

Iso Rechsteiner

Deutsche Messe 1969

für Gemeinde, Orgel,
gemischten Chor (SATB)
und Blechbläser ad libitum
(2 Trompeten, 2 Posaunen)

Partitur/Full score

Deutsche Messe

Dem St. Gallischen Diözesan-Cäcilienverband zu seinem 100jährigen Bestehen

Iso Rechsteiner, 1969
geb. 1934

Ruf um Erbarmen

$\text{♩} = \text{ca. } 80$

1. Trompete
2. Trompete

1. Posaune
2. Posaune

Gemeinde

Sopran
Alt

Tenor
Baß

Orgel

The first system of the musical score includes staves for Trompete (Trumpets), Posaune (Trumpets), Gemeinde (Congregation), Sopran/Alt (Soprano/Alto), Tenor/Baß (Tenor/Bass), and Orgel (Organ). The organ part features a *p* dynamic marking and a *Ped.* (pedal) marking. The tempo is indicated as $\text{♩} = \text{ca. } 80$. The music is in 3/4 time with a key signature of one flat (B-flat).

The second system of the musical score includes staves for the vocal parts (Soprano, Alto, Tenor, Bass) and the Organ. The organ part features a *p* dynamic marking and a *Man.* (manual) marking. The vocal parts have lyrics: "me Dich. Herr, er - - bar -". The organ part has a *mf* dynamic marking and an *ad lib.* marking. The tempo is indicated as $\text{♩} = \text{ca. } 80$. The music is in 3/4 time with a key signature of one flat (B-flat).

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25 ♩ = ca. 92

mf

f

Chri-stus, er - bar - - me

Chri-stus, er - - bar - - me Dich. Chri-stus, er - - bar - me Dich. Chri-stus, er - me

p mf f

ad lib.

Ped. Man.

Dich.

Dich, er - - bar - - me Dich, er - - bar - - - - me Dich.

mf

Man.

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Herr, er-

Herr, er - - bar - - - me Dich. Herr, er - bar - - - me Dich.

ad lib.

Ped. Man. Ped.

bar-me, er - bar - -

- bar - me Dich, er - bar - me Dich, er - bar - - - me Dich.

Lobpreis

♩ = ca. 108

Introduction for piano, 4/4 time signature. The music consists of a simple harmonic progression in the right hand and a bass line in the left hand. Dynamics include *p* (piano).

Priester:

Gemeinde:

Vocal line for Priest and Congregation. The Priest's part is on a single note, while the Congregation part has a simple melody. Lyrics: Eh - re sei Gott in der Hö - he.

Piano accompaniment for the second vocal line. Dynamics include *mf* (mezzo-forte). Lyrics: Und auf Er - den Frie - - - - den

Piano accompaniment for the third vocal line. Dynamics include *p* (piano). Ped. (pedal) marking is present.

Piano accompaniment for the fourth vocal line. Dynamics include *mf* (mezzo-forte). Includes triplets and a fermata.

Vocal line for 'Wir' (We). Lyrics: Wir

Vocal line for 'Men' and 'Wir'. Dynamics include *f* (forte). Lyrics: Men Wil - - lens sind. Wir

Piano accompaniment for the final vocal line. Dynamics include *ff* (fortissimo) and *f* (forte). Ped. (pedal) marking is present. Lyrics: Man.

*Eingeklammerte Noten nur bei Ausführung ohne Bläser spielen.

Piano accompaniment for measures 12-18. The right hand features a melodic line with a triplet of eighth notes in measure 17. The left hand provides a harmonic accompaniment. Dynamics include *mf* and *f*.

Vocal line for measures 12-18. The lyrics are: lo - ben Dich, wir prei - sen Dich, wir be - ten Dich

Vocal line for measures 19-24. The lyrics are: lo - ben Dich, wir prei - sen Dich, wir be - r

Piano accompaniment for measures 19-24. The right hand features a melodic line with a triplet of eighth notes in measure 23. The left hand provides a harmonic accompaniment. Dynamics include *ff*. The instruction "Man." is present at the end of the system.

Piano accompaniment for measures 25-30. The right hand features a melodic line with a triplet of eighth notes in measure 29. The left hand provides a harmonic accompaniment. Dynamics include *mf*.

Vocal line for measures 25-30. The lyrics are: an, wir ver - he Wir sa - gen Dir Dank ob

Vocal line for measures 31-36. The lyrics are: an, wii Dich. Wir sa - gen Dir Dank ob

Piano accompaniment for measures 31-36. The right hand features a melodic line with a triplet of eighth notes in measure 35. The left hand provides a harmonic accompaniment. Dynamics include *ff* and *f*. The instructions "Man." and "Ped." are present at the end of the system.

26 $\text{♩} = \text{ca. } 108$

f *mf* *mf*

3

Dei - ner gro - ßen Herr - - lich - - keit.

f *f* *f*

Herr

Herr und Gott

Dei - ner gro - ßen Herr - - lich - - keit.


32

Kö - Him - mels; Gott, all - mäch - ti - ger Va - - - - - ter.

Him - mels; Gott, all - mäch - ti - ger Va - - - - - ter.

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$\text{♩} = \text{ca. } 66$

39

Musical notation for measures 39-42. The system consists of two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature has one flat (B-flat) and the time signature is 2/2. The piano part features a steady bass line with chords. The vocal part begins in measure 40 with a dynamic marking of *mf*.

Musical notation for measures 43-46. The system consists of two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The piano part continues with a steady bass line and chords. The vocal part is silent in these measures.

Musical notation for measures 47-50. The system consists of two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The piano part continues with a steady bass line and chords. The vocal part has lyrics: "Herr Je - sus Chri - stus, ein - ge - bo - re - ner Sohn; Herr und Gott". Dynamics *p* and *f* are indicated.

Musical notation for measures 51-54. The system consists of two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The piano part continues with a steady bass line and chords. The vocal part has the instruction "ad lib." above it. Dynamics *pp* and *f* are indicated.

Man.

Musical notation for measures 55-58. The system consists of two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The piano part continues with a steady bass line and chords. The vocal part has lyrics: "... er -". Dynamics *p* and *f* are indicated.

Musical notation for measures 59-62. The system consists of two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The piano part continues with a steady bass line and chords. The vocal part has lyrics: "... er -". Dynamics *f* is indicated.

Musical notation for measures 63-66. The system consists of two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The piano part continues with a steady bass line and chords. The vocal part has lyrics: "ters. Du nimmst hin - weg die Sün - den der Welt: er -". Dynamics *mf*, *p*, and *f* are indicated.

Musical notation for measures 67-70. The system consists of two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The piano part continues with a steady bass line and chords. The vocal part has lyrics: "ers. Du nimmst hin - weg die Sün - den der Welt: er -". Dynamics *mf*, *p*, and *f* are indicated.

Piano accompaniment for measures 57-66, featuring a steady bass line and chords in the right hand.

bar-me Dich un - - - ser. *f* nimm un-ser Fle - hen

bar-me Dich un - - - ser. *mf* Du nimmst hin - weg die *f* Sün-den der Welt: nimm un-se-

Piano accompaniment for measures 67-76, including a *mp* dynamic marking.

Piano accompaniment for measures 77-86.

gnä - dig auf. *f* ...er - bar-me Dich un - - - ser.

gnä - dig auf. *f* zest zur Rech - ten des Va - - ters: er - bar-me Dich un - - - ser.

Piano accompaniment for measures 87-96, including a *mf* dynamic marking.

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77 $\text{♩} = \text{ca. } 84$

f
Denn Du al - lein bist der Hei - li - ge, Du al -

f
Denn Du al - lein bist der Hei - li - ge, Du al -

ff Man. *f* Ped. Ped.

86

mf Breit

lein der Herr, ste...

lein der Höch - ste, Je - sus Chri - stus,

ff Man. *ff* Ped.

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$\text{♩} = \text{ca. } 84$

96 *mf*

First system of musical notation, including vocal staves and piano accompaniment. The tempo is marked as $\text{♩} = \text{ca. } 84$ and the dynamic is *mf*. The key signature has one flat.

Second system of musical notation with German lyrics: "mit dem Hei-li-gen Gei-ste in der Herr-lichkeit Got - tes des Va - ters. A - - men,". Dynamics include *f* and *ff*.

Third system of musical notation with German lyrics: "mit dem Hei-li-gen Gei-ste in der Herr-lichkeit Got - tes des Va - ters. A - - me". Dynamics include *f* and *ff*.

Fourth system of musical notation, primarily piano accompaniment. Dynamics include *f* and *ff*.

Fifth system of musical notation, including piano accompaniment and vocal staves. It features triplets and a *rit.* marking.

Sixth system of musical notation with German lyrics: "a - - - men, - men.".

Seventh system of musical notation with German lyrics: "a - - - men, a - - - men.".

Eighth system of musical notation, primarily piano accompaniment. It features a *rit.* marking.

*Hier Schluß bei Ausführung ohne Bläser.

$\text{♩} = \text{ca. } 69$

First system of musical notation, featuring treble and bass staves. Dynamics include *mf*. The music is in 2/2 time and B-flat major.

Fourth system of musical notation, including piano accompaniment with a *Ped.* marking. Dynamics include *mf*.

Seventh system of musical notation, including vocal line with lyrics: "en Va - ter mein, Schöp - fer Him - mels und der Er - - den." Dynamics include *mf*.

Eighth system of musical notation, including piano accompaniment.

mf

f

Ich glau - be Christ, dem Soh - ne sein, der uns Ret - ter woll - te wer - den.

f

Ich glau - be Christ, dem Soh - ne sein, der uns Ret - ter woll - te wer

f

mf

li

Kreuzes Not, ist auf - er - stan - den von dem Tod.

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Ich glau - be an den Heil - gen Geist, die ei - - ne Kir - che, die uns

Ich glau - be an den Heil - gen Geist, die ei - - ne Kir - che, die

weist, *rit.* Na - men und ew-ges Le - ben. A - - men.

we *rit.* Got - tes Na - men und ew-ges Le - ben. A - - men.

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Heilig

$\text{♩} = \text{ca. } 66$

First system of piano introduction. Treble clef, 2/2 time signature. Dynamics: *p* (piano) and *mf* (mezzo-forte).

Second system, vocal entry. Treble clef. Dynamics: *f* (forte). Lyrics: Hei-lig, hei-lig, hei-lig!

Third system, vocal and piano accompaniment. Treble clef. Dynamics: *mf* (mezzo-forte) and *f* (forte). Lyrics: Hei-lig, hei-lig, hei-lig, hei-lig! Hei-lig, hei-lig!

Fourth system, piano accompaniment. Treble clef. Dynamics: *p* (piano) and *mf* (mezzo-forte). Includes markings: *ad lib.* and *Man.* (Manuale).

Fifth system, piano accompaniment. Treble clef. Dynamics: *f* (forte).

Sixth system, vocal and piano accompaniment. Treble clef. Dynamics: *mf* (mezzo-forte). Lyrics: sind er-füllt von Dei-ner Herr-lich-keit.

Seventh system, vocal and piano accompaniment. Treble clef. Dynamics: *mf* (mezzo-forte). Lyrics: Herr-Gott und Er-de sind er-füllt von Dei-ner Herr-lich-keit. Ho-

Eighth system, piano accompaniment. Treble clef. Dynamics: *f* (forte) and *mf* (mezzo-forte). Includes markings: *ad lib.* and *Man.* (Manuale).

Piano accompaniment for measures 18-24, featuring a steady bass line and chords in the right hand.

Vocal line for measures 18-24. Lyrics: Ho - san - na in der Hö - he.

Vocal line for measures 25-31. Lyrics: san - na, ho - san - na, ho - san - na in der Hö - he. Ho - san - na in der Hö - he.

Piano accompaniment for measures 25-31, including a 'Man.' (Mancina) section.

Piano accompaniment for measures 32-38.

Vocal line for measures 32-38. Lyrics: lobt sei, der

Vocal line for measures 39-45. Lyrics: sei, der da kommt im Na - men, im Na - men des Herrn, Na - - - men des Herrn, im

Piano accompaniment for measures 39-45.

Na - men des Herrn, im Na - men des Herrn. Ho - san - na, ho - san - na, ho - san - na in der

p *rit.* *mf*

ad lib.

rit. *p*

M₂

Ho - sar , ho - san - na in der Hö - - he.

Hö - he, ho - san - na in der Hö - - he.

piu f *ff*

Ped.

* Hier Schluß bei Ausführung ohne Bläser.

44

rit.

ru.

ru.

Lamm Gottes

$\text{♩} = \text{ca. } 52$

p

p

Ped.

6

12

19

mf

bar - me Dich un - - ser.

bar - me Dich un - - ser. Lamm Got - tes, Du nimmst hin - weg - die Sün -

f

ad lib.

mf

p

M

26

f

poco rit.

ff

... gib den, gib uns den Frie - - - den.

poco rit.

Wei

frie - - den, gib uns den Frie - - - den.

poco rit.

ff

poco rit.

- Altnickol, J. Chr.:** Befiehl du deine Wege. Messe und Motetten
Norddeutscher Figuralchor, Musica Alta Ripa, J. Straube 83.168
- Bach, C. P. E.:** Magnificat · Die Himmel erzählen die Ehre Gottes
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Kölner Kammerchor, P. Neumann 83.107
- III: Liebeslieder-Walzer (Weltliche Chormusik II)
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Dresdner Instrumental-Concert, P. Kopp 83.170
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- I: Hör mein Bitten / Kyrie in c, Geistliches Lied op. 96,1, Hora est u.a.
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- II: Vom Himmel hoch, Te Deum, Ave maris stella
Kammerchor Stuttgart, Württembergisches Kammerorchester
Heilbronn, F. Bernius 83.104
- III: Christus op. 97 / Drei Psalmen op. 78; Kyrie in d
Kammerchor Stuttgart, F. Bernius 83.105
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Sechs Sprüche zum Kirchenjahr; Vespergesang op. 115
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- VII: Hebe deine Augen auf: O beata et benedicta, Drei Motetten
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- VIII: Magnificat: Magnificat in D, Jesu meine Freude, u.a.
Kammerchor Stuttgart, Dt. Kammerphilharmonie, F. Bernius 83.216
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