

Stefan Trenner

Missa Brixinensis

für Chor SATB und Orgel

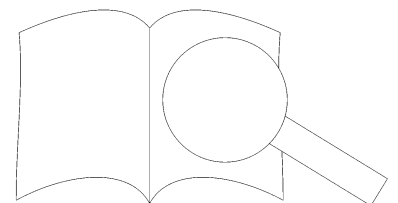
ad libitum mit Solostimmen,
fünf Bläsern (2 Trompeten, 2 Posaunen, Tuba) und Pauken

Kyrie	3
Gloria	10
Sanctus mit Benedictus	22
Agnus Dei	30

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Arbeitswerk des Verbandes der Kirchenchöre Südtirols

Carus  91.270



Vorwort

des Vorsitzenden des Verbandes der Kirchenchöre Südtirols und des Komponisten

Begegnungen mit Komponisten zu schaffen ist ein Ziel, das sich der „Verband der Kirchenchöre Südtirols“ schon immer gesetzt hat. Für den *Tag der Kirchenchöre*, der alle fünf Jahre im Brixener Dom stattfindet, beauftragten wir den bayerischen Komponisten Stefan Trenner mit der *Missa Brixinensis*. Zur Uraufführung am 29. Mai 2011 vereinigen sich unter der Leitung des Komponisten die im Kirchenschiff des Doms versammelten mehr als 1000 Sängerinnen und Sänger der Kirchenchöre Südtirols, der Domchor Brixen (Leitung Domkapellmeister Heinrich Walder), der Domorganist Franz Comploi und das Bläserensemble Euphorie. Wir sind überzeugt, dass dieses lateinische Ordinarium mit seinen flexiblen Besetzungsmöglichkeiten auch bei anderen Chor-treffen willkommen ist.

Ermöglicht wurde diese Messkomposition durch die finanzielle Unterstützung des Amtes für Kultur der Autonomen Provinz Südtirol, vertreten durch Landesrätin Dr. Sabine Kasslatter-Mur.

Bozen, im März 2011

P. Urban Stillhard, OSB

Die *Missa Brixinensis* entstand im Dezember 2010 und Januar 2011 als Auftragswerk für den „Tag der Kirchenchöre“ in Brixen, Südtirol. Dem Anlass entsprechend sollte es eine festliche Messe für Chor, Orgel und Bläser werden, die aber flexibel auch kleiner besetzt werden kann. Grundbesetzung ist ein vierstimmig gemischter Chor Orgel. Der Umfang der einzelnen Gesangsstimmen moderat gehalten und die musikalische Gestaltung Partien ist einfach und klar angelegt, so dass der Chor die ganze Messe „chorisch“ singen kann. Der Sopran ist an wenigen Tutti-Passagen beteiligt. Der Sopran kann auch gut vom ersten Tenor verstärkt werden.

Der Organist wird die gesamte Messe im Chorraum und im Chorraum verlangt nach einer intensiven musikalischen Gestaltung. Die Orgel soll sich nicht nur Begleitung leisten, sondern auch in jedem Fall einen wesentlichen Beitrag zur musikalischen Gestaltung leisten.

Im Besonderen sei auf die Besetzung der Messe mit Solosängern hingewiesen. Diese Aufteilung ist aber nicht bindend. Jeder Chorleiter kann die für seine Aufführung passende Besetzung wählen.

Die Glocken und Pauken sind ad libitum, denn die Messe kann ganz ohne sie auskommen. Dennoch fügen sie dem Gesamtbild eine festliche Klangfacette hinzu, denn

sie sind nicht nur Verdoppelungen des Chor- oder Orgelsatzes; öfter tragen sie zum kontrapunktischen Geschehen bei. Auch für den Einsatz der Bläser gilt der Grundsatz der Flexibilität: ein Dirigent kann bei den Solostellen auf die Bläser verzichten und sie nur bei Tutti-Stellen zum Einsatz bringen.

Auch die Tempoangaben sind nur ein Hinweis, immer sind sie der Aufführungssituation und Interpretation unterzuordnen. Der Dirigent wird für sich, sein Ensemble, seine Orgel und seinen Kirchenraum die passende Interpretation finden. Mein Wunsch ist es, dass die Messe von allen vielen Mitwirkenden und ihren Zuhörern angenommen wird.

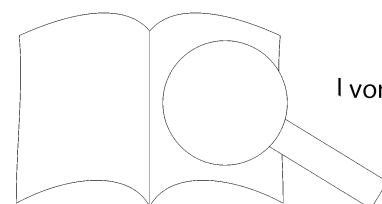
Herzlichen Dank sage ich dem Amt für Kultur der Autonomen Provinz Südtirol für den Kompositionsauftrag, dem Domorganisten Heinrich Walder für viele wertvolle Hinweise und den Herren Günther Graulich und Franz Comploi für ihr Vertrauen, dass er die Messe komponieren sollte.

Eichendorf

Stefan Trenner

Stefan Trenner wurde am 1. März 1958 in Bayerischen Plattling geboren. Er studierte Musikwissenschaft an der Universität Regensburg und München. Seit 1992 arbeitet er als Musiklehrer in den Bereichen Kirchen-, Kinder-, Jugend- und Erwachsenenchor und erteilt viele Musikunterrichtsstunden am Gymnasium St. Gotthard in Niederbayern. Seit 2006 ist er als freischaffender Komponist tätig. Das Kompositionshandwerk erlernte er autodidaktisch. Er schreibt vor allem Chormusik für Gottesdienste und Konzerte, die auch von Amateursängern bespielt werden kann.

Zu dieser Messe liegt die Partitur (Carus 91.2) sowie die Chorpartitur 1 (Soli) und die Chorpartitur 2 (nur Bläserstimmen-Set) (Carus 91.270/4) bei.



I vor:

Missa Brixinensis

Kyrie

Stefan Trenner (*1967)

Allegro maestoso (♩ = ca. 86)

Trompete 1 in B
Trompete 2 in B
(ad libitum) *ff*

Posaune 1
Posaune 2
(ad libitum) *ff*

Tuba
(ad libitum) *ff*

Pauken B/Es
(ad libitum) *ff*

Sopran
Alt

Tenor
Bass

Orgel *ff*

5

mf

mf

mf

mf

mf

mp

Tutti *f* > *deciso*

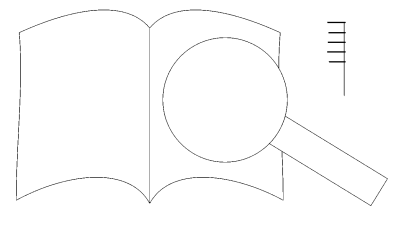
Ky - ri - e, Ky - ri - e, Ky - ri - e,

Aufführungsdauer / Durée / Duration: ca. 13 min.

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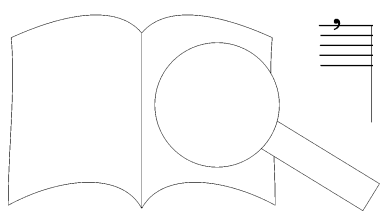
Ky-ri - e e lei - son, Ky-ri - e e-lei - son,

Ky-ri - e e-lei - son,

13

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

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p

mf

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

mf

mf

- ste e - lei - son, e - lei - son,
Solo *mp cantabile*
Chri - ste e -

p

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Musical score for measures 25-29. The system includes vocal staves and piano accompaniment. Dynamics include *p* and *mp*.

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

Piano accompaniment for measures 25-29. Dynamics include *mf*.

Musical score for measures 30-34. The system includes vocal staves and piano accompaniment. Dynamics include *mp* and *p*.

mp cantabile
 Chri son, e lei - son,
mp cantabile
 Chri - ste e - lei - son e

Piano accompaniment for measures 30-34. Dynamics include *p*.



mp

mp

mp

mp

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

mf

mf

mf

mf

f

f

f

f

Tutti *f* > *deciso*

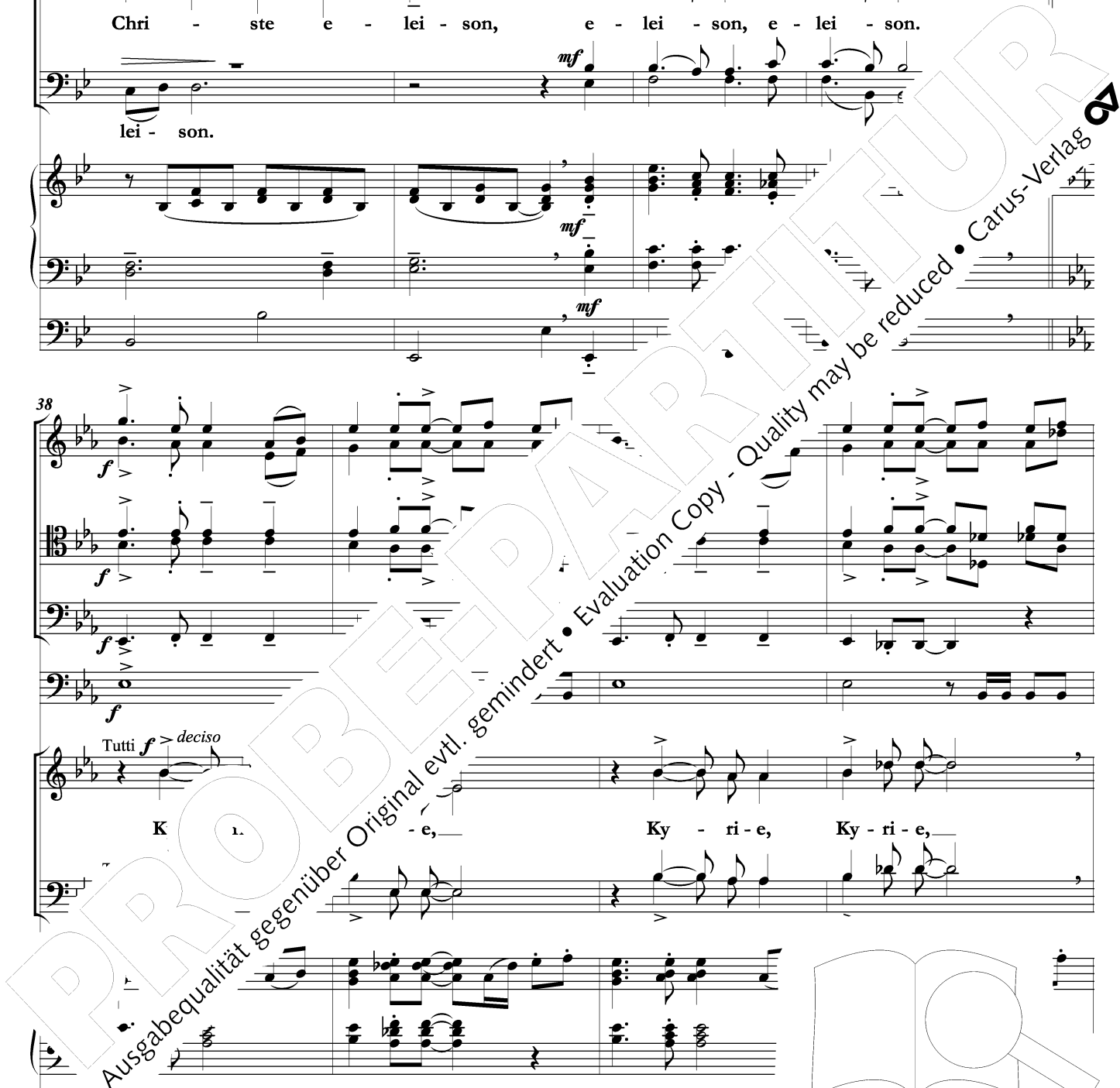
K 1. - e, Ky - ri - e, Ky - ri - e,

f

f

f

f



Musical score for measures 42-45. It includes a vocal line with lyrics and piano accompaniment in both hands.

Ky-ri - e e - lei - son,

Ky-ri - e e - lei - son,

Ky-ri - e e - lei - son,

Musical score for measures 46-49. It includes a vocal line with lyrics and piano accompaniment in both hands.

Musical score for measures 50-53, featuring piano accompaniment in both hands. The dynamic marking *ff* is present.

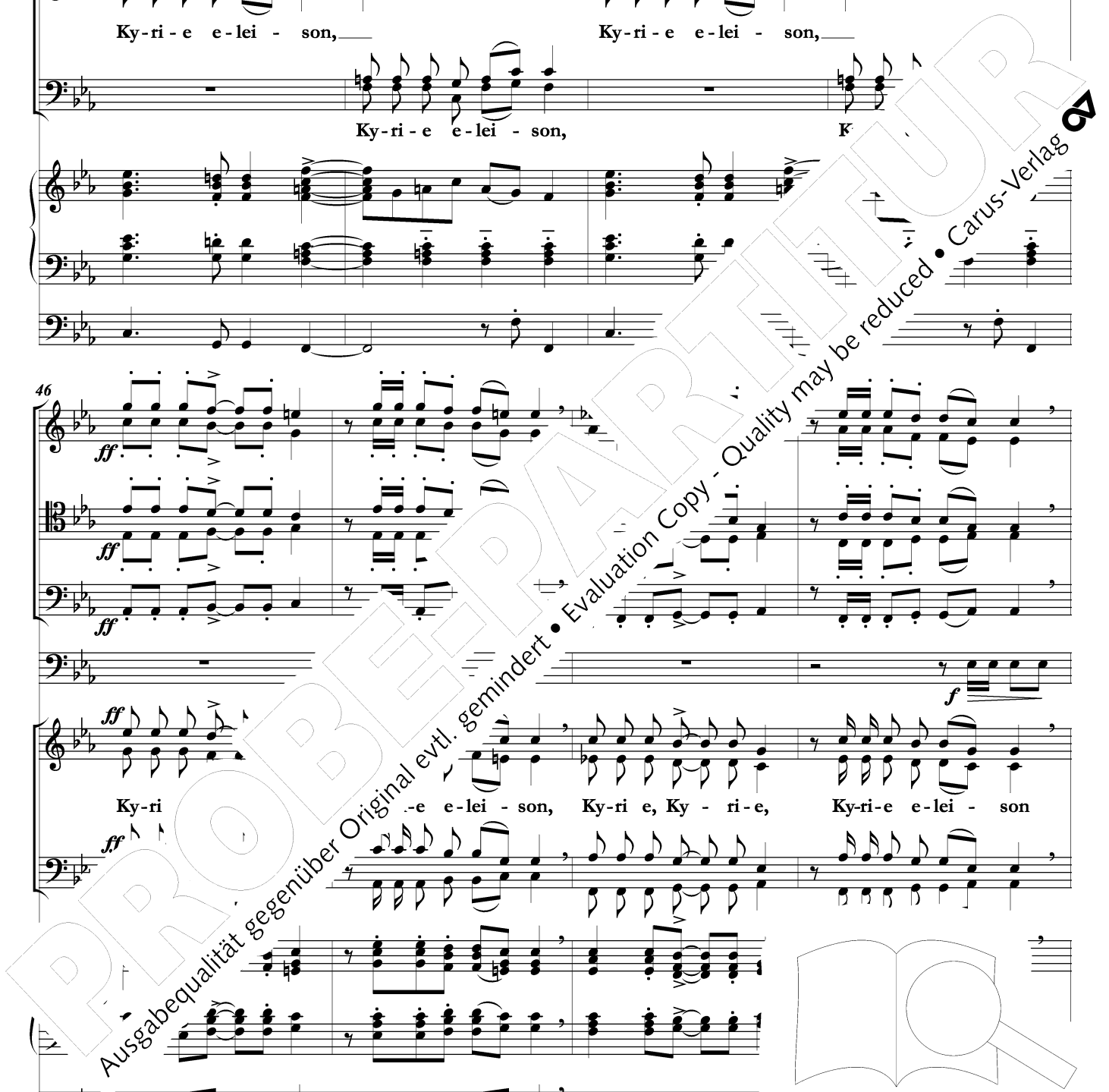
Ky-ri

-e e - lei - son,

Ky-ri e, Ky - ri - e,

Ky-ri - e e - lei - son

Musical score for measures 54-57. It includes a vocal line with lyrics and piano accompaniment in both hands. The dynamic marking *ff* is present.



mf p

f *mf*

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

mf

p *ardando*

ritardando

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

p

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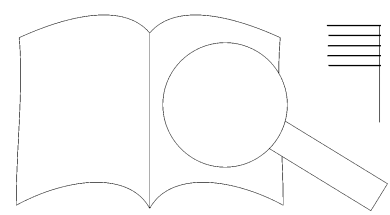
Musical score for measures 12-16. It includes vocal staves with lyrics and piano accompaniment for both hands. The key signature has two flats, and the time signature is 4/4. The piano part features a prominent bass line with eighth notes and chords.

glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a,

Musical score for measures 17-16. It includes vocal staves with lyrics and piano accompaniment for both hands. The piano part continues with chords and moving lines. A watermark 'PROBENPARTITUR' is visible across the page.

glo - ri - a, glo - ri - a in ex - cel - sis De - o, glo - ri - a, glo -

Musical score for measures 17-21. It includes vocal staves with lyrics and piano accompaniment for both hands. The piano part features chords and moving lines. A watermark 'PROBENPARTITUR' is visible across the page.

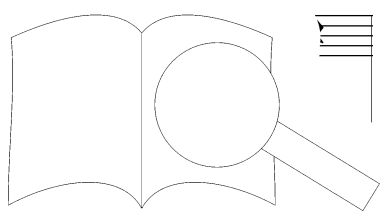


f *ff* *sf*

- ri - a in ex - cel - sis De - o et in ter - ra pax -
glo - ri - a

mi - ni ho - mi - ni - bus bo - nae vo - lun -
pax, pax ho - mi - ni - bus bo - nae vo - lun -

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Musical score for measures 32-36. It includes vocal staves (Soprano, Alto, Tenor/Bass) and piano accompaniment (Right and Left Hand). The music is in a minor key and 4/4 time. The vocal lines are mostly rests, with some notes in measure 32.

Musical score for measures 36-37. The vocal lines have lyrics: "ta - tis. Lau - da - mus te, ta - tis." Performance markings include "Solo *f marcato*" and "Solo *f r*". The piano accompaniment has markings "poco *f*".

Musical score for measures 37-40. It includes vocal staves and piano accompaniment. The vocal lines are mostly rests, with some notes in measure 37.

Musical score for measures 40-43. The vocal lines have lyrics: "ad-o-ra - mus te, glo - ri - fi - ca - mus be-ne-di - ci - mus te, ad-o-ra - mus te, glo - ri - fi -". The piano accompaniment has markings "poco *f*".

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te, gra-ti-as a-gi-mus, a-gi-mus ti-
ca-mus te, gra-ti-as a-gi-mus,

prop-ri-am tu-am. Do-mi-ne De-us,
a-gnam glo-ri-am tu-am.

Tutti mf

Musical score for measures 52-56. The vocal line begins with a whole note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a bass line with a dotted half note G3 and a treble line with a dotted half note G4. A dynamic marking of *p* is present.

Rex cae - le - stis, De - us pa - ter om - ni - po - tens, Do - mi - ne Fi - li u -

Piano accompaniment for measures 52-56, showing the right and left hand parts with various chordal textures and melodic lines.

Musical score for measures 57-61. The vocal line continues with a whole note D5, followed by quarter notes E5, F5, and G5. The piano accompaniment features a bass line with a dotted half note G3 and a treble line with a dotted half note G4.

te, ste, Do - mi - ne De - us A - gnus

Piano accompaniment for measures 57-61, including dynamic markings of *mf* and a large graphic of an open book with a magnifying glass.

62 *poco rit.*

mf

mf

poco rit.

De - i, Fi - li - us Pa - tris.

Fi - li - us Pa -

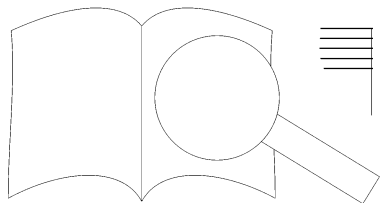
poc

67 **Poco meno mosso** (♩ = ca. 146)

Solo mp

us pec - ca - ta mun - di, *Solo mf* mi - se - re - re

Solo mf



73-76: Musical score for measures 73-76. It includes vocal staves with lyrics and piano accompaniment. Dynamics include *p* and *mp*.

73-76: Vocal staves with lyrics: "no - bis, no - bis, no - bis, qui tol - lis pec - ca - ta". Dynamics include *mp dolce*.

73-76: Piano accompaniment for measures 73-76. Dynamics include *p*.

77-78: Musical score for measures 77-78. It includes vocal staves and piano accompaniment. Dynamics include *p*.

77-78: Vocal staves with lyrics: "su - ti - o - nem no - stram, qui se - des ad - de - xte - ram,". Dynamics include *mf* and *mp*.

77-78: Piano accompaniment for measures 77-78. Dynamics include *mp*.



Musical score for measures 85-90. The vocal line (soprano) has a long note on 'bis.' in measure 90. The piano accompaniment consists of chords and moving lines in both hands.

ad dex - te - ram pa - tris, mi - se - re - re no - bis.

mf

Musical score for measures 91-96. The vocal line continues with the lyrics. The piano accompaniment features a prominent bass line and chords.

Piano accompaniment for measures 91-96. The right hand plays chords and moving lines, while the left hand provides harmonic support with chords and a steady bass line.

poco ritard.

Vivace con brio
(♩ = ca. 154)

ff

Musical score for measures 97-102. The tempo changes to 'Vivace con brio'. The piano accompaniment becomes more rhythmic and energetic.

p

mi no - bis.

poco ritardando

Musical score for measures 103-108. The vocal line has a long note on 'bis.' in measure 108. The piano accompaniment is marked 'poco ritardando'.

no - bis.

poco ritardando

Musical score for measures 109-114. The piano accompaniment continues with 'poco ritardando'. A large graphic of an open book with a magnifying glass is overlaid on the bottom right of the page.

96

sfz *ff*

sfz *ff*

sfz *ff*

sfz *ff*

sfz *ff*

Tutti *ff* *grandioso*

Quo - ni - am tu so - lus,

Tutti *ff*

101

sfz *ff*

sfz

sfz

sfz

sfz

tu - tus, tu so - lus Do - mi - nus, tu

Piano accompaniment for measures 106-110, featuring treble and bass staves with chords and melodic lines.

so - lus Al - tis - si - mus, Je - su Chri - ste.

Vocal line for measures 106-110, with lyrics: so - lus Al - tis - si - mus, Je - su Chri - ste.

Piano accompaniment for measures 111-115, featuring treble and bass staves with chords and melodic lines.

111

Piano accompaniment for measures 111-115, featuring treble and bass staves with chords and melodic lines.

ff marcato

au in glo - ri - a De - i Pa - tris, cum San - cto

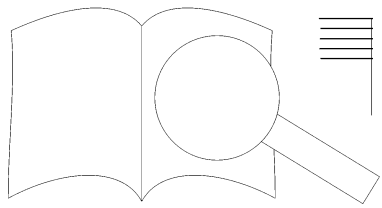
ff

Vocal line for measures 111-115, with lyrics: au in glo - ri - a De - i Pa - tris, cum San - cto.

Spi - ri - tu in glo - ri - a De - i Pa - tris San - cto

Piano accompaniment for measures 111-115, featuring treble and bass staves with chords and melodic lines.

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Musical score for measures 116-120. It includes a piano part with dynamic markings *f* and *ff*, and an organ part with dynamic markings *f* and *ff*. The piano part has a melodic line with some grace notes.

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

Piano accompaniment for measures 121-125, consisting of chords and arpeggiated figures.

Piano accompaniment for measures 126-130, continuing the chordal and arpeggiated texture.

a - men, a - men, a - men, a - men,

Piano accompaniment for measures 131-135, concluding the piece with sustained chords.

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126

ff *rit.*

a - men, a - men, a - men, a - men, a - men

ff *rit.*

Moderato con anima (♩ = ca. 84)

Sanctus

f

6

6

Tutti *mf*

San

Tutti *mf*

mf

12

mp

mp

san

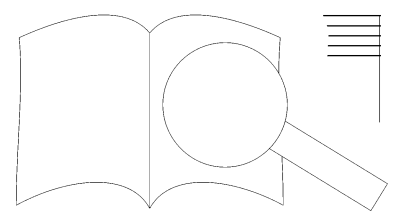
san - ctus, san

15

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

Do - us Sa - ba - oth.

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p *mf*

Solo *mf* Ple-ni sunt cae-li et ter - ra,
 Solo *mf* Ple-ni sunt cae-li - et ter - ra,

mf

f

f glo - tu - a. *Tutti* Ho - san - na in ex - cel - sis,
Tutti

f

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36

Ho-san-na in-ex-cel-sis, ho-san-na in-ex-cel-sis, ho-san-

cel - in-ex-cel-sis.

mp

mp

mp

Solo *mf*

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

51

Do

Solo *mf*

Be - ne - di - ctus qui

Musical score for measures 56-60. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature has two flats (B-flat and E-flat).

Empty musical staff for a vocal line.

Musical score for measures 61-65. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature has two flats.

ve - nit, qui ve - nit in no - mi-ne Do mi

Musical score for measures 66-70, featuring piano accompaniment (treble and bass clefs). The key signature has two flats.

Musical score for measures 71-75, featuring piano accompaniment (treble and bass clefs). The key signature has two flats.

Musical score for measures 76-80. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature has two flats.

Tutti f Ho - s: is, ho - san - na in - ex - cel - sis, ho - san - na

Musical score for measures 81-85, featuring piano accompaniment (treble and bass clefs). The key signature has two flats.

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66

in ex - cel - sis, ho - san - na in ex - cel - sis, ho - san - na in - ex - cel - sis.

san - sis, in ex - cel - sis.

ritardando

ritardando

ritardando

ritardando

Agnus Dei

Larghetto e cantabile (♩ = ca. 62)

The musical score is arranged in systems. The first system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The second system continues the piano accompaniment. The third system features a vocal line with lyrics: "lis, qui tol - lis pec - ca - ta mun - di, A - gnus De - i, qui". The piano accompaniment continues. The fourth system shows the vocal line with lyrics: "A - gnus". The piano accompaniment continues. The fifth system shows the piano accompaniment. The sixth system shows the piano accompaniment. The seventh system shows the piano accompaniment. The eighth system shows the piano accompaniment. The ninth system shows the piano accompaniment. The tenth system shows the piano accompaniment. The eleventh system shows the piano accompaniment. The twelfth system shows the piano accompaniment. The thirteenth system shows the piano accompaniment. The fourteenth system shows the piano accompaniment. The fifteenth system shows the piano accompaniment. The sixteenth system shows the piano accompaniment. The seventeenth system shows the piano accompaniment. The eighteenth system shows the piano accompaniment. The nineteenth system shows the piano accompaniment. The twentieth system shows the piano accompaniment. The twenty-first system shows the piano accompaniment. The twenty-second system shows the piano accompaniment. The twenty-third system shows the piano accompaniment. The twenty-fourth system shows the piano accompaniment. The twenty-fifth system shows the piano accompaniment. The twenty-sixth system shows the piano accompaniment. The twenty-seventh system shows the piano accompaniment. The twenty-eighth system shows the piano accompaniment. The twenty-ninth system shows the piano accompaniment. The thirtieth system shows the piano accompaniment. The thirty-first system shows the piano accompaniment. The thirty-second system shows the piano accompaniment. The thirty-third system shows the piano accompaniment. The thirty-fourth system shows the piano accompaniment. The thirty-fifth system shows the piano accompaniment. The thirty-sixth system shows the piano accompaniment. The thirty-seventh system shows the piano accompaniment. The thirty-eighth system shows the piano accompaniment. The thirty-ninth system shows the piano accompaniment. The fortieth system shows the piano accompaniment. The forty-first system shows the piano accompaniment. The forty-second system shows the piano accompaniment. The forty-third system shows the piano accompaniment. The forty-fourth system shows the piano accompaniment. The forty-fifth system shows the piano accompaniment. The forty-sixth system shows the piano accompaniment. The forty-seventh system shows the piano accompaniment. The forty-eighth system shows the piano accompaniment. The forty-ninth system shows the piano accompaniment. The fiftieth system shows the piano accompaniment. The fifty-first system shows the piano accompaniment. The fifty-second system shows the piano accompaniment. The fifty-third system shows the piano accompaniment. The fifty-fourth system shows the piano accompaniment. The fifty-fifth system shows the piano accompaniment. The fifty-sixth system shows the piano accompaniment. The fifty-seventh system shows the piano accompaniment. The fifty-eighth system shows the piano accompaniment. The fifty-ninth system shows the piano accompaniment. The sixtieth system shows the piano accompaniment. The sixty-first system shows the piano accompaniment. The sixty-second system shows the piano accompaniment. The sixty-third system shows the piano accompaniment. The sixty-fourth system shows the piano accompaniment. The sixty-fifth system shows the piano accompaniment. The sixty-sixth system shows the piano accompaniment. The sixty-seventh system shows the piano accompaniment. The sixty-eighth system shows the piano accompaniment. The sixty-ninth system shows the piano accompaniment. The seventieth system shows the piano accompaniment. The seventy-first system shows the piano accompaniment. The seventy-second system shows the piano accompaniment. The seventy-third system shows the piano accompaniment. The seventy-fourth system shows the piano accompaniment. The seventy-fifth system shows the piano accompaniment. The seventy-sixth system shows the piano accompaniment. The seventy-seventh system shows the piano accompaniment. The seventy-eighth system shows the piano accompaniment. The seventy-ninth system shows the piano accompaniment. The eightieth system shows the piano accompaniment. The eighty-first system shows the piano accompaniment. The eighty-second system shows the piano accompaniment. The eighty-third system shows the piano accompaniment. The eighty-fourth system shows the piano accompaniment. The eighty-fifth system shows the piano accompaniment. The eighty-sixth system shows the piano accompaniment. The eighty-seventh system shows the piano accompaniment. The eighty-eighth system shows the piano accompaniment. The eighty-ninth system shows the piano accompaniment. The ninetieth system shows the piano accompaniment. The hundredth system shows the piano accompaniment.

mp

mf

tol - lis, qui tol - lis pec - ca - ta mun - di, mi - se - re - re, mi - se -

p

mf

mf

mf

A - gnus De - i,

mp

mp

mp

mi - s

mp

A - gnus De - i, A - gnus De - i, A - gnus De - i qui

mp

A - gnus qui

p

p

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p *mp* *mp* *mp*

tol - lis pec - ca - ta mun - di, do - na no - bis, do - n

mf *mf* *mf* *mf*

22 *poco rit.* **Allegro spi**

do - na Do - na no - bis, *agitato* Tutti *f* Do bis,

poco rit. *f*

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Musical score for measures 26-29. The system includes a vocal line (treble clef) and piano accompaniment (grand staff). The vocal line begins with a rest, followed by the lyrics "do - na no - bis pa - cem, do - na no - bis,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Musical score for measures 30-33. The system includes a vocal line (treble clef) and piano accompaniment (grand staff). The vocal line continues with the lyrics "do - r - - cem, do - na no - bis, no - bis pa - cem,". The piano accompaniment continues with the same rhythmic pattern.

Musical score for measures 34-37. The system includes a vocal line (treble clef) and piano accompaniment (grand staff). The vocal line continues with the lyrics "do - r - - cem, do - na no - bis, no - bis pa - cem,". The piano accompaniment continues with the same rhythmic pattern.

Musical score for measures 38-41. The system includes a vocal line (treble clef) and piano accompaniment (grand staff). The vocal line continues with the lyrics "do - r - - cem, do - na no - bis, no - bis pa - cem,". The piano accompaniment continues with the same rhythmic pattern.

PROBENPARTIEMUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

mf

mf

mf

mf

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

f

f

f

38

f

ff

f

ff

cem,

do - na no - bis,

ff

do - bis,

PROBENPAPIER

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

41

do - na no - bis pa - no - cem. A -

mp

p

mp

45

a - men, a - men, a - men.

A - men, a men, en.

mp

p

ritardando

ritardando p

p

Ludwig van Beethoven (op.)

86	Messe in C	40.688
123	Missa solemnis in D	40.689

Josef Haydn (Hoboken XXII:)

1	Missa brevis in F	40.601
2	Missa a quattro voce	verschollen
3	Missa brevis in G	40.602
4	Große Orgelsolemesse in Es	40.603
5	Große Mariazeller-Messe in C ● 83.243	40.604
6	Nikolaimesse in G	40.605
7	Kleine Orgelsolemesse in B	40.600
8	Kleine Mariazeller Messe in C	40.606
9	Paukenmesse in C	40.607
10	Heiligmesse in B	40.608
11	Nelsonmesse in D	40.609
12	Theresienmesse in B	40.610
13	Schöpfungsmesse in B ● 83.247	40.611
14	Harmoniemesse in B	40.612
Studienpartituren der 13 Haydn-Messen		51.900

Johann Michael Haydn (MH Sherman)

13	Missa Sanctae Cyrilli et Methodii in V.	54.013
15	Missa Beatiss. Virginis Mariae in C	50.305
16	Missa Sancti Josephi in Vorb.	54.016
17	Missa Sti. Gabrielis in C	91.009
56	Missa Stae. Crucis in a	50.317
87	Missa Sti. Raphaelis in Vorb.	54.088
109	Missa Sti. Nicolai Tolentini in C	51.626/50
155	Requiem in c (Schrattenbach)	51.626/50
182	Missa Sti. Johannis Nepomuceni in C	51.626/50
254	Missa Sti. Hieronymi in C	51.626/50
257	Missa Sti. Aloysii in B. Frauer	51.626/50
419	Missa Sti. Dominici in C	51.626/50
530	Missa in hon. Sti. Gotthard	51.626/50
546	Missa Stae. Ursulae	51.626/50
551	Missa pro Quadrage	51.626/50
552	Missa Quadrage	51.626/50
553	Missa temp	51.626/50
560	Deutsch	54.560
797	Missa St	50.328
826	Missa in D	50.329
837		54.837
877		54.838

1	Missa in B	40.664
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Leopold Mozart

Missa brevis in C KV 115 ● 83.354	40.642
Missa solemnis in C	27.008
Missa in A	27.051

Wolfgang Amadeus Mozart (KV Köchel)

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65	Missa brevis in d	40.622
66	Missa in C (Dominicus-Messe)	40.613
139	Missa in c (Waisenhaus-Messe)	40.614
140	Missa pastoralis in G	40.623
167	Missa in C (Trinitatis-Messe)	40.615
192	Missa brevis in F ● 83.103	40.616
194	Missa brevis in D ● 83.103	40.617
220	Missa in C (Spatzen-Messe)	40.618
257	Missa in C (Credo-Messe)	40.619
258	Missa in C (Spaur-Messe)	40.620
259	Missa in C (Orgelmessa)	40.628
262	Missa longa in G	51.262
275	Missa brevis in G	40.629
317	Missa in C	40.618
337	Missa in C	40.619
427	Missa in C	51.427
427	Missa in C	40.620
62	Missa in C (A. J. Bach)	40.630
	Missa in C (A. J. Bach)	51.626/50
	Missa in C (A. J. Bach)	40.630
	Missa in C (A. J. Bach)	51.626
	Missa in C (A. J. Bach)	51.000

62	Missa in C (A. J. Bach)	40.630
	Missa in C (A. J. Bach)	51.626/50
	Missa in C (A. J. Bach)	40.630
	Missa in C (A. J. Bach)	51.626
	Missa in C (A. J. Bach)	51.000
	Missa in C (A. J. Bach)	40.656
	Missa in C (A. J. Bach)	40.675
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	Missa in C (A. J. Bach)	40.660
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Franz Liszt

Missa choralis ● 83.144	40.647
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Antonin Dvorak

Messe in D ● 83.106	40.651
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Gioachino Rossini

Petite Messe solenne	650
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