f *3*

f *3*

f *3*

f *3*

f

f

pp

f

f

f

pp

sf

E-LEI-SON

E-LEI-SON

HERR WAS IST DER MENSCH

HERR WAS IST DER MENSCH

MENSCH DASS DU DICH SEI-NER

WAS IST DER MENSCH DASS

HERR WAS IST DER MENSCH

HERR WAS IST DER

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Ausgabequalität gegenüber

AN - NIMMST
 DU
 DICH SEI - NER
 AN - NIMMST
 DICH SEI - NER AN - NIMMST
 DICH SEI - NER AN - NIMMST
 PENDEL RASSEL

SEI - NER AN - NIMMST
 DICH SEI - NER AN - NIMMST
 AN - NIMMST SEI - NER AN - NIMMST

(GESPROCHEN)
 PP
 3 x x x x x
 CHRI - STE E - LEI - SON
 (GESPROCHEN)
 PP
 3 x x
 CHRI STE
 (GESPR.)
 PP CHRI STE E -

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pp sf

CRES.

127

The first system of the piano accompaniment consists of seven staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a dynamic marking of *f* and a triplet of eighth notes. The second staff continues the melodic line with a dynamic marking of *f* and another triplet. The remaining five staves provide harmonic support with various chords, including triads and dyads, and dynamic markings such as *p*, *sf*, and *pp*. Trills and slurs are used throughout to indicate phrasing and articulation.

The second system contains five vocal staves with lyrics and rhythmic notation. The lyrics are: "CHRISTE E-LEI-SON CHRIS SON CHRISTE E-LEI-SON CHRISTE E-LEI-SON". The rhythmic notation uses 'x' marks to indicate note positions and stems to show the melodic contour. The system concludes with a dynamic marking of *pp*.

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132

mf f ff mf f mf f mf f pp

3 3 3 3 3

ff

ff

mf f ff

mf f

mf f

mf f

mf f

ff

pp

ff

ff

ff

ff

sf

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♩ = ETWA 76

137

pp

pp

DES MEN-SCHEN KIND BE ACH-TEST DASS DU IHN

UND SICHEN KIND DASS DU IHN SO BE-ACH-TEST

IEN- SICHEN KIND DASS DU IHN SO BE

DES MEN SICHEN KIND DASS DU IHN SO DASS

pp

> pp

> pp

> pp

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♩ = ETWA 50

144

Musical score for the first system, consisting of seven staves. The notation includes rests, stems, and some notes in the lower staves. There are dynamic markings such as *pp* and *p*.

Musical score for the second system, including vocal lines with lyrics and a piano accompaniment line. The lyrics are: "SO BE-ACH-TESTE IHN SA-CHRI STE E-LE-i-SON". The piano part includes chords and rhythmic markings like *sf* and *pp*.

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CRES. E ACCEL.

149

Musical score for the first system, measures 149-152. It features five staves with various musical notations including notes, rests, and dynamic markings like mp, f, and p.

Musical score for the second system, measures 153-156. It includes vocal lines with lyrics "CHRISTE E-LE-I-SON" and piano accompaniment. Dynamic markings include mp, mf, and f.

KIS. LE-i-SON

CHRISTE E-LE-i-SON

CHRISTE E-LE-i-SON

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Musical score for 'CHRISTE CHRISTE E-LEI-SON'. The score includes multiple staves of piano accompaniment and vocal parts. The tempo is marked 3/8. Dynamics include *ff*, *f*, and *dim*. The lyrics are: CHRIS-TE CHRIS-TE E-LEI-SON CHRIS-TE E-LEI-SON E-LEI-SON CHRIS-TE E-LEI-SON E-LEI-SON. The score is marked 'Evaluation Copy - Quality may be reduced' and includes a large 'PROBIERPAPIER' watermark.

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♩ = ETWA 76

Empty musical staves for piano accompaniment, including treble and bass clefs, and common time signatures.

SON IST DOCH DER MENSCH GLEICH WIE NICHTS SEI-

SON IST DER MENSCH GLEICH WIE NICHTS SEI-

DOCH DER MENSCH GLEICH WIE NICHTS SEI-

DOCH DER MENSCH GLEICH WIE NICHTS SEI-

VIB

pp

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Empty musical staves for vocal and instrumental parts, consisting of ten staves with clefs and a key signature of one sharp (F#).

NE ZEIT SEI-NE ZEIT FÄHRT DA-HIN WIE EIN SCHATTEN

NE ZEIT FÄHRT DA-HIN WIE EIN SCHATTEN

ZEIT FÄHRT DA-HIN WIE EIN SCHATTEN

ZEIT SEINE ZEIT FÄHRT DA-HIN WIE EIN SCHATTEN

pp

pp

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Empty musical staves for piano accompaniment, consisting of ten staves.

MOLTO RIT.

FÄHRT DA HIN WIE
 FÄHRT
 HIN WIE EIN SCHATTEN WIE EIN SCHATTEN
 HIN WIE EIN SCHATTEN WIE EIN SCHATTEN

SCHATTEN
 SCHATTEN
 SCHATTEN
 SCHATTEN

pp

GL

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♩ = ETWA 116

RIT

A TEMPO

175

pp
A TEMPO

pp

RIT.

VIB

A TEMPO

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180

RIT

ATEMPO

Musical score for the first system, measures 180-184. The piano part consists of chords with slurs. The vocal line has notes with slurs. Dynamics include *mf* and *p*.

RIT

Musical score for the second system, measures 185-189. The piano part consists of chords with slurs. The vocal line has notes with slurs. Dynamics include *p* and *mf*.

RIT

ATEMPO

Musical score for the third system, measures 190-194. The piano part consists of chords with slurs. The vocal line has notes with slurs. Dynamics include *p* and *mf*.

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190 ??

LEI-SON KY RI-E

LEI-SON RI EI KY RI E

LEI-SON RI E KY RI E

LEI-SON KY RI E KY RI E

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Musical score for the first part of the piece. It consists of seven staves. The top three staves are in treble clef, and the bottom four are in bass clef. The music is in 3/4 time. The first measure of each staff contains a chord of three notes (e.g., G4, B4, D5 in the first treble staff). The dynamic marking **ff** is present on the first two staves. A large watermark 'PROBENPARTITUR' is overlaid diagonally across the score.

Musical score for the second part of the piece, including vocal and instrumental parts. It consists of five staves. The top staff is for a vocal line with lyrics: "E-LEI-SON", "SUMMEN", "UND". The second staff is for another vocal line with lyrics: "E-LEI-SON", "SUMMEN", "SUMMEN". The third staff is for a third vocal line with lyrics: "E-LEI-SON", "SUMMEN". The fourth staff is for a drum part labeled "(SCHELLEN-TROMMEL)". The bottom staff is for a fifth vocal line with lyrics: "E-LEI-SON". The music is in 3/4 time. Dynamic markings include **ff**, **pp**, **mf**, and **SINGEN**. A large watermark 'PROBENPARTITUR' is overlaid diagonally across the score.

ICH SAH EI- NEN NIM - MEL UND
 OH OH
 M M

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This section contains the piano accompaniment for the first system. It consists of seven staves. The top two staves are for the right hand, and the bottom five staves are for the left hand. The music is primarily composed of rests, with some notes appearing in the lower staves. Dynamics include *p* and *pp*. There are also some articulation marks like slurs and accents.

This section contains the vocal and piano accompaniment for the second system. It consists of seven staves. The top staff is the vocal line with lyrics: "EI-NE NEU E DENN DER ER-". The bottom six staves are the piano accompaniment. The lyrics "AH" are written below the piano part in several places. Dynamics include *mp* and *p*. There are also some articulation marks like slurs and accents.

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Musical score for voice and piano. The score is written on ten staves. The top five staves are for the piano accompaniment, and the bottom five staves are for the voice. The lyrics are in German: "STE HIM- MEL UND DIE I DE VER- GIN- GEN". The score includes various musical notations such as notes, rests, dynamics (p, pp, ff, mf), and articulation marks. There are also some handwritten annotations and a large watermark "PROBENPARTITUR" across the page.

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Musical score for voice and piano. The score is written in G major and 4/4 time. It consists of two systems of staves. The first system includes a vocal line and three piano accompaniment staves. The second system includes a vocal line with lyrics, two piano accompaniment staves, and a bass line. The lyrics are: "UND DANN IST NICHT MEHR KYRIE EISEN MÄHLEND". Dynamic markings include *mf*, *f*, *pp*, and *ff*. The tempo marking "RIT" is at the top right.

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♩ = ETWA 76

235

Handwritten musical score for a multi-stemmed instrument. The score consists of 11 staves. The first two staves contain handwritten musical notation, including notes, rests, and dynamic markings like 'pp' and 'p'. The notation includes various accidentals (sharps, flats, naturals) and articulation marks (accents, slurs). The remaining staves are mostly empty, with some faint markings. At the bottom, there is a staff with a drum-like notation and the instruction '(KLEINE TROMMEL) MIT BESEN'.

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Handwritten musical score for a multi-instrument ensemble. The score consists of 11 staves. The top two staves contain melodic lines with various notes, rests, and dynamic markings like 'p' and 'pp'. The middle staves contain bass lines with notes and rests. The bottom staff contains a rhythmic line with 'x' marks and slurs. A large diagonal watermark 'PROBEPARTITUR' is overlaid across the score. At the bottom right, there is a small box containing a plus sign and the letter 'T'.

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♩ = 168 ETWA

249

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The first system of the musical score consists of six staves. The top two staves are vocal parts, with notes and rests. The bottom four staves are piano accompaniment, showing chords and rhythmic patterns. Dynamic markings such as 'f' (forte) are present. There are also some handwritten annotations like accents and slurs.

The second system continues the musical score. It features vocal lines with German lyrics: "UND DER TOD" and "WIRD NICHT MEHR SEIN WIRD". The piano accompaniment continues with chords and rhythmic figures. Dynamic markings like 'f' and 'p' are used. There are also some handwritten annotations like accents and slurs.

The third system is primarily piano accompaniment, featuring rhythmic patterns and chords. There are some handwritten annotations like 'x' and slurs.

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The first system of the score consists of six staves. The top two staves are empty. The bottom four staves contain musical notation for the piano accompaniment. Dynamic markings include *mf* and *f*. There are also some handwritten annotations and a large watermark 'PROBENPARTITUR' overlaid on the system.

The second system of the score features a vocal line with German lyrics and piano accompaniment. The lyrics are: "NICHT MEHR SEIN WIRD, WIRD NICHT MEHR SEIN WIRD NICHT MEHR SEIN WIRD NICHT MEHR SEIN WIRD NICHT MEHR SEIN WIRD NICHT MEHR SEIN WIRD NICHT MEHR SEIN WIRD NICHT MEHR SEIN WIRD NICHT MEHR SEIN". The piano accompaniment continues with musical notation and dynamic markings like *f*. A large watermark 'PROBENPARTITUR' is overlaid on the system.

Handwritten musical score for piano accompaniment, first system. It consists of eight staves. The notation includes various notes, rests, and dynamics such as *f* (forte) and *sf* (sforzando). There are also some handwritten annotations like '7' and 'N' above notes.

Handwritten musical score for the second system, featuring a vocal line and piano accompaniment. The vocal line includes the following lyrics: SEIN NOCH GE-SCHREI GE-SCHREI NOCH SCHMERZ SEIN NOCH LEID NOCH GE-SCHREI GE-SCHREI NOCH NOCH LEID UND GE-SCHREI NOCH LEID NOCH GE-
 The piano accompaniment includes dynamic markings such as *p*, *sf*, and *f*. There are also some handwritten annotations like 'N' and 'x' above notes.

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RIT

272

The musical score consists of ten staves. The top five staves are for piano accompaniment, and the bottom five are for the voice. The piano part features a 3/4 time signature and includes several triplet figures. The voice part has lyrics in German. The score is marked with dynamics such as *f* and *ff*, and includes a *RIT* (ritardando) instruction. A large watermark 'PROBENPARTITUR' is overlaid diagonally across the page.

Lyrics:
 SCHMERZ
 GE-SCHREI NOCH SCHMERZ WIRD MEHR SEIN
 MEHR SEIN
 MEHR SEIN
 MEHR SEIN

The image shows a musical score for guitar, consisting of seven staves. The top staff is the treble clef, and the bottom staff is the bass clef. The score includes various musical notations such as treble clef, key signature (one sharp), and dynamic markings like *f* (forte) and *mf* (mezzo-forte). There are numerous triplets and slurs throughout the piece. A large, diagonal watermark reading "PROBEPARTITUR" is overlaid across the entire page. The watermark also contains the text "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag".

♩ = ETWA 104

285

The musical score consists of several staves. The top three staves are vocal parts, each starting with a treble clef, a common time signature (C), and a forte dynamic marking (ff). The bottom two staves are piano accompaniment, also in common time. The lyrics are written below the vocal staves and include: DEN, DAS ER-STE DAS ER-STE, DEN DAS ER-STE DAS ER-STE DAS, DAS ER-STE DAS ER-STE DAS, and DAS ER-STE DAS ER-STE DAS. There are also dynamic markings like 'f' and 'p' throughout the score.

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mf

con sordino

mf

IST VER- GAN- UND DER

ER- s VER- GEN

mf >

mf

IST VER- GAN GEN A

VIB

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CRES.

294

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SENZA SORD.

mf

SASS

SPRACH

SIE - HE

SIE - HE

SIE - HE

SIE - HE

f

p

□+T

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Musical score for strings and voice. The score consists of 11 staves. The top seven staves are for string instruments (Violin I, Violin II, Viola, Violoncello, Contrabasso, Double Bass I, Double Bass II). The bottom four staves are for voice. The music includes various dynamics: *f* (forte), *p* (piano), and *ff* (fortissimo). There are also accents (>) and hairpins. The lyrics "SIE - HE" are written under the voice staves. A large watermark "PROBEPARTITUR" is overlaid diagonally across the page. At the bottom right, there is a box containing a plus sign and the letter "T".

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Musical score for piano and voice. The piano part consists of several staves with complex triplets and dynamic markings such as *f* and *ff*. The vocal part includes lyrics: "SIE-HE" and "SIE-HE".

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sf pp

sf pp

sf pp

sf pp

sf pp

sf pp

sf pp

sf pp

ICH MACHE ALLES NEU

ICH MACHE ALLES NEU ALLES

ICH MACHE ALLES NEU

ICH MACHE ALLES NEU

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pp

f 3 p PP

AL-LES NEU AL-LES NEU NEU NEU NEU

3 p PP

NEU AL-LES LES NEU NEU NEU

f 3

LES NEU AL-LES NEU AL-LES NEU AL-LES NEU NEU

p

AL-LES NEU AL-LES NEU NEU NEU

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The first system of the musical score consists of seven staves. The top staff begins with a treble clef and a common time signature. The notation is sparse, featuring rests and stems across the measures.

The second system of the musical score consists of six staves. It contains musical notations such as stems and rests. The word "NEU" is written below several measures in the first three staves. The notation continues across the remaining staves.

The third system of the musical score consists of a single staff. It contains musical notations including stems and rests. The label "POD" is located at the bottom right corner of this system.

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Sologesang/Solo Voice

Kobrich: Landmesse in F. Solo B (A)	40.757
Rheinberger: Missa puerorum op. 62 / auch chorisch	50.062
Telemann: Missa brevis in h - Solo A (B)	+39.131

Frauen- oder Kinderchor/Female and Children's Choir

Bruckner: Choralmesse in C (Windhag) (auch solistisch)	40.759
Délibes: Messe brève	27.027
Fauré: Messe basse	40.705
Gounod: Messe brève no. 4 à la congrégation in C	27.024
Lotti: Missa in a à 3 voci	40.662
Rheinberger: Messe in A op. 126 (2 Fassungen)	50.126
– Messe in Es „Reginae Sti. Rosarii“ op. 155	50.155
– Messe in g „Sincere in memoriam“ op. 187	50.187

Männerchor/Male Choir

Gounod: Messe brève no. 5 aux séminaires in C	40.831
– Messe no. 2 pour les sociétés chorales	27.022
Lotti: Missa in a à 3 voci	+40.830
Rheinberger: Messe in B op. 172 (2 Fassungen)	● 50.172
– Messe in F op. 190	● 50.190

Gemischter Chor a cappella/Mixed Choir a cappella

Bruckner: Messe ohne Gloria und Credo	40.141/60
– Messe für den Gründonnerstag	40.141/70
Eccard: Missa a 5 vocibus	1.327
Haydn, M.: Missa Sanctae Crucis MH 41	+50.312
Isaak: Missa de Apostolis	1.636
– Missa paschalis	1.612
Jansen: Missa consolationis in Deo	7.018
Kalliwoda: Missa a 3	27.039
– Missa in a	27.026
Marx, Karl: Messe 1985	40.652
Monteverdi: Missa in F	40.671
Palestrina: Missa ad fugam	1.609
– Missa Ave regina coelorum	27.013
Praetorius: Missa brevis	1.493
– Missa sine nomine	1.492
Rheinberger: Messe in d op. 83	50.083
– Messe in Es zu 2 Chören „Cantus Missae“ op. 109	● 50.109
– Messe in F „In honorem Sanctissimae Trinitatis“ op. 117	50.117
– Messe in G „Sanctae Crucis“ op. 151	50.151
Scarlatti, D.: Missa brevis quatuor vocum	+40.699
Schütky: Missa in d	27.011
Vaughan Williams: Mass in g minor [ad lib. + Orgel]	40.640
Victoria: Missa „Simile est regnum“	40.640
Weyrauch: Messe in C	27.011

Gemischter Chor und Orgel/Mixed Choir and Organ

Albrechtsberger: Missa in D	40.647
Dvořák: Messe in D op. 86	40.647
Eberlin: Missa in contrapuncto in g	40.647
Franck, César: Messe in A op. 12	40.647
Gounod: Messe brève no. 6 aux cathédrales	40.647
– Messe brève no. 7 aux chapelles in C	40.647
Haydn, M.: Missa pro Quadragesima	40.647
– Missa Quadragesimae MH 552	40.647
– Missa Tempore Quadragesimae	40.647
Janca: Missa de Angelis (Credo)	40.647
Langlais: Missa misericordiae	40.647
Liszt: Missa choralis S 10	40.647
Marx, H.J.: Freiburger Messe	27.015
Monteverdi: Missa	1.542
– Missa in illo tempore	40.670
Mozart, L.: Missa	40.642
Palestrina: Missa	35.301
Rheinberger: N	● 50.159
– Messe	50.192
Rossini: Missa	40.650
Scarlatti, D.: Missa	40.698
Scarlatti, V.: Missa	● +40.649
– Messe	1.341
– Messe „Christ lag in Todesbanden“	27.009

Gemischter Chor und Streicher/Mixed Choir and Strings

Haydn, M.: Missa Sancti Dominici	+27.012
Haydn, M.: Missa brevis. Missa Nr. 1 in F	40.601
– Missa brevis. Missa Nr. 3 in G (Rorate coeli)	40.602
– Missa brevis Sancti Joannis de Deo. Missa Nr. 7 in B	40.600

Mozart: Missa brevis in G KV 49	40.621
– Missa brevis in d KV 65	40.622
– Missa brevis in G KV 140	40.623
– Missa brevis in F KV 192	● 40.624
– Missa brevis in D KV 194	● 40.625
– Missa brevis in B KV 275	40.629
Rathgeber: Missa Declina a malo in F op. 1,1	40.636
– Missa Suavis est Dominus in A op. 1,3	40.633
– Missa Beati omnes in B op. 1,4	40.634
– Missa civilis in B op. 12, II Nr. 8	40.635
– Missa Sanctorum Apostolorum [+ 2 Tr, 2 Trb, Timp]	40.632
Schubert: Messe in G [ad lib. + 2 Tr, Timp] D 167	● +40.675
– Messe in C [ad lib. + 2 Ob (Cl), 2 Tr, Timp] D 452	40.658

Gemischter Chor und Orchester/Mixed Choir and Orchestra

Bach, J.S.: Missa F-Dur BWV 233	31.233
– Missa A-Dur BWV 234	31.234
– Missa g-Moll BWV 235	31.235
– Missa G-Dur BWV 236	31.236
Barbe: Missa brevis (1961)	10.149
Biber: Missa Alleluja à 26	0.679
Diabelli: Messe in Es op. 107	2.007
Dvořák: Messe in D op. 86	40.647
Eberlin, Johann Ernst: Missa a due chori	40.647
Franck, C.: Messe in A op. 12	40.647
Frieberger: Missa festiva Plagensis	40.647
Fux: Missa in C KV 46	40.647
Hasse: Missa in d (1751)	40.647
Haydn, J.: Missa Sancti Nicolai	40.647
– Missa Cellensis. Missa Nr. 1	40.606
– Missa in Tempore Belli. Missa Nr. 2	40.607
– Missa in Angustiis. Missa Nr. 3	40.609
– Missa solemnis. Missa Nr. 4	40.611
Haydn, M.: Missa	54.546
– Missa sub titulo	+50.328
– Missa sub titulo	50.329
– Missa Sancti	50.314
Heilmann: Messe	10.297
Heinrich: Messe	27.048
Herbert: Messe	27.020
– Messe in C	+50.501
– Messe in C	+40.661
– Messe in C	27.008
– Messe in C	40.613
– Messe in C	40.614
– Messe in C	40.615
– Messe in C	40.626
– Messe in C	40.616
– Messe in C	40.627
– Messe in C	40.628
– Messe in C	40.617
– Messe in C	40.618
– Messe in C	40.619
– Messe in C	51.427
– Messe in C	35.307
Puccini: Messa a 4 voci (Messa di Gloria)	40.645
Rathgeber: Missa in D op. 3,3	40.631
Rheinberger: Messe in C op. 169	50.169
Richter: Messe in C	● +40.648
Rossini: Messa di Rimini (1809)	40.674
Schubert: Messe in F D 105	40.656
– Messe in G D 167 (Fassung Klosterneuburg)	● +40.675
– Messe in G D 167 (Fassung Ferdinand Schubert)	40.643
– Messe in B D 324	40.657
– Messe in C D 452	40.658
– Messe in As D 678	40.659
– Messe in Es D 950	40.660
Zelenka: Missa Gratias agimus tibi	40.644

Requiem-Vertonungen/Requiem settings

Campra: Requiem	21.004
Cherubini: Requiem in c	40.086
Garcia: Requiem in d (1816)	23.008
Haydn, M.: Requiem in c MH 154	50.321
Mozart: Requiem KV 626 (Levin)	51.626
Rheinberger: Requiem in b op. 60	50.060
– Requiem in Es op. 84	50.084
– Requiem in d op. 194	● 50.194
Suppe: Missa pro defunctis	+40.085

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+ = Erstausgabe/first edition