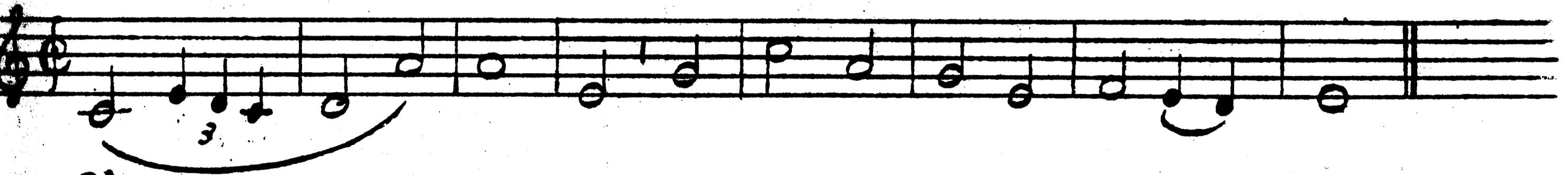


Die Thematik dieser Messe entwickelt sich aus folgendem Haupt-Thema:

a) Vordersatz

b) Nachsatz.



Im *Kyrie* wird der Vordersatz des Themas eingeführt, beim *Christe* erfolgt die Umkehrung.

Das *Gloria* bringt eine Umschreibung dieses Gedankens.

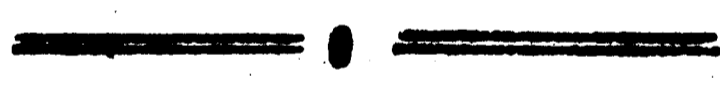
Im *Credo* vereint sich die Umkehrung des Nachsatzes mit einem Kontrapunkt *a*:



Beim: *Et incarnatus est* erscheint der Nachsatz erst in seiner Urform (b).

Im *Sanctus* ist der Nachsatz der Hauptinhalt, während im *Benedictus* der rhythmisch veränderte Kontrapunkt des *Credo* (a) durchgeführt erscheint.

Das *Agnus Dei* beinhaltet den Nachsatz *b* in Moll, das *Dona* wiederum den Vordersatz *a*.



Was die Arrisführung dieser Messe anbelangt, so ist sie zunächst für vereinigte Frauen (Knaben) und Männerstimmen gedacht; daher bedeutet:

O = Oberstimmen U = Unterstimmen T = Ober- u. Unterstimmen unisono,

o = eine Oberstimme, u = eine Unterstimme, t = eine Ober- u. eine Unterstimme.

Beiden Schlüssen kann die Teilung der Stimmen erfolgen, z.B. beim *Gloria*-Schlusse. Bei einfacher Besetzung wird die Oberstimme gesungen.



Die Geige kann einfach besetzt sein; dann spielt sich bei Teilungen in der Regel die Oberstimme. Bei gut besetztem Chöre empfiehlt sich aber eine mehrfache Besetzung, wobei dann auch die Solostellen zu beachten sind.

*Benedictus*-Schluss, mehrfach geteilt.



# Kyrie.

Geige.

Sesang.

Orgel.

Ruhig

The first system of the musical score consists of three staves. The top staff is for the Violin (Geige), the middle for the Voice (Sesang), and the bottom for the Organ (Orgel). The Violin part begins with a treble clef and a key signature of one flat (B-flat major). It features a melodic line with a triplet of eighth notes and a dynamic marking of *p*. The Voice part starts with a treble clef and a key signature of one flat, with the lyrics "Kyrie eleison, e" and a dynamic marking of *mp*. The Organ part is in the bass clef with a key signature of one flat, featuring a sustained chordal accompaniment with a dynamic marking of *p*. The system concludes with a large fermata over the organ part.

The second system continues the musical score. The Violin part has a melodic line with a triplet of eighth notes and a dynamic marking of *mf*. The Voice part has the lyrics "leison, Kyrie eleison, Kyrie" and a dynamic marking of *mf*. The Organ part provides a sustained accompaniment with a dynamic marking of *mp*. A circled number "1" is placed above the final measure of the system. The system concludes with a large fermata over the organ part.

The third system concludes the musical score. The Violin part has a melodic line with a triplet of eighth notes and a dynamic marking of *sfx*. The Voice part has the lyrics "e eleison, eleison. Chri" and a dynamic marking of *p*. The Organ part provides a sustained accompaniment with a dynamic marking of *p*. The system concludes with a large fermata over the organ part and the instruction "Man." at the bottom right.

2

ste e ~ le ~ ison, Chri ~ ste e ~ le ~ ison,

3

Chri ~ ste e ~ le ~ ison, e ~ le ~ ison.

*diminuendo*

*mp*

Ped

U

*mp*

Ky ~ ri e e ~ le ~ ison, e ~ le ~ ison, Ky ~ ri ~



4

e ~ le ~ i son, Ky ~ ri ~ e e ~ le ~ i  
 e ~ le ~ i son, Ky ~ ri ~ e e ~ le ~ i

*mp*

son, Ky ~ ri ~ e e ~ le ~ i son.  
 di - mi - nu - en - do

*f*

# Gloria.

*Belebt*  
*Solo*

*mf* Et in terra pax ho-mi-ni-bus

*p.*

*Tutti* ①

*mf* bo-nae vo-lun-ta-tis. Lau-da-mus te. Be-ne-di-ci-mus

*mf* *Red.*

ri-tar-dan-do te. A-do-ra-mus te. Glo-ri-fi-ca-mus te. Gra-ti-as a-gi-mus

*mp*

ti ~ bi propter magnam glo-ri-am tu-am. Do-mine

Deus, Rex coe-les-tis, Deus Pa-ter om-ni-po-tens.

Do-mine Fi-li u-ni-ge-ni-te Je-su Chri-ste.



Langsamer.

Do - mine De - us, Ag - nus De - i, Fi - li - us Pa - tris. Qui tol -

5

ped. Man.

lis pec - ca - ta mun - di mi - se - re - re no -

6

ped.

bis. Qui tol - lis pec - ca - ta mun - di sus - ci - pe

7

de-preca-ti-o-nem nostram. Qui se-des ad dex-teram Pa-

*mf* *f*

Wieder bewegter.  
Auf der 9 Saite.

8

tri-zar-dan-do... tris: mi-se-re-re no-bis. Quo-ni-am tu so-lus

*p* *mf*

breiter

san-ctus. Tu so-lus Do-mi-nus. Tu so-lus Al-tis-si-

*f*



9

Musical score for the first system. It consists of five staves. The top staff is a vocal line with lyrics: "Je - su Chri - ste Cum san - cto Spi - ri - tu in". The second staff is a vocal line with lyrics: "Je - su Chri - ste Cum san - cto Spi - ri - tu in". The third, fourth, and fifth staves are piano accompaniment. Dynamics include *p* and *ff*.

Musical score for the second system. It consists of five staves. The top staff is a vocal line with lyrics: "glo - ri - a De - i Pa - tris A - gnus Dei". The second staff is a vocal line with lyrics: "glo - ri - a De - i Pa - tris A - gnus Dei". The third, fourth, and fifth staves are piano accompaniment. Dynamics include *brist* and *Pleno*.

Entschieden.

# Credo.

mf  
 Pa-trem omni-po-ten-tem, fac-to-rem coe-li et ter-rae vi-si-

1

bi-li-um om-ni-um et in-vi-si-bi-li-um. mf Et in

u-num Do-minum Je-sum Chri-stum Fi-li-um De-i u-ni-

2

ge - ni - tum. Et ex Pa - tre na - tum an - te

*mp*

*ped.*

om - ni - a sae - cu - la. De - um de De - o lu - men de

*mf*

*mf*

*p*

*mp*

3

lu - mi - ne, De - um ve - rum de De - o ve - ro. Ge - nitum non factum consub-



stan-ti-a-lem Pa-tri: per quem om-ni-a fa-cta

*mp*

sunt. Qui prop-ter nos ho-mines et propter nostram sa-lu-tem des-cen-dit de coe-lis.

*ritard.*

Et in-car-na-tus est de

*pp*

*Man.*

6

Spi-ri-tu san-cto ex Ma-ri-a vir-gi-ne et ho-mo fa-ctus

7

*Tutti*

est. Cr-ci-fi-xus e-tiam pro no-bis sub Pon-ti-o Fi-la-to pas-sus

*mf*

*mf*

*mp*

*ped.*

Erstes Zeitmass

et se-pul-tus est Et re-surre-xit ter-ti-a di-e se-

*ritard*

*mf*

*mf hervorbrechend*

*Man.*

*sich immer mehr steigend...*

cun-dum scripturas. Et as-cen-dit in coelum, se-det ad dexteram Pa-tris et i-te-rum ven-

*sfz*

*f*

*ri-tar-dan-do*

tu-rus est cum gloria ju-di-ca-re vi-vos et mortuos, cujus re-gni non e-rit

*a tempo*  
*pizz*

*p*

*mp*

*p*

9

fi-nis. Et in Spi-ritum sanctum Do-minum et vi-vi-fi-can-tem: qui ex



col arco

Pa-tre Fi-li-o-que-pro-ce-dit. Qui cum Pa-tre et

Man. (mit Pedal Roppel)

Fi-li-o si-mul a-do-ra-tur et con-glo-ri-fi-ca-tur, qui lo-cu-tus est

breit

per Prophe-tas. Et u-nam san-ctam Ca-tho-li-cam et

A - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or u - num bo -

12

tis - ma in re - mis - si - o - nem pec - ca - to - rum. Et ex - spe - cto re - sur - re - cti -

o - nem mortu - rum. Et

*Solo etwas langsamer*

13

*Man.*

*Sehr breit*

vi ~ tam ven ~ tu ~ ri sae ~ cu ~ li.

*ff* *A*

*f*

*Ped.*

men

*p*

*Pleno*

# Sanctus.

*Feierlich.*

*pp* *U*

San ~ ctus, san ~ ctus,

*pp*

*Man.*



*Solo* **1**

san - ctus, san - ctus, De - mi - nus

*mp*

*Man* **2**

De - us Sa - ba - oth. Ple - ni sunt cae - li et ter - ra

*mp*

*Frisch*

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

*breiter*

cel ~ sis, ho ~ san ~ na in ex ~ cel ~ sis, ho ~ san ~ na in ex ~ cel ~ sis. Ho ~

*Man.*

san ~ na in ex ~ cel ~ sis, in ex ~ cel ~ sis.

*breit*

*Man.*

*Ped.*

# Benedictus.

*In mässiger Bewegung.*

*mp*

*p*

*Man.*

*mp* Be ~ ne ~ di ~ ctus, qui ve ~ nit in no ~ mi ~ ne

1

Detailed description: This system contains the first five measures of the musical score. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a large 'O' in the second measure. The lyrics are 'Be ~ ne ~ di ~ ctus, qui ve ~ nit in no ~ mi ~ ne'. The piano accompaniment consists of chords and moving lines in both hands. A circled number '1' is placed below the first measure of the piano part.

*mf* Do ~ mi ~ ni. *mf* Be ~ ne ~

2

Detailed description: This system contains the next five measures. The vocal line continues with 'Do ~ mi ~ ni.' followed by a large 'U' in the fifth measure, and then 'Be ~ ne ~'. The piano accompaniment continues with chords and moving lines. A circled number '2' is placed below the fifth measure of the piano part.

di ~ ctus, be ~ ne ~ di ~ ctus, qui ve ~ nit in no ~ mi ~ ne Do ~ mi

Detailed description: This system contains the final five measures of the page. The vocal line concludes with 'di ~ ctus, be ~ ne ~ di ~ ctus, qui ve ~ nit in no ~ mi ~ ne Do ~ mi'. The piano accompaniment continues with chords and moving lines.



*Solo*

mi. Be - ne - di - ctus, qui ve - nit in no -

*p*

*Man*

mi - ne So - mi - ni - No - san - na in ex -

*p*

**T**

*p*

*di*

*chi*

ci -

co -

*ped.*

# Agnus Dei.

*Grave.*

*mf* U  
*mf* Ag - nus De - i, qui

1

*Auf der G Saite*

*sfz*  
 tol - lis pec - ca - ta mun - di: mi - se - re - re no -

*sfz*  
*Man.*

*auf der D Saite*

*mf*  
 bis. *mf* Ag - nus De - i, qui tol - lis pec - ca - ta

mun di: mi se re re no bis.

*pp*

*mit 4' Reg.*

*f*

*pesante*

*f*

*ff*

*3*

*se*

*ff*

*Ped.*

*Ruhig*

Agnus Dei, qui tol tis pec ca ta mun di:

*p*

*mp*

na no bis pa cem, do na



14

no bis pa cem, do na no bis pa

*mf* *mp*

5

cem, do na no bis pa

*mf* *diminuendo*

cem.

*mf*