

Cyrill Schürch
Missa brevis

per Soli (SB), Coro (SATB)
2 Trombe, Corno
Trombone, Tuba, Organo



Partitur / Full score



Carus 10.804

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Vorwort

Die *Missa brevis* entstand noch während meiner Studienzeit an der Moores School of Music in Houston. Aus meiner Liebe zum dort umfangreich gepflegten Chorgesang und der Möglichkeit in Chören zu singen, die von solch angesehenen Dirigenten wie Robert Shaw oder Betsy Weber geleitet wurden, entwickelte sich die Idee, ein größeres Chorwerk für mein Abschlusskonzert zu schreiben. Um den feierlichen und besinnlichen Charakter des Werks zu unterstützen, wählte ich als Begleitung eine Bläserbesetzung mit Orgel. Die *Missa brevis* wurde schließlich 1999 unter der Leitung von Teresa Coffman und der großzügigen Mithilfe vieler meiner Mitstudentinnen und Mitstudenten uraufgeführt. Gewidmet ist das Werk meinem Kompositionsprofessor und Mentor Robert S. Nelson.

Die *Missa brevis* lebt vor allem von ihrer musikalischen Vielseitigkeit. Von einer Fughetta im Kyrie über das vom Quartintervall geprägte Gloria mit seinem Dialog zwischen Solostimme und Chor bis hin zu rhythmisch äußerst effektvollen Passagen im Sanctus ist alles vorhanden, was ein leistungsfähiger Chor sich wünschen kann. Das Agnus Dei erstrahlt schließlich mit beiden Solisten und einem eindringlichen und dramatischen Ruf nach Frieden. Festlich unterstützt von einem Bläserquintett und der Orgel, ist die *Missa brevis* ein beeindruckendes Stück im Chorrepertoire.

Cyrill Schürch, im Februar 2015

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 10.804),
Klavierauszug (Carus 10.804/03),
komplettes Orchestermaterial (Carus 10.804/19).

The following performance material is available for this work:
full score (Carus 10.804),
vocal score (Carus 10.804/03),
complete orchestral material (Carus 10.804/19).

Foreword

The *Missa brevis* was composed during my studies at the Moores School of Music in Houston. My fondness of the choral sound, which has a rich tradition at the school, as well as the possibility to sing in choirs that were conducted by such distinguished conductors as Robert Shaw or Betsy Weber gave me the impulse to compose a larger work for chorus. In order to support the festive and solemn character of the work, I opted to accompany the choir with a brass quintet and the organ. The finished work was premiered in 1999 for my degree recital under the direction of Teresa Coffman and with the generous help of many of my fellow students. It is dedicated to my composition professor and mentor Robert S. Nelson.

Its musical variety is key to the appeal of the *Missa brevis*. From a fughetta in the Kyrie to the quartal harmonies of the Gloria with its dialog between soloists and chorus to the rhythmically striking passages in the Sanctus there is everything an experienced choir could wish for. The final Agnus Dei gloriously presents both soloists and the choir with a compelling and dramatic call for peace. Festively supported by the brass and the organ, the *Missa brevis* is an exciting and rewarding piece for the choral repertoire.

Cyrill Schürch, February 2015

Missa brevis

für Robert S. Nelson

Kyrie

Cyrill Schürch (*1974)

Moderato ♩ = 120

Tromba I in B♭

Tromba II in B♭

Corno in F

Trombone

Tuba

Soprano

Alto

Tenore

Basso

Orc

The musical score is arranged in a standard orchestral format. The brass section includes Tromba I and II in B♭, Corno in F, Trombone, and Tuba. The vocal section consists of Soprano, Alto, Tenore, and Basso. The orchestra part is at the bottom. The score is in 4/4 time and marked Moderato with a tempo of ♩ = 120. Dynamic markings include *p*, *mp*, *mf*, *f*, and *ff*. The vocal parts have lyrics: "ri - e" and "e -". A large watermark "PROBEPARTITUR" is overlaid diagonally across the score.

Aufführungsdauer / Duration: ca. 13 min.

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p

p

p

p

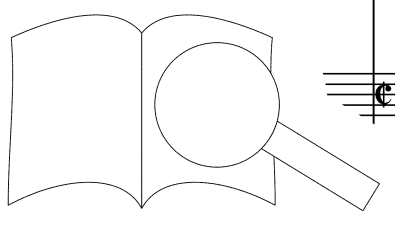
p

lei - son, Ky - ri-e e - lei - son, e - lei - son, e -

lei - son, Ky - ri-e -ri - e e - lei - son, e -

lei - son, Ky rei Ky - ri-e e - lei - son, e -

lei - e - lei - son, Ky - ri-e e - lei - son, e -



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12 rit. A tempo

rit.

lei - son, Ky - ri - e, Ky - ri - e e - lei - son.

lei - son, Ky - ri - e, Ky - ri - e e - lei - son.

lei - son, Ky - ri - e, lei - son, e - lei - son.

lei - son, Ky - ri - e e - lei - son, e - lei - son.

Soprano solo
molto espressivo

17 *mf* Chri - ste e - lei - son, Chri - ste, Chri - ste, Chri - ste e - lei - son, -

p

p

p

p

p

mp

Chri - ste, Chri - ste e - lei - son, Chri - ste,

p *mf*

Ky - ri - e e - lei - son. Chr son. Ky - ri - e e -

p *mf*

Ky - ri - e - e - lei - son. e - lei - son. Ky - ri - e e -

p *mf*

Ky - ri - e e - ste e - lei - son. Ky - ri - e e -

p *mf*

Ky - ri - Chri - ste e - lei - son. Ky - ri - e e -

rit. A tempo

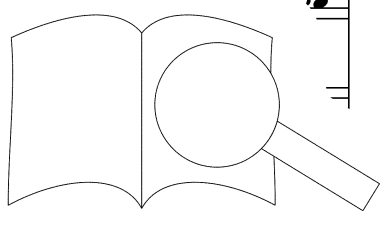
The first system of the musical score consists of five staves. The top two staves are vocal lines (Soprano and Alto), the middle staff is a piano line, and the bottom two staves are bass lines. The music is in a key with one flat and common time. It begins with a 'rit.' (ritardando) marking and ends with an 'A tempo' marking. The piano accompaniment features a prominent melodic line in the right hand and a more rhythmic bass line in the left hand.

The second system of the musical score includes lyrics. The vocal lines are: "Chri - ste e - lei - son, e - lei - son." The piano accompaniment continues with a similar melodic and rhythmic pattern. A 'rit.' marking is present above the staff.

The third system of the musical score includes lyrics: "lei - son. Chri - ste e - lei son. Ky-rie e - lei - son. Chri son." The piano accompaniment features a 'mf' (mezzo-forte) dynamic marking. The system concludes with a 'rit.' marking.

The fourth system of the musical score shows mostly empty staves, indicating the end of the piece or a section. A 'rit.' marking is present above the staff.

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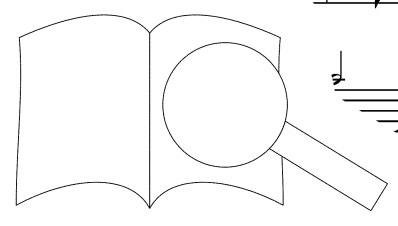


mp
 lei - son, - Ky-rie e - lei - son, Ky - ri - e e - lei-son, Ky - ri - e e -
mf
 Ky-rie e - lei - son, - Ky-rie e - lei - son, e - lei-son Ky-ri - e

-rie e - lei - son, - Ky-rie e -
mp
 lei - son, Ky - ri-e e - Ky - ri - e e - lei-
mp
 e - lei - son, K e - lei - son, e - lei-son, Ky - ri - e
mp
 - son, - Ky-rie e - lei - son, Ky - ri - e

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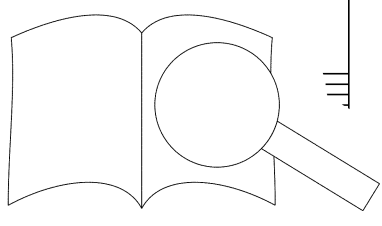


Piano accompaniment for the first system, consisting of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The music features a variety of time signatures including 3/4, 4/4, and 2/4. Dynamic markings include *p* (piano) and *mf* (mezzo-forte).

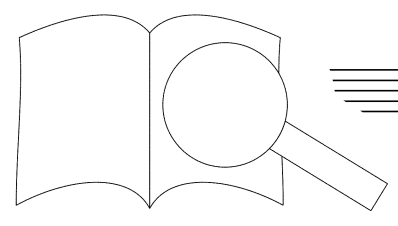
Vocal line with lyrics for the first system. The lyrics are: lei - son, e - lei - son, Ky - ri - e e - lei - son, son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e. The music is written on a single staff with a treble clef and includes various time signatures and dynamic markings.

Piano accompaniment for the second system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues with various time signatures and dynamic markings.

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Ky - lei Ky - ri-e,
ei - son, Ky - ri-e,
Ky - ri-e, Ky - ri-e,
- lei - son, Ky - ri-e,



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ff

ff

ff

ff

ff

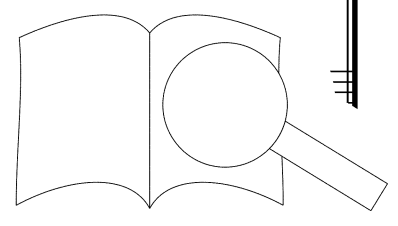
rit.

Ky - ri - e e - lei - son, e - lei - son. _____

Ky - ri - e e - lei - son, e - - - son. _____

Ky - ri - e e - - - - - son. _____

Ky - - - - - lei - - - - - son. _____



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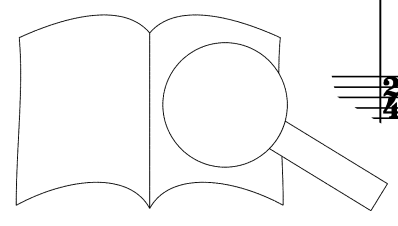
Gloria

Vivace ♩ = 116

First system of piano accompaniment for the Gloria. It consists of five staves. The first two staves are treble clef, and the last three are bass clef. Dynamics include *f*, *mf*, *f*, *mp*, and *mf*. There are various articulations like accents and slurs.

Vocal staves for the Gloria. The lyrics are in German and Latin. Dynamics include *f*, *mf*, *f*, *mp*, and *mf*. The lyrics are: Glo - ri a in ex-cel-sis De - o. Et in ter-ra pax ho - mi - ni-bus. Glo - ri - a in et in ter-ra pax ho - mi - ni-bus. Glo - ri - a in et in ter-ra pax ho - mi - ni-bus. ex-cel-sis De - o. Et in ter-ra pax ho - mi - ni-bus.

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Staff 1: Treble clef, 2/4, 5/4, 4/4, 3/4, 4/4, 5/4, 4/4. Dynamics: *p*, *mp*.
 Staff 2: Treble clef, 2/4, 5/4, 4/4, 3/4, 4/4, 5/4, 4/4. Dynamics: *mp*.
 Staff 3: Treble clef, 2/4, 5/4, 4/4, 3/4, 4/4, 5/4, 4/4. Dynamics: *p*, *mp*.
 Staff 4: Bass clef, 2/4, 5/4, 4/4, 3/4, 4/4, 5/4, 4/4. Dynamics: *p*, *mp*.
 Staff 5: Bass clef, 2/4, 5/4, 4/4, 3/4, 4/4, 5/4, 4/4. Dynamics: *p*, *mp*, *sfz*.

Staff 1: Treble clef, 2/4, 5/4, 4/4, 3/4, 4/4, 5/4, 4/4. Dynamics: *p*, *mp*, *mf*.
 Staff 2: Treble clef, 2/4, 5/4, 4/4, 3/4, 4/4, 5/4, 4/4. Dynamics: *p*, *mp*, *mf*.
 Staff 3: Treble clef, 2/4, 5/4, 4/4, 3/4, 4/4, 5/4, 4/4. Dynamics: *p*, *mp*, *mp*.
 Staff 4: Bass clef, 2/4, 5/4, 4/4, 3/4, 4/4, 5/4, 4/4. Dynamics: *p*, *mp*, *mf*.

bo-nae vo-lun - ta - tis. Be-ne-di-ci-m' - ri-fi-ca - mus te.
 bo-nae vo-lun - ta - tis. Glo-ri-fi-ca - mus te.
 bo-nae vo-lun - ta - tis. Ad-o-ra-mus te.
 bo-nae vo-lun - ta - tis. Ad-o-ra-mus te.

Staff 1: Treble clef, 2/4, 5/4, 4/4, 3/4, 4/4, 5/4, 4/4. Dynamics: *p*.
 Staff 2: Treble clef, 2/4, 5/4, 4/4, 3/4, 4/4, 5/4, 4/4. Dynamics: *p*.
 Staff 3: Treble clef, 2/4, 5/4, 4/4, 3/4, 4/4, 5/4, 4/4. Dynamics: *p*.
 Staff 4: Bass clef, 2/4, 5/4, 4/4, 3/4, 4/4, 5/4, 4/4. Dynamics: *p*.
 Staff 5: Bass clef, 2/4, 5/4, 4/4, 3/4, 4/4, 5/4, 4/4. Dynamics: *p*.

Meno mosso ♩ = 80

14 rit.

mf *f*

Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu - am. Do - mi - ne De - us,

mf *f*

Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu - am. Do - mi - ne De - us,

f *mf* *f*

Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu - am. Do - mi - ne De - us,

f *mf* *f*

Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu - am. D

rit.

19 rit. Meno mosso ♩ = 60

p

Rex cae - le - stis, De - us Pa - ter

p

Rex cae - le - stis, De - us Pa - ter

p

Rex cae - le - stis, De - us Pa - ter

p

Rex cae - le - stis, De - us Pa - ter

Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri - ste.

Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri - ste.

Musical score for the first system, featuring five staves. The first four staves contain rests. The fifth staff (bass clef) contains a melodic line starting with a piano (*p*) dynamic, moving from a low note to a higher one across the measures.

Musical score for the second system. The top staff (bass clef) contains a vocal line with the lyrics "Qui tol -". The bottom staff (bass clef) contains a piano accompaniment line with a "sc" marking above it.

Musical score for the third system. The top staff (treble clef) contains a vocal line with the lyrics "A-gnus De - i,". The bottom staff (bass clef) contains a piano accompaniment line with a piano (*p*) dynamic marking.

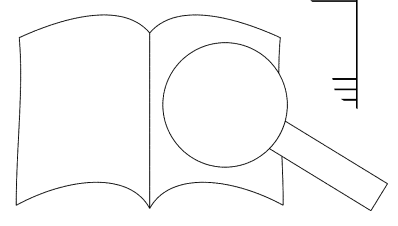
Musical score for the fourth system. The top staff (treble clef) contains a vocal line with the lyrics "Do-mi - ne De - us,". The bottom staff (bass clef) contains a piano accompaniment line with a piano (*p*) dynamic marking.

Musical score for the fifth system. The top staff (treble clef) contains a vocal line with the lyrics "Fi - li - us Pa -". The bottom staff (bass clef) contains a piano accompaniment line with a piano (*p*) dynamic marking.

Musical score for the sixth system. The top staff (treble clef) contains a vocal line with the lyrics "A-gnus De - i,". The bottom staff (bass clef) contains a piano accompaniment line with a piano (*p*) dynamic marking.

Musical score for the seventh system. The top staff (treble clef) contains a vocal line with the lyrics "Do-mi - ne De - us,". The bottom staff (bass clef) contains a piano accompaniment line with a piano (*p*) dynamic marking.

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mp
 - lis pec - ca - ta mun - di, sus - ci-pe de-pre-ca - ti - o-nem
pp
 mi - se-re-re no - bis,
pp
 mi - se-re-re no - bis,
pp
 mi - se-re-re no - bis,
pp
 mi - se-re-re no - bis,

mp
 no - stram. Qui se - des ad dex - - tris,
pp
 mi - se-re-re no - bis.
pp
 mi - se-re-re no - bis.
pp
 mi - se-re-re no - bis.
pp
 mi - se-re-re no - bis.

44 Tempo primo ♩ = 116

The first system of the score consists of five staves. The top four staves are for the piano, with dynamics *mf* and *f*. The bottom staff is for the bass, with dynamics *p* and *f*. The music is in 4/4 time and features various rhythmic patterns and dynamic markings.

The first system of vocal parts includes four staves. The lyrics are: "Quo - ni - am tu so - lus Do - mi - nus, Quo - ni - am us, tu so - lus Do - mi - nus, Quo - ni - lus San - ctus, tu so - lus Do - mi - nus, tu so - lus San - ctus, tu so - lus Do - mi - nus,". Dynamics *mf* and *f* are indicated.

The second system of the score consists of five staves. The top four staves are for the piano, and the bottom staff is for the bass. The music continues with various rhythmic patterns and dynamic markings.

The first system of the piano accompaniment consists of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The music begins with a *ff* dynamic. The tempo changes from *Meno mosso* to *A tempo* after the first measure. The notation includes various rhythmic values and accidentals.

The second system features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment staff. The lyrics are: "tu so - lus Al - tis - si - mus, Cum tu so - lus Al - tis - si - r - ste. Cum tu so - lus Je - su Chri - ste. Cum San - cto Spi - mus, Je - su Chri - ste. Cum San - cto Spi -". Dynamics include *ff*, *rit.*, *p*, and *mf*. The piano accompaniment continues with musical notation.

The bottom of the page shows several empty musical staves, including a grand staff (treble and bass clefs) and two additional staves, likely for a second piano part or a different instrument.

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mf *pp* *pp* *pp* *pp*

rit.

mf *pp* *pp* *pp*

rit.

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

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Sanctus

Allegro ♩ = 86

The musical score is divided into two systems. The first system contains the piano accompaniment for the first 12 measures, with dynamics *p*, *mf*, *f*, and *ff*. The second system contains the vocal parts (Soprano, Alto, Tenor, Bass) with lyrics: "San-ctus, San-ctus, San-ctus". The vocal parts have dynamics *mf* and *f*. The piano accompaniment continues with dynamics *p*, *mf*, and *sfz*. The score is marked with a large watermark "PROBE-PARTITUR" and a diagonal watermark "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag".

8

mf *sfz*

mf

Do - mi-nus De - us Sa - ba-oth.

mf

Do - mi-nus De - us Sa - ba-oth.

mf

Do - mi-nus De - us

p

San-ctus, San-ctus, San - ctus,

mf

Do - mi-nus

p

San-ctus, San-ctus, San - ctus,

p *sfz*

p ————— *f*

Do - mi - nus De - us - ba - oth.

p ————— *f*

Do - mi - nus - - - - - ba - oth.

p —————

San - ctus, San - ctus, San - ctus, San - ctus, San - ctus,

p ————— *p* —————

San - ctus, San - ctus, San - ctus, San - ctus, San - ctus,

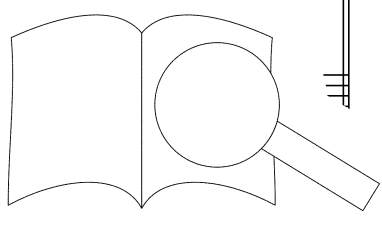
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San - ctus, San - ctus, San - ctus

San - ctus, San - ctus, San - ctus Sa - ba - oth.

San - ctus, San - ctus De - us Sa - ba - oth.

San - ctus, Do - mi - nus De - us Sa - ba - oth.



Allegro ♩ = 86

Ple-ni sunt cae-li et ter-ra glo-ri-a tu - li et

28

Ple-ni sunt cae-li et ter-ra glo-ri-a tu - a. Ple-ni sunt cae-li et ter-ra glo-ri-a tu - a.

Piano accompaniment for measures 34-45. The score is written for four staves (two treble and two bass clefs). It features a complex rhythmic pattern with frequent changes in time signature (6/8, 3/4, 9/8, 3/2, 6/4). Dynamics include *f* and *ff*. The music is highly textured with many sixteenth and thirty-second notes.

Vocal line with lyrics for measures 34-45. The lyrics are: cae-li et ter-ra glo-ri-a tu - a, et ter-ra glo-ri-a tu - a, et ter-ra glo-ri-a tu - a, et ter-ra glo-ri-a tu - a, et ter-ra glo-ri-a tu - a, et ter-ra glo-ri-a tu - a. The music is written in a single treble clef staff. Dynamics include *ff*. The melody is characterized by long, sustained notes and a slow, majestic feel.

Maestoso $\text{♩} = 42$
Basso solo

Basso solo with lyrics for measures 46-55. The lyrics are: O - san - na in ex - cel - sis. The music is written in a single bass clef staff. Dynamics include *mf*. The tempo is marked *Maestoso* with a quarter note equal to 42 beats.

Piano accompaniment for measures 56-65. The score is written for four staves (two treble and two bass clefs). It features a complex rhythmic pattern with frequent changes in time signature (6/8, 3/4, 9/8, 3/2, 6/4). Dynamics include *pp*. The music is highly textured with many sixteenth and thirty-second notes.

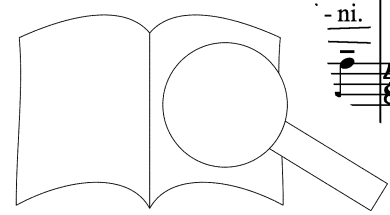
Vocal line with lyrics for measures 56-65. The lyrics are: in ex - cel - sis, in ex - cel - sis. The music is written in a single treble clef staff. Dynamics include *pp*. The melody is characterized by long, sustained notes and a slow, majestic feel.

Allegro ♩ = 86

Be-ne - di-ctus qui ve-nit in no-mi-ne Do-r-i-ni. Be-ne - di-ctus qui

59

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



di - ctus qui ve - nit in no - mi - ne Do - mi - ni, qui ve - nit in no - mi - ne Do - n -
 Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni, ve - nit in no - n -
 Do - mi ni, no - mi - ne Do - mi - ni, no - mi - ne Do - mi - ni, ve -
 Do - mi - ni, no - mi - ne Do - mi - ni, no - mi - ne Do Jo - mi - ni.

Maestoso ♩ = 42

Soprano solo

O - san - na in ex - cel - san - na in ex - cel - sis.

in ex - cel - sis, in ex - cel -

Agnus Dei

Lento ♩ = 60

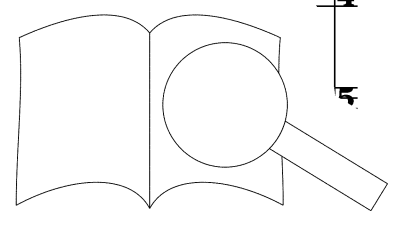
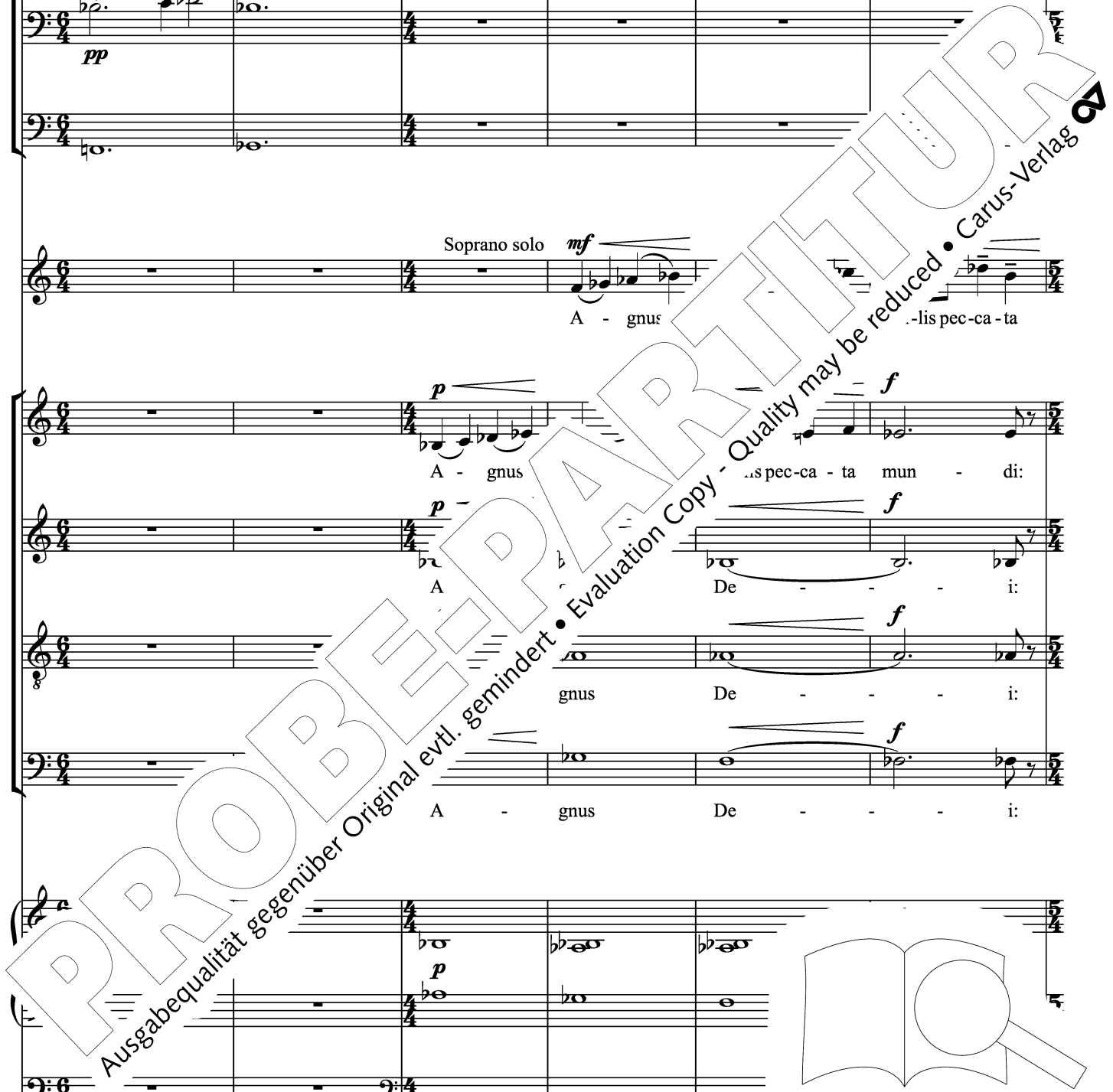
con sordino

The musical score is arranged in five systems. The first system consists of five staves (two treble clefs, two bass clefs) with rests. The second system contains vocal parts with lyrics: "A - gnus De - i, qui tol - lis pec - ca - t̄ m. se - re - re no - bis." The third system continues the vocal parts: "A - gnus I - i: mi - se - re - re no - bis." The fourth system continues: "A - gnus - - - i: mi - se - re - re no - bis." The fifth system continues: "A - - - i: mi - se - re - re no - bis." The score includes dynamic markings *pp* and *p*, and a watermark "PROBEEPARTITUR".

Piano accompaniment section with five staves. The top two staves are grand staff (treble and bass clefs). The bottom three staves are grand staff (treble and bass clefs). Dynamics include *pp* in the first and third staves. Time signatures change from 6/4 to 4/4 and back to 6/4.

Vocal line for Soprano solo. Dynamics include *mf*, *p*, and *f*. Lyrics: A - gnus - - - - - lis pec - ca - ta - - - - -
 A - gnus - - - - - us pec - ca - ta mun - di:
 A - gnus De - - - - - i:
 A - gnus De - - - - - i:

Final piano accompaniment section with five staves. The top two staves are grand staff. Dynamics include *p*. Time signatures change from 6/4 to 4/4 and back to 6/4.



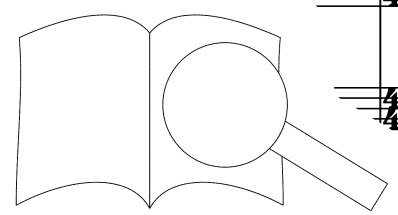
mun - - di: mi - se - re - re no

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

mi - se - re - re no - bi - - - - - bis.

mi - se - re - re - - - - - re - re no - bis.

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



senza sordino

p cresc.

A - gnus De - i, qu - di: -

p inquieto

p cresc.

A - gnus De - i, A - gnus c-ca-ta mun - di: -

p inquieto

p cresc.

A - gnus De - i, Je qui tol - lis pec-ca-ta mun - di: mi - se-re-re,

p inquieto

A - gnus De - i: mi - se-re-re,

p cresc.

mp *f* *p*

mi - se - re - re no - bis. — na no - bis pa - cem,

mp *f* *p*

mi - se - re - re no - bis. — Do - na no - bis pa - cem,

mp *f* *p*

mi - se - re - re no - bis. — Do - na no - bis pa - cem, —

mp *f* *p*

no - bis. — Do - na no - bis pa - cem,

f *p*

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rit.

A tempo

con sordino

pp

rit.

luminoso

Soprano solo

p

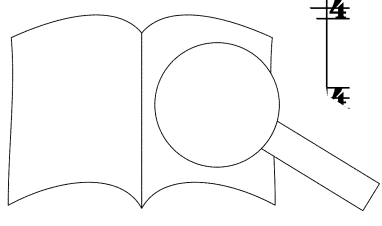
pa

rit.

sonore

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con sordino *pp*

p *dolcissimo*

pa - - - cem, pa - - - cem, -

p *luminoso* Basso solo

pa - - - cem, - - - na - - - is pa - cem.

p subito *molto rit.* . . .

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

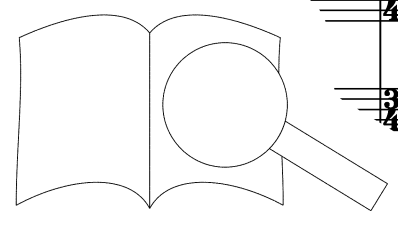
p subito

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

do - na no - bis pa - cem,

do - na no - bis pa - cem,

molto rit. . . .



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A tempo

senza sordino

do - r - s, do - na no - bis pa - cem.

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Horn / horn

Bach/Bornefeld: 3 Choralvorspiele / Cor (Eh), Org	29.186
– 8 Choralvorspiele / Cor, Org obl	29.188
Ebhardt: Befiehl du deine Wege II / Cor, Org	13.031
– Ein Lämmlein geht / Cor, Org	13.033
Hirschberger: Concerto II in G / 2 Cor, Bc	91.090
– Concerto V in F / 2 Cor, Bc	91.091
Homilius: 3 Choralbearbeitungen / Cor, Org	13.019
– 11 Choralvorspiele / Cor, Org	13.071
Krebs: 4 Choralvorspiele / Cor, Org	13.055
– 3 Fantasien / Cor, Org	13.056
Marks: Jesu, meine Freude / Cor, Org	13.008
– Partita <i>Lobe den Herrn, o meine Seele</i> / Cor, Org	13.051
Münster: Weihnachtskonzert XII in D / 2 Cor, 2 Vl, Bc	91.540
Rheinberger: Hornsonate op. 178 / Cor, Pfte	50.178
Schilling: 3 Choralvorspiele / Cor, Org	13.015
Schuncke, L.: Grand Duo / Cor, Pfte	16.045
Tag: 3 Choralbearbeitungen / Cor, Org	13.022
Telemann: Concerto per 2 Cor in D TWV 52:D1	39.808
– Concerto per 2 Cor in F TWV 52:F4	39.809

Trompete / trumpet

Bach: Was Gott tut das ist wohlgetan (BWV 75,8) / Tr, 2 Vl, Va, Bc	13.026
Bach/Bornefeld: 8 Choralvorspiele / Tr, Org	29.188
– Jauchzet Gott in allen Landen BWV 51/ S,Tr,Org	29.212
– Lobe den Herren / S, Tr, Org	29.213
Bertram: 5 Choralvorspiele / Tr, Org	13.043
Bornefeld: Auf, auf, mein Herz mit Freuden/Tr,Org	29.075
Ebhardt: Befiehl du deine Wege I / Tr, Org	13.030
– Befiehl du deine Wege II / Tr, Org / Tr, Org	13.031
– Ein Lämmlein geht und trägt / Tr, Org	13.033
Fasch: Tripelkonzert in E Tr, Obda, Vlsol, 2 Vl, Va, Bc	40.503
Homilius: 3 Choralbearbeitungen / Tr, Org	13.019
– 11 Choralvorspiele / Tr, Org	13.071
Kauffmann: Choralbearbeitungen / Tr, Org	13.013
Münster: Weihnachtskonzert XI in C / 2 Tr, Timp, 2 Vl, Bc	91.540
Molter: Konzert in D / Tr, Str, Bc	40.501
Purcell: Suite für Trompete und Orgel	26.301
Rathgeber: Concerto in C op. 6,19 / Tr, Str, Bc	40.506
Schweizer: Sonata da chiesa / Tr, Org	16.036
Tag: 3 Choralbearbeitungen / Tr, Org	13.022

Posaune / trombone

Bach/Bornefeld: 8 Choralvorspiele / Trb, Org	29.188
Beethoven: Drei Aequale / 4 Trb	40.509
Bornefeld: Lituus / Trb, Org / 15 min	29.124
– Appenzeller Kuhreihen / Trb, Glocke, Positiv, Org	29.168
Bruckner: Aequale in c / 3 Trb (ATB)	40.508
Linkenbach: Partita <i>Es kommt ein Schiff</i> / Trb, Org	13.066
Rössler: Gib Frieden unseren Tagen / 2 Trb, Org	13.072
Schilling: Vier Choralvorspiele / Trb, Org	13.044
Schneider: Jesus, meine Zuversicht / Trb, Org	23.502

Saxophon / saxophone

Bach: Also hat Gott die Welt geliebt. Choral aus Kantate BWV 68 / Saxophonquartett (arr.)	29.198
Feldmann: comme si le froid (géorgiques II) Bar Sax, Pfte, Timp	16.307
Karkoschka: Variationen mit Celan-Gedichten IV (1998) / Saxophonquartett (SATBar)	7.313

Blechbläserensemble / brass ensemble

Anhang 77: Bläserbegleitheft	19.520
Bläserbegleitsätze zu <i>Bausteine f. d. Gottesdienst</i>	19.505
Bläserheft Posaumentag Baden 1984	2.064
Bläsermusik im Kirchenjahr	2.072
Anonymus: Dies est laetitia, 3–4 Melinstr	13.028
– Gelobet seist du, Jesu Christ 2–4 Melinstr + Singstimme/voice ad lib.	13.036
– Intrada 1 in D / 2 Ctr, 2 Cor, Timp, 2 Org	46.012
– Intrada 14 in D / 2 Ctr, 2 Cor, Timp, 2 Org	46.016
– Sieben Trompetenaufzüge / 8 Tr, Timp	40.575
Bach, J. S.: 42 Chöre und Choräle aus Kantaten	26.801
Blechbläser: Alte und neue Musik	2.067
Bornefeld: Sonatine / 2 Tr, 2 Trb, Tuba	29.140
– Musik für Blechbläser (Choralbearbeitungen)	29.012
Digby: asidled (1993)/ASax, 2 Trb, Tb, Vl, Va, 2 Cb	16.308
Gabrieli, G.: Canzon a 8 „Sol la mi“ / 4 Tr, 4 Trb	26.002
– Canzone „La Spiritata“ / 2 Tr, 2 Trb	26.001
5 Canzonen zu 8 Stimmen in 2 Chören	16.009
– Drei vierstimmige Instrumentalchöre	16.017
– Zwei vierstimmige Instrumentalchöre	16.012
Gadsch: Te Deum für Bläser / 3 Tr, 2 Trb, Org	10.201
Händel: Herr auf dich steht mein Hoffen / Schlusschor Dettinger Te Deum, arr. für großes Blechbläserensemble	26.201
Hessel: Brass music for Christmas Blechbläser, Tast/brass, keyboard	25.058
Heugel: Der Tag, der ist so freudenreich / 8 Instr	13.029
Holler: Epistel-sonate aus „Missa pastoralis“ 2 Cor, 2 Tr, [Timp]	91.095
Langlais: Choral médiéval op. 29 / 3 Tr, 3 Trb, Org	26.402
– Cortège (1969) / 4 Tr, 4 Trb, 2 Org, Timp	40.586
Luetkemann: Ich ruf zu dir, Herr Jesu / 5 Melinstr	13.021
Mösl: Kurze und leichte Aufzüge / Blech, Timp, Org	23.501
Oley: Gott des Himmels / je 2 (Fl, Ob, Fg, Cor), Org	13.025
Purcell: Marsch und Canzone / 2 Tr, 2 Trb	40.513
Rechsteiner: Fantasie und Fuge / 2 Tr, 2 Trb, Org	13.020
Rentzsch: Bläserquintett (1982) / Fl, Ob, Clt, Cor, Fg	16.420
– Komposition für zehn Blechbläser (1997) Cor, 4 Tr, 4Trb, Tb	26.401
Rheinisches Bläserheft 1990	2.073
Schelle: Nun komm der Heiden Heiland / 6 Instr.	13.012
Valentini: Canzona für Cornetto/Zink, Trb, Bc	91.109
Zipp: Choral-Präludien / 2 Tr, 2 Trb, Org	13.040

Bach for brass

herausgegeben von / edited by Edward Tarr, Uwe Wolf Sämtliche Blechbläserpartien J. S. Bachs in Particell (alle be- teiligten Blechblasinstrumente incl. Pauken untereinander) / complete brass parts for works by J. S. Bach in short score (+ Timp)	
– 1. Kantaten I mit Tr, Timp, Zn	31.301
– 2. Kantaten II mit Tr, Timp, Zn	31.302
– 3. Lat. Kirchenmusik, Oratorien mit Tr, Timp, Zn	31.303
– 4. Orchesterwerke mit Tr, Timp	31.304
– 5. Kantaten I mit Corni, Timp	31.305
– 6. Kantaten II, sowie Choräle, lat. Kirchenmusik, Oratorien, Orchesterwerke mit Corni, Timp	31.306
– 7. Kantaten mit Tromboni	Δ 31.307

Δ = in Vorbereitung