

Kurze Messe

Kyrie

Andante cantabile

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The musical score is arranged in a system with eight staves. The top three staves are for the strings: Violine I, Violine II, and Kontrabass. The next four staves are for the vocalists: Sopran, Alt, Tenor, and Bass. The bottom two staves are for the piano. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked *Andante cantabile*. The score begins with a *p* (piano) dynamic. The vocal parts enter with the text "Ky - ri - e e - lei - son," followed by a second phrase. The piano accompaniment provides harmonic support throughout.

Violine I *p*

Violine II *p*

Kontrabass *p*

Sopran *p*
Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

Alt *p*
Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

Tenor *p*
Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

Bass *p*
Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

p

VI. I

VI. II

Kb.

S.

A.

T.

B.

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

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

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

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

5

9

VI. I
f

VI. II
f

Kb.
f

9

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

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

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

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

9

mf

Detailed description: This page of a musical score, numbered 3, contains parts for two violins (VI. I and VI. II), a double bass (Kb.), four vocalists (Soprano, Alto, Tenor, Bass), and a piano. The score begins at measure 9. The instrumental parts (VI. I, VI. II, Kb., and Piano) are marked with a forte (*f*) dynamic, while the piano part is marked mezzo-forte (*mf*). The vocal parts are also marked *f*. The lyrics for all vocal parts are "Chri - ste e - lei - son, e - lei - - - son,". The key signature is one sharp (F#), and the time signature is 4/4. The score features various musical notations including eighth and sixteenth notes, rests, and dynamic markings.

14

VI. I

VI. II

Kb.

S.

A.

T.

B.

14

p

p

p

p

p

p

p

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

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

14

p

Gloria

26 *Maestoso*

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 -

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

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

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

26 *f* *p*

32

VI. I

VI. II

Kb.

S.

A.

T.

B.

32

32

bus bo - nae vo - lun - ta - tis. Lau - da - mus Te, be - ne - di - ci - mus

bus bo - nae vo - lun - ta - tis. Lau - da - mus Te, be - ne - di - ci - mus

bus bo - nae vo - lun - ta - tis. Lau - da - mus Te, be - ne - di - ci - mus

bus bo - nae vo - lun - ta - tis. Lau - da - mus Te, be - ne - di - ci - mus

32

Detailed description of the musical score: The score is for page 7, measures 32-35. It features a string quartet (Violin I, Violin II, Cello, and Bass) and a vocal quartet (Soprano, Alto, Tenor, and Bass). The piano accompaniment is at the bottom. The key signature has one sharp (F#). The vocal parts have the lyrics: 'bus bo - nae vo - lun - ta - tis. Lau - da - mus Te, be - ne - di - ci - mus'. The string parts play a rhythmic pattern of eighth and sixteenth notes. The piano part provides harmonic support with chords and moving lines. Dynamics include forte (f) and accents (>).

44

VI. I

VI. II

Kb.

S.

A.

T.

B.

44

Sanc - tus, Tu so - lus Do - mi - nus, Tu so - lus Al - tis - si - mus, Je - su Chri -

Sanc - tus, Tu so - lus Do - mi - nus, Tu so - lus Al - tis - si - mus, Je - su Chri -

Sanc - tus, Tu so - lus Do - mi - nus, Tu so - lus Al - tis - si - mus Je - su Chri -

Sanc - tus, Tu so - lus Do - mi - nus, Tu so - lus Al - tis - si - mus, Chri -

44

Detailed description of the musical score: The score is for measures 44-48. It features seven staves: Violin I (VI. I), Violin II (VI. II), Cello (Kb.), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), plus a Piano accompaniment at the bottom. The key signature has one sharp (F#). The time signature is 4/4. The vocal parts (S., A., T., B.) have lyrics in Latin: 'Sanc - tus, Tu so - lus Do - mi - nus, Tu so - lus Al - tis - si - mus, Je - su Chri -'. The piano part provides harmonic support with chords and moving lines. Dynamics include piano (p) and accents (>).

50

VI. I *f*

VI. II *f*

Kb. *f*

50 *f*

S. *f*

A. *f*

T. *f*

B. *f*

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

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

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

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

50 *f*

Credo

56 *Maestoso*

VI. I

VI. II

Kb.

56 *p* *f*

S.

A.

T.

B.

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

56 *p* *f*

66

VI. I

VI. II

Kb.

66

S.

A.

T.

B.

66

f

f

f

f

f

f

f

u - ni - ge - ni - tum, qui prop - ter nos ho - mi - nes et prop - ter nost - ram sa -

u - ni - ge - ni - tum, qui prop - ter nos ho - mi - nes et prop - ter nost - ram sa -

u - ni - ge - ni - tum, qui prop - ter nos ho - mi - nes et prop - ter nost - ram sa -

u - ni - ge - ni - tum, qui prop - ter nos ho - mi - nes et prop - ter nost - ram sa -

u - ni - ge - ni - tum, qui prop - ter nos ho - mi - nes et prop - ter nost - ram sa -

70 *Adagio assai*

VI. I

VI. II

Kb.

S.

A.

T.

B.

70

70

70

lu - tem des - cen - dit de coe - lis. Et in - car - na - tus est de

lu - tem des - cen - dit de coe - lis. Et in - car - na - tus est de

lu - tem des - cen - dit de coe - lis. Et in - car - na - tus est de

lu - tem des - cen - dit de coe - lis. Et in - car - na - tus est de

70

75

VI. I

VI. II

Kb.

75

S.

A.

T.

B.

Spi - ri - tu Sanc - to, ex Ma - ri - a vir - gi - ne et

Spi - ri - tu Sanc - to, ex Ma - ri - a vir - gi - ne et

Spi - ri - tu Sanc - to, ex Ma - ri - a vir - gi - ne et

Spi - ri - tu Sanc - to, ex Ma - ri - a vir - gi - ne

75

79

VI. I

VI. II

Kb.

S.

ho - mo fac - tus est. pas-sus et se - pul - tus

A.

ho - mo fac - tus est. pas-sus et se - pul - tus

T.

ho - mo fac - tus est. pas-sus et se - pul - tus

B.

et ho-mo fac-tus est. Cru-ci-fi-xus, pas - sus et se - pul - tus

79

83 *Tempo I*

VI. I *cresc.* *f*

VI. II *cresc.* *f*

Kb. *cresc.* *f*

83 *cresc.* *f*

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

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

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

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

83 *cresc.* *f*

89

VI. I

VI. II

Kb.

S.

A.

T.

B.

89

89

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

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

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

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

Sanctus

95 *Maestoso*

VI. I
p

VI. II
p

Kb.
p

S.
p
Sanc - - - tus, Sanc - - - tus, Sanc - tus

A.
p
Sanc - - - tus, Sanc - - - tus, Sanc - tus

T.
p
Sanc - - - tus, Sanc - - - tus, Sanc - tus

B.
p
Sanc - - - tus, Sanc - - - tus, Sanc - tus

95
p

100

VI. I *f* *p*

VI. II *f* *p*

Kb. *f* *p*

S. *f* *p*
Do - mi - nus De - us Sa - ba - oth, ple - ni sunt coe - li et

A. *f* *p*
Do - mi - nus De - us Sa - ba - oth, ple - ni sunt coe - li et

T. *f* *p*
Do - mi - nus De - us Sa - ba - oth, ple - ni sunt coe - li et

B. *f* *p*
Do - mi - nus De - us Sa - ba - oth, ple - ni sunt coe - li et

100 *mf* *p*

105

VI. I

VI. II

Kb.

f

f

f

105

S.

A.

T.

B.

ter - ra glo - ri - a Tu - a. Ho - san - na in ex - cel - sis.

ter - ra glo - ri - a Tu - a. Ho - san - na in ex - cel - sis.

ter - ra glo - ri - a Tu - a. Ho - san - na in ex - cel - sis.

ter - ra glo - ri - a Tu - a. Ho - san - na in ex - cel - sis.

f

f

f

f

105

f

Benedictus

112 *Andante*

VI. I *p*

VI. II *p*

Kb. *p*

S. *p* >

Be - ne - dic - tus, qui ve -

A.

T.

B.

112 *p*

119

VI. I

VI. II

Kb.

f *p* *f* *p* *f* *p*

119

S.

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

A.

T.

B.

119

125

VI. I

VI. II

Kb.

125

S.

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

A.

T.

B.

125

130

VI. I

VI. II

Kb.

f *p* *f* *p* *p*

130

S.

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

A.

T.

B.

130

mf *p*

VI. I

136

f

VI. II

f

Kb.

f

S.

136

f

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

A.

T.

B.

136

mf

141

VI. I

VI. II

Kb.

p *f* *p* *f* *p* *f*

Detailed description: This block contains the first three staves of the musical score. The top staff is for Violin I (VI. I), the middle for Violin II (VI. II), and the bottom for Cello (Kb.). The music begins at measure 141. The VI. I and VI. II parts feature a dynamic range from piano (*p*) to forte (*f*). The Cello part has a similar dynamic range. The VI. I and VI. II parts have a melodic line with some slurs and accents. The Cello part has a more rhythmic, accompanimental line.

141

S.

Do - mi - ni. Ho-san-na in ex-cel - sis.

A.

T.

B.

Detailed description: This block contains the vocal parts of the score. The top staff is for Soprano (S.), followed by Alto (A.), Tenor (T.), and Bass (B.). The Soprano part has a melodic line with a dynamic range from piano (*p*) to forte (*f*). The lyrics "Do - mi - ni. Ho-san-na in ex-cel - sis." are written below the Soprano staff. The other vocal parts (A., T., B.) are currently silent, indicated by a horizontal line with a bar across the staff.

141

Detailed description: This block contains the piano accompaniment. The top staff is the right hand and the bottom is the left hand. The music begins at measure 141. The right hand has a melodic line with some slurs and accents. The left hand has a more rhythmic, accompanimental line. The dynamic range is from piano (*p*) to forte (*f*).

Agnus Dei

148

VI. I *p*

VI. II *p*

Kb. *p*

S. *p*
 Ag - nus De - i, qui tol - lis pec - ca - ta mun - di: mi - se - re - re

A. *p*
 Ag - nus De - i, qui tol - lis pec - ca - ta mun - di: mi - se - re - re

T. *p*
 Ag - nus De - i, qui tol - lis pec - ca - ta mun - di: mi - se - re - re

B. *p*
 Ag - nus De - i, qui tol - lis pec - ca - ta mun - di: mi - se - re - re

148 *p*

VI. I

VI. II

Kb.

Musical score for VI. I, VI. II, and Kb. staves. The key signature is one sharp (F#). VI. I and VI. II start with a forte (f) dynamic and a half note chord, then move to a piano (p) dynamic for a sixteenth-note melodic line. VI. I ends with a forte (f) dynamic. Kb. starts with a forte (f) dynamic and a half note chord, then has rests.

S.

A.

T.

B.

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

no - bis.

no - bis.

no - bis.

Vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are: "no - bis. Ag - nus De - i, qui tol - lis pec - ca - ta mun - di:" for the Soprano, and "no - bis." for the other parts. Dynamics are forte (f) for the first measure and piano (p) for the second measure.

154

Piano accompaniment staves. The key signature is one sharp (F#). The right hand starts with a forte (f) dynamic and a half note chord, then moves to a piano (p) dynamic for a sixteenth-note melodic line. The left hand starts with a forte (f) dynamic and a half note chord, then has rests.

VI. I

VI. II

Kb.

S.

A.

T.

B.

160

f

p

mi - se - re - re no - bis. Ag - nus De - i, qui

f

p

mi - se - re - re no - bis. Ag - nus De - i, qui

f

p

mi - se - re - re no - bis. Ag - nus De - i, qui

f

p

mi - se - re - re no - bis. Ag - nus De - i, qui

mf

p

173

VI. I

VI. II

Kb.

pp

pp

pp

173

S.

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

A.

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

T.

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

B.

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

173

pp