

Kurze Messe

Kyrie

Fr. Kedrutek

Andante cantabile

The score is written for a full orchestra and vocal soloists. The woodwind section includes Flöte, Oboe 1, Oboe 2, Horn in F 1, and Horn in F 2. The string section includes Violine I, Violine II, and Kontrabass. The vocal soloists are Soprano, Alto, Tenor, and Bass. The music is in the key of D major and common time (C). The tempo is marked *Andante cantabile*. The score begins with a piano (*p*) dynamic. The vocal parts enter with the lyrics: "Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Chri - ste e -". The instrumental parts provide accompaniment, with the strings and woodwinds playing a melodic line. The piano part features a rhythmic accompaniment in the right hand and a bass line in the left hand.

Flöte

Oboe 1

Oboe 2

Horn in F 1

Horn in F 2

Violine I

Violine II

Kontrabass

Sopran

Alt

Tenor

Bass

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

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

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

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

The musical score is arranged in a standard orchestral format. It includes parts for Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), French Horns 1 and 2 (F. Hrn. 1, 2), Violins I and II (VI. I, VI. II), Cello (Cb.), Bass (Kb.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano. The score is in 2/4 time with a key signature of one sharp (F#). The vocal parts (S., A., T., B.) have lyrics in German: "lei - son, Chri - ste e - lei - son, Chri - ste e - lei - son, e - lei -". The piano part features a prominent eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include *mf* (mezzo-forte) and *f* (forte).

This musical score page features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe 1 (Ob. 1), and Oboe 2 (Ob. 2). The brass section consists of First Horn (F. Hrn. 1), Second Horn (F. Hrn. 2), Violin I (VI. I), Violin II (VI. II), and Cello/Double Bass (Kb.). The vocal soloists are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The piano accompaniment is shown at the bottom. The score is in the key of D major and begins at measure 12. The vocal parts have lyrics: "son, Ky - ri-e e - lei - son, Ky - ri-e e -". The piano part features a rhythmic accompaniment with chords and melodic lines in both hands.

18

Fl. *mf* *pp*

Ob. 1 *mf* *pp*

Ob. 2 *mf* *pp*

F. Hrn. 1 *p* *pp*

F. Hrn. 2 *p* *pp*

VI. I *pp*

VI. II *pp*

Kb. *pp*

S. *pp*
lei-son, Chri - ste e - lei - son, e - lei - - - son, e - lei - son.

A. *pp*
lei-son, Chri - ste e - lei - son, e - lei - - - son, e - lei - son.

T. *pp*
lei-son, Chri - ste e - lei - son, e - lei - - - son, e - lei - son.

B. *pp*
lei-son, Chri - ste e - lei - son, e - lei - - - son, e - lei - son.

pp

Gloria

Maestoso

Fl. *f*

Ob. 1 *f*

Ob. 2 *f*

F. Hrn. 1 *f*

F. Hrn. 2 *f*

VI. I *f* *p*

VI. II *f* *p*

Kb. *f* *p*

S. *f* *p*
Glo - ri - a in ex - cel - sis De - o, et in ter - ra pax ho - mi - ni - bus bo - nae

A. *f* *p*
Glo - ri - a in ex - cel - sis De - o, et in ter - ra pax ho - mi - ni - bus bo - nae

T. *f* *p*
Glo - ri - a in ex - cel - sis De - o, et in ter - ra pax ho - mi - ni - bus bo - nae

B. *f* *p*
Glo - ri - a in ex - cel - sis De - o, et in ter - ra pax ho - mi - ni - bus bo - nae

Piano *f* *p*

41

Fl. *f*

Ob. 1 *f*

Ob. 2 *f*

F. Hrn. 1 *p* *f*

F. Hrn. 2 *p* *f*

VI. I *f* *p*

VI. II *f* *p*

Kb. *f*

S. *f* *p*
ca - mus Te, quo-ni-am Tu so - lus Sanc-tus, Tu so - lus Do - mi-nus, Tu so - lus Al-tis-si - mus, Je - su

A. *f* *p*
ca - mus Te, quo-ni-am Tu so - lus Sanc-tus, Tu so - lus Do - mi-nus, Tu so - lus Al-tis-si - mus, Je - su

T. *f* *p*
ca - mus Te, quo-ni-am Tu so - lus Sanc-tus, Tu so - lus Do - mi-nus, Tu so - lus Al-tis-si - mus Je - su

B. *f*
ca - mus Te, quo-ni-am Tu so - lus Sanc-tus, Tu so - lus Do - mi-nus, Tu so - lus Al-tis-si - mus,

41 *f* *p*

49

Fl.

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

49

f

f

f

f

f

p *f*

f

f

f

p *f*

f

Chri - ste. Cum Sanc-to Spi - ri-tu in glo-ri-a De - i Pat-ris, a - men, a - men.

Chri - ste. Cum Sanc-to Spi - ri-tu in glo-ri-a De - i Pat-ris, a - men, a - men.

Chri - ste. Cum Sanc-to Spi - ri-tu in glo-ri-a De - i Pat-ris, a - men, a - men.

Chri - ste. Cum Sanc-to Spi - ri-tu in glo-ri-a De - i Pat-ris, a - men, a - men.

49

f

Credo

Maestoso

56

Fl.

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

56

p

pp

p

f

p

f

p

f

p

f

p

f

Cre - do in u - num De - - - um, Pat-rem om - ni-po-ten - tem, Fac-to-rem coe-li et ter -

Cre - do in u - num De - - - um, Pat-rem om - ni-po-ten - tem, Fac-to-rem coe-li et ter -

Cre - do in u - num De - - - um, Pat-rem om - ni-po-ten - tem, Fac-to-rem coe-li et ter -

Cre - do in u - num De - - - um, Pat-rem om - ni-po-ten - tem, Fac-to-rem coe-li et ter -

p

f

63

Fl.

mf

Ob. 1

mf

Ob. 2

mf

F. Hrn. 1

F. Hrn. 2

VI. I

p *f*

VI. II

p *f*

Kb.

p *f*

S.

p *f*

rae, et in Je-sum Chris-tum Fi-li-um De-i u-ni-ge-ni-tum, qui prop-ter nos ho-mi-nes et

A.

p *f*

rae, et in Je-sum Chris-tum Fi-li-um De-i u-ni-ge-ni-tum, qui prop-ter nos ho-mi-nes et

T.

p *f*

rae, et in Je-sum Chris-tum Fi-li-um De-i u-ni-ge-ni-tum, qui prop-ter nos ho-mi-nes et

B.

p *f*

rae, et in Je-sum Chris-tum Fi-li-um De-i u-ni-ge-ni-tum, qui prop-ter nos ho-mi-nes et

63

69 *Adagio assai*

Fl.

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

prop-ter nost-ram sa-lu-tem des-cen-dit de coe-lis. Et in-car-na-tus est de Spi-ri-tu

prop-ter nost-ram sa-lu-tem des-cen-dit de coe-lis. Et in-car-na-tus est de Spi-ri-tu

prop-ter nost-ram sa-lu-tem des-cen-dit de coe-lis. Et in-car-na-tus est de Spi-ri-tu

prop-ter nost-ram sa-lu-tem des-cen-dit de coe-lis. Et in-car-na-tus est de Spi-ri-tu

69

76

Fl.

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

76

Sanc - to, ex Ma - ri - a vir - gi - ne et ho - mo fac - tus est. pas - sus et se -

Sanc - to, ex Ma - ri - a vir - gi - ne et ho - mo fac - tus est. pas - sus et se -

Sanc - to, ex Ma - ri - a vir - gi - ne et ho - mo fac - tus est. pas - sus et se -

Sanc - to, ex Ma - ri - a vir - gi - ne et ho - mo fac - tus est. Cru - ci - fi - xus, pas - sus et se -

76

82 *Tempo I*

Fl. *f*

Ob. 1 *f*

Ob. 2 *f*

F. Hrn. 1 *mf*

F. Hrn. 2 *mf*

VI. I *cresc.* *f*

VI. II *cresc.* *f*

Cb. *cresc.* *f*

S. *cresc.* *f*
pul - tus est. Et re - sur - re - xit ter - ti - a di - e et as - cen - dit in coe - lum se - det ad

A. *cresc.* *f*
pul - tus est. Et re - sur - re - xit ter - ti - a di - e et as - cen - dit in coe - lum se - det ad

T. *cresc.* *f*
pul - tus est. Et re - sur - re - xit ter - ti - a di - e et as - cen - dit in coe - lum se - det ad

B. *cresc.* *f*
pul - tus est. Et re - sur - re - xit ter - ti - a di - e et as - cen - dit in coe - lum se - det ad

Piano *cresc.* *f*

88

Fl.

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

88

mf

f

mf

f

dex-te-ram Pat - ris, cre-do et vi-tam ven-tu-ri sae-cu-li, a - men, a - men, a - - - men.

dex-te-ram Pat - ris, cre-do et vi-tam ven-tu-ri sae-cu-li, a - men, a - men, a - - - men.

dex-te-ram Pat - ris, cre-do et vi-tam ven-tu-ri sae-cu-li, a - men, a - men.

dex-te-ram Pat - ris, cre-do et vi-tam ven-tu-ri sae-cu-li, a - men, a - men, a - - - men.

88

Sanctus

Maestoso

95

Fl. *p* *mf*

Ob. 1 *p* *mf*

Ob. 2 *p* *mf*

F. Hrn. 1 *p* *mf*

F. Hrn. 2 *p* *mf*

VI. I *p* *f*

VI. II *p* *f*

Kb. *p* *f*

S. *p* *f*
Sanc - tus, Sanc - tus, Sanc - tus Do-mi-nus De-us Sa - ba - oth,

A. *p* *f*
Sanc - tus, Sanc - tus, Sanc - tus Do-mi-nus De-us Sa - ba - oth,

T. *p* *f*
Sanc - tus, Sanc - tus, Sanc - tus Do-mi-nus De-us Sa - ba - oth,

B. *p* *f*
Sanc - tus, Sanc - tus, Sanc - tus Do-mi-nus De-us Sa - ba - oth,

95 *p* *mf*

103

Fl. *p* *f*

Ob. 1 *p* *f*

Ob. 2 *p* *f*

F. Hrn. 1 *f*

F. Hrn. 2 *f*

VI. I *p* *f*

VI. II *p* *f*

Kb. *p* *f*

S. *p* *f*
 ple-ni sunt coe-li et ter-ra glo-ri-a Tu-a. Ho-san-na in ex-cel-sis.

A. *p* *f*
 ple-ni sunt coe-li et ter-ra glo-ri-a Tu-a. Ho-san-na in ex-cel-sis.

T. *p* *f*
 8 ple-ni sunt coe-li et ter-ra glo-ri-a Tu-a. Ho-san-na in ex-cel-sis.

B. *p* *f*
 ple-ni sunt coe-li et ter-ra glo-ri-a Tu-a. Ho-san-na in ex-cel-sis.

103

Benedictus

Andante

112 *pp*

Fl.

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I *p*

VI. II *p*

Kb. *p*

S. *p* >

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

A.

T.

B.

p

121

Fl.

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

121

f

p

f

p

f

p

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

127

Fl.

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

127

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

127

f

p

f

p

f

p

f

mf

p

134

Fl.

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

134

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

f

f

f

mf

140

Fl.

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

140

p

f

p

f

p

f

no - mi-ne Do - mi - ni. Ho-san-na in ex-cel - sis.

140

Agnus Dei

148

Fl.

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

148

p

f

p

f

p

f

p

f

p

f

Ag - nus De - i, qui tol - lis pec-ca-ta mun-di: mi - se - re - re no - bis.

Ag - nus De - i, qui tol - lis pec-ca-ta mun-di: mi - se - re - re no - bis.

Ag - nus De - i, qui tol - lis pec-ca-ta mun-di: mi - se - re - re no - bis.

Ag - nus De - i, qui tol - lis pec-ca-ta mun-di: mi - se - re - re no - bis.

p

f

156

Fl. *mf*

Ob. 1 *mf*

Ob. 2 *mf*

F. Hrn. 1 *mf*

F. Hrn. 2 *mf*

VI. I *p* *f*

VI. II *p* *f*

Kb. *f*

S. *p* *f*
Ag - nus De - i, qui tol - lis pec - ca - ta mun - di: mi - se - re - re no - bis.

A. *f*
mi - se - re - re no - bis.

T. *f*
mi - se - re - re no - bis.

B. *f*
mi - se - re - re no - bis.

156 *p* *mf*

Detailed description: This page of a musical score, numbered 23, contains measures 156 through 163. The score is for a full orchestra and vocal soloists. The woodwind section includes Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), First Horn (F. Hrn. 1), and Second Horn (F. Hrn. 2). The string section includes Violin I (VI. I), Violin II (VI. II), and Cello/Double Bass (Kb.). The vocal soloists are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The piano part is at the bottom. The key signature has one sharp (F#), and the time signature is 4/4. Dynamics range from piano (*p*) to mezzo-forte (*mf*) and forte (*f*). The vocal parts have lyrics in Latin: 'Ag - nus De - i, qui tol - lis pec - ca - ta mun - di: mi - se - re - re no - bis.' The piano part features a prominent eighth-note accompaniment in the right hand.

164

Fl.

Ob. 1

Ob. 2

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

Kb.

S.

A.

T.

B.

164

p

mf

p

mf

p

mf

p

mf

p

mf

p

Ag - nus De - i, qui tol - lis pec - ca - ta mun - di: do - na no - bis pa - cem, da pa - cem,

Ag - nus De - i, qui tol - lis pec - ca - ta mun - di: do - na no - bis pa - cem, da pa - cem,

Ag - nus De - i, qui tol - lis pec - ca - ta mun - di: do - na no - bis pa - cem, da pa - cem,

Ag - nus De - i, qui tol - lis pec - ca - ta mun - di: do - na no - bis pa - cem, da pa - cem, do - na,

p

mf

p

172

Fl. *p* *pp*

Ob. 1 *p* *pp*

Ob. 2 *p* *pp*

F. Hrn. 1 *p* *pp*

F. Hrn. 2 *p* *pp*

VI. I *pp*

VI. II *pp*

Kb. *pp*

S. *p*
do - na no - bis pa - cem, do - na no - bis pa - cem, da pa - cem.

A. *p*
do - na no - bis pa - cem, do - na no - bis pa - cem, da pa - cem.

T. *p*
do - na no - bis pa - cem, do - na no - bis pa - cem, da pa - cem.

B. *p*
do - na no - bis pa - cem, do - na, do - na no - bis pa - cem, da pa - cem.

pp