

Kyrie

Robert Führer

Andantino

Clar1

Clar2

Horn1

Horn2

Viol1

Viol2

Sopran

Alt

Tenor

Baß

Orgel

Kontrabass

p

p

p

Ky - ri - e e - le - i - son, Ky - ri - e e -
Ky - ri - e e - le - i - son, Ky - ri - e e -
Ky - ri - e e - lei - son, Ky - ri - e e -
Ky - ri - e e - lei - son, Ky - ri - e e -
p

4

le - i - son,
Ky - ri - e
e - le - i - son,

le - i - son,
Ky - ri - e
e - le - i - son,

le - i - son,
Ky - ri - e
e - lei - son,

le - i - son,
Ky - ri - e
e - lei - son,

le - i - son,
Ky - ri - e
e - lei - son,

le - i - son,
Ky - ri - e
e - lei - son,

13

13

13

13

13

13

13

lei - - - son e - lei - - - son, e - le - - - i -

13

lei - son, e - lei - son, e - le - - - i -

13

lei - son, e - lei - son, e - le - - - i -

13

lei - son, e - lei - - - - - - - -

13

13

13

22

22

22

22

22

22

22

22

22

22

22

Chri - ste e - le - i - son, e - le - i - son,

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

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

8

22

22

22

36

 36

 36

 36

 36

 36

 36

 36

 36

 36

 36

39

 39

 39

 39

 39

 39

 39

 le - i - son, e - le - i - son, e -

 39

 lei - - - son, e - lei - - - son, e -

 39

 le - i - son, e - le - i - son, e -

 39

 le - i - son, e - le - i - son, e -

 39

47

47

47

47

47

47

47

47

47

47

47

e e - le - i - son, e - le - i - son, e - lei - son.

e e - le - i - son, e - le - i - son, e - lei - son.

e e - lei - son, e - lei - son, e - lei - son.

e e - lei - son, e - lei - son, e - lei - son.

p

47

47

Gloria

Allegro

Allegro

Gloria

60

 Te,
 be - ne - di - ci - mus Te,
 Te,
 be - ne - di - ci - mus Te,
 Te,
 be - ne - di - ci - mus - Te.

 Te,
 be - ne - di - ci - mus - Te.

63

 The musical score consists of six staves. The top four staves are soprano, alto, tenor, and bass voices in treble clef, G major, and common time. The bottom two staves are basso continuo in bass clef, also in G major and common time. Measure 63 begins with sustained notes on the first three staves. The tenor staff has eighth-note patterns. The basso continuo staff shows bassoon entries. The lyrics are as follows:

ad - - - o - ra - - - mus Te, glo -
 ad - - - o - ra - - - mus Te, glo -
 Do - mi - ne De - us, rex coe - le - stis, De - us
 Do - mi - ne De - us, Ag - nus De - - - i,
 (Accord changes at measure 64)

66

ri - - - fi - ca - mus Te.

ri - - - fi - ca - mus Te.

Pa - - - ter om - ni - po - tens.

fi - li - us Pat - - - - ris.

>) followed by eighth-note patterns in both staves. Measure 6 continues the eighth-note patterns. Measure 7 begins with a dynamic of 'mf' and a sustained note. Measure 8 begins with 'mf' and a sustained note. Measure 9 begins with 'mf' and a sustained note. Measure 10 concludes with a dynamic of 'fp'."/>

70

70

70

70

70

70 >

70 >

70 >

70 >

70 >

70 mf

70 Qui

70 mf >

70 Qui

70 mf >

70 Qui

70 mf

70 Qui

70 fp

73

73

73

73

73

73

73

73

73

tol - lis pec - ca - - - ta mun - di:
tol - lis pec - ca - - - ta mun - - - di:
tol - lis pec - ca - - - ta mun - - - di:
tol - lis pec - ca - - - ta mun - - - di:
fp

93

93

93

93

93

93

93

93

93

am Tu so - lus Sanctus, quo - ni -

93

am Tu so - lus Sanctus, quo - ni -

93

93

93

93

f

dolce

93

93

93

93

f

Cello

101

101

101

101

101

101

101

101

101

101

101

Tutti f

so - lus Al - ti - si - mus, Je - su Chri -

Tutti f

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

f

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

f

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

101

101

101

101

A musical score page featuring ten staves of music. The top five staves are for the voice (soprano) in treble clef, and the bottom five staves are for the piano in bass clef. The key signature is one sharp (F#). The tempo is marked 107. The vocal line consists of mostly eighth notes and sixteenth-note patterns. The piano accompaniment includes eighth-note chords and sustained notes. The lyrics "ri - a De - - - i" are written below the vocal line in three different positions. The score is numbered 107 at the beginning of each staff.

Musical score for piano, page 110. The score consists of ten staves of music. The first four staves are in treble clef, and the last six are in bass clef. The key signature is one sharp (F#). The tempo is indicated as 110 BPM. The dynamics include *f*, *p*, *tr*, *p*, *f*, *ff*, and *p*. The vocal parts are labeled "Pat" and "A". The lyrics "Pat - - - - ris." and "A - - - -" appear in the vocal parts. The score includes various note heads, rests, and bar lines.

122

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

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

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

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

fz

fz

125

125

125

125

125

125

125

125

125

125

125

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

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

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

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

ff

ff

Credo

Adagio

143

143

143

143

143

143

143

Tutti f

Cru - - - ci - fi - xus, sub Pon - ti - o Pi - la - to,

Tutti f

Cru - - - ci - fi - xus, sub Pon - ti - o Pi - la - to,

Tutti f

Cru - - - ci - fi - xus, sub Pon - ti - o Pi - la - to,

143

e - ti - am pro no - bis, sub Pon - ti - o Pi - la - to,

143

143

145

145

145

145

145

p dolce

145

mf fz

145

Solo

pas - sus, pas - sus, pas-sus et se - pul - tus, se-pul - tus

145

Solo

pas - sus, pas - sus, pas-sus et se - pul - tus, se-pul - tus

145

Solo p

pas - sus, pas - sus, pas-sus et se - pul - tus, se-pul - tus

145

Solo p

pas - sus, pas - sus, pas-sus et se - pul - tus, se-pul - tus

145

145

Tempo I

157

157

157

157

157

157

157

157

157

157

157

vi - fi - can - - - tem.

vi - fi - can - - - tem.

vi - fi - can - - - tem.

vi - fi - can - - - tem.

161

cam, et a - po - sto - li - cam ec - cle - si - am.

cam, et a - po - sto - li - cam ec - cle - si - am.

cam, et a - po - sto - li - cam ec - cle - si - am.

cam, et a - po - sto - li - cam ec - cle - si - am.

163

163

163

163

163

163

163

Cre - do, et ex - pec - to re - su - rec - ti -

163

Cre - do, et ex - pec - to re - sur - rec - ti -

163

ff

Cre - do, et ex - pec - to re - sur - rec - ti -

163

ff

Cre - do, et ex - pec - to re - sur - rec - ti -

163

ff

163

A musical score for three voices (Soprano, Alto, Bass) in G major, 2/4 time. The vocal parts are arranged in three staves. The Soprano and Alto staves begin with eighth-note patterns, while the Bass staff begins with quarter notes. Measures 1-5 show eighth-note patterns followed by rests. Measures 6-10 feature sixteenth-note patterns with grace notes and slurs. Measures 11-15 show eighth-note patterns with slurs and grace notes. Measures 16-20 show eighth-note patterns with slurs and grace notes, leading to a dynamic change. Measures 21-25 show eighth-note patterns with slurs and grace notes, followed by a dynamic change. Measures 26-30 show eighth-note patterns with slurs and grace notes, followed by a dynamic change. Measures 31-35 show eighth-note patterns with slurs and grace notes, followed by a dynamic change. Measures 36-40 show eighth-note patterns with slurs and grace notes, followed by a dynamic change. Measures 41-45 show eighth-note patterns with slurs and grace notes, followed by a dynamic change. Measures 46-50 show eighth-note patterns with slurs and grace notes, followed by a dynamic change. Measures 51-55 show eighth-note patterns with slurs and grace notes, followed by a dynamic change. Measures 56-60 show eighth-note patterns with slurs and grace notes, followed by a dynamic change. Measures 61-65 show eighth-note patterns with slurs and grace notes, followed by a dynamic change. Measures 66-70 show eighth-note patterns with slurs and grace notes, followed by a dynamic change. Measures 71-75 show eighth-note patterns with slurs and grace notes, followed by a dynamic change. Measures 76-80 show eighth-note patterns with slurs and grace notes, followed by a dynamic change. Measures 81-85 show eighth-note patterns with slurs and grace notes, followed by a dynamic change. Measures 86-90 show eighth-note patterns with slurs and grace notes, followed by a dynamic change. Measures 91-95 show eighth-note patterns with slurs and grace notes, followed by a dynamic change. Measures 96-100 show eighth-note patterns with slurs and grace notes, followed by a dynamic change.

172

172

172

172

172

172

172

172

172

172

172

men,

a - - -

174

174

174

174

174

174

174

174

men, a - men, a - men.

174

174

174

174

men, a - men, a - men.

174

174

174

174

men, a - men, a - men.

Maestoso

Sanctus

176

176

176

176

176

176

176

176

176

176

Sanc - - - tus,
sanc - tus,

3

180 f
 180 f
 180 f
 180 f
 180 ff 3 dolce
 180 ff 3 p
 180 f sanc - - - - - tus,
 180 f sanc - - - - - tus,
 180 f sanc - - - - - tus,
 180 f sanc - - - - - tus,
 180 8 3

183

183

183

183

183

183

183

183

183

183

183

201

f

201

f

201

f

201

f

201

f

201

f

201

Tutti

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

201 *Tutti*

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

201 *Tutti f*

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

201 *Tutti f*

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

201

f

201

209

 209

 209

 209

 209

 209

 209

 209

 209

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

 209

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

 209

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

 209

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

 209

 {

215

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

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

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

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

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

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

Benedictus

219 *Allegretto*

Sheet music for piano, page 219, measures 1-10. The music is in 2/4 time, treble clef, and consists of two staves. The top staff starts with a rest, followed by four measures of rests. Measure 5 begins with a dynamic *mf*, a grace note, and a sixteenth-note pattern. Measures 6-7 show eighth-note patterns with slurs and grace notes. Measure 8 has a bass clef and a dynamic *mf*. Measures 9-10 continue the eighth-note patterns with slurs and grace notes.

235

235

235

235

235

235

dolce p

235

ni, be - ne - dic - tus qui ve - nit,

235

ni, be - ne - dic - tus, be - ne -

235

ni, be-ne - dic - tus qui ve - nit, be - ne -

235

ni, be - ne - dic - tus, be - ne -

235

p

235

242

242

242

242

242

242

242

242

242

242

ni, be - ne - dic - tus qui ve - nit in no - mi-ne Do - mi - ni, be - ne-

242

ni, be - ne - dic - tus qui ve - nit in no - mi-ne Do - mi - ni, be - ne-

242

be - ne - dic - tus qui ve - nit in no - mi-ne Do - mi - ni, Be - ne-

242

tus qui ve - nit, in no - mi-ne Do - mi - ni, be - ne-

242

242

246

246

246

246

246

246

246

dic - tus, be - ne - dic - tus qui ve - nit in no - mi - ne,

246

dic - tus, be - ne - dic - tus qui ve - nit, qui ve - nit in

246

dic - tus, be - ne - dic - tus qui ve - nit in no - mi - ne,

246

dic - tus, be - ne - dic - tus qui ve - nit in no - mi - ne

246

fz

250

250

250

250

250

250

250

250

250

250

no - mi - ne Do - mi - ni.

250

no - mi - ne Do - mi - ni.

250

no - mi - ne Do - mi - ni.

250

Do - mi - ni.

250

250

254

This page contains ten staves of musical notation for two voices (treble and bass) and basso continuo. The music is in common time (indicated by '254'). The treble voices begin with eighth-note patterns. The basso continuo staff features sustained notes and bassoon entries. Measure 10 begins with a melodic line in the treble voices, followed by a bassoon solo. Measures 11-12 show a rhythmic pattern of eighth-note pairs in the treble voices. Measures 13-14 feature sixteenth-note patterns in the treble voices. Measures 15-16 show eighth-note patterns again. Measures 17-18 continue the sixteenth-note patterns. Measures 19-20 show eighth-note patterns. Measures 21-22 show sixteenth-note patterns. Measures 23-24 show eighth-note patterns. Measures 25-26 show sixteenth-note patterns. Measures 27-28 show eighth-note patterns. Measures 29-30 show sixteenth-note patterns. Measures 31-32 show eighth-note patterns. Measures 33-34 show sixteenth-note patterns. Measures 35-36 show eighth-note patterns. Measures 37-38 show sixteenth-note patterns. Measures 39-40 show eighth-note patterns. Measures 41-42 show sixteenth-note patterns. Measures 43-44 show eighth-note patterns. Measures 45-46 show sixteenth-note patterns. Measures 47-48 show eighth-note patterns. Measures 49-50 show sixteenth-note patterns. Measures 51-52 show eighth-note patterns. Measures 53-54 show sixteenth-note patterns. Measures 55-56 show eighth-note patterns. Measures 57-58 show sixteenth-note patterns. Measures 59-60 show eighth-note patterns. Measures 61-62 show sixteenth-note patterns. Measures 63-64 show eighth-note patterns. Measures 65-66 show sixteenth-note patterns. Measures 67-68 show eighth-note patterns. Measures 69-70 show sixteenth-note patterns. Measures 71-72 show eighth-note patterns. Measures 73-74 show sixteenth-note patterns. Measures 75-76 show eighth-note patterns. Measures 77-78 show sixteenth-note patterns. Measures 79-80 show eighth-note patterns. Measures 81-82 show sixteenth-note patterns. Measures 83-84 show eighth-note patterns. Measures 85-86 show sixteenth-note patterns. Measures 87-88 show eighth-note patterns. Measures 89-90 show sixteenth-note patterns. Measures 91-92 show eighth-note patterns. Measures 93-94 show sixteenth-note patterns. Measures 95-96 show eighth-note patterns. Measures 97-98 show sixteenth-note patterns. Measures 99-100 show eighth-note patterns.

280

280

280

280

280

280

280 fz.
Do - - - mi - ni, qui ve - - - - - - - -

280 fz
Do - - - mi - ni, be - ne - dic - tus qui

280
be - ne - dic - tus qui

280
be - ne - dic - tus qui

280
be - ne - dic - - tus, be - ne - dic - - tus qui

280
fz
280

290 *piu mosso*

290 *Tutti f*
ni. Ho - san - na, ho - san - na, ho -

290 *Tutti f*
ni. Ho - san - na, ho - san - na, ho -

290 *Tutti f*
ni. Ho - san - na, ho - san - na, ho -

290 *Tutti f*
ni. Ho - san - na, ho - san - na, ho -

290
3

Agnus Dei

305 *Andante un poco Adagio*

317

dolce p

dolce p

dolce p

tr *mf*

mf

mf

Ag - nus

Ag - nus

mf

Ag - nus

mf

Ag - nus

mf

8

317

317

332

dolce p

f

dolce p

f

tr

f

f

Ag - nus De - i qui

f

Ag - nus De - i qui

f

Ag - nus De - i qui

341

p

p

p

p dolce

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

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

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

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

p

p

345

345

345

345

345

fp

f

345

f

fp *p* *f*

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

fp *p* *f*

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

fp *p* *f*

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

fp *p* *f*

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

fp

f

345

345

350

350

350

350

350

350

350

350

350

350

350

350

350

350

354

-113-

