

Kurze Messe

Kyrie

Andante cantabile

Fr. Kedrutek

The musical score is arranged in a system with eight staves. The top three staves are for Violine I, Violine II, and Kontrabass. The next four staves are for the vocal parts: 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 lyrics "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

5

VI. I

VI. II

Kb.

S.

A.

T.

B.

5

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

Detailed description: This is a page of a musical score, page 2, featuring a string quartet (VI. I, VI. II, Kb.), vocal soloists (Soprano, Alto, Tenor, Bass), and piano accompaniment. The score is in G major (one sharp) and 4/4 time. The vocal parts have lyrics: "Chri - ste e - lei-son, Chri - ste e - lei-son,". The piano part includes a five-measure rest at the beginning of the system. The string parts feature rhythmic patterns of eighth and sixteenth notes, with some chords and rests. The vocal parts are written in a simple, homophonic style with lyrics aligned under the notes. The piano part provides harmonic support with chords and a bass line.

9

VI. I *f*

VI. II *f*

Kb. *f*

9 *f*

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 vocal parts (Soprano, Alto, Tenor, Bass), and a piano. The score begins at measure 9. The key signature has one sharp (F#). The dynamics are marked as *f* (forte) for the strings and vocalists, and *mf* (mezzo-forte) for the piano. The vocal parts have lyrics: "Chri - ste e - lei - son, e - lei - - - son,". The piano part features a complex accompaniment with chords and moving lines in both hands.

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

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

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 measures 32-35. It features a string quartet (Violin I, Violin II, Cello, Bass) and a vocal quartet (Soprano, Alto, Tenor, 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

The musical score consists of eight staves. The top three staves are for strings: Violin I (VI. I), Violin II (VI. II), and Cello (Kb.). The next four staves are for voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom two staves are for the piano accompaniment. The score begins at measure 44. The vocal parts have the following lyrics: Soprano: "Sanc - tus, Tu so - lus Do - mi - nus, Tu so - lus Al - tis - si - mus, Je - su Chri -"; Alto: "Sanc - tus, Tu so - lus Do - mi - nus, Tu so - lus Al - tis - si - mus, Je - su Chri -"; Tenor: "Sanc - tus, Tu so - lus Do - mi - nus, Tu so - lus Al - tis - si - mus Je - su Chri -"; Bass: "Sanc - tus, Tu so - lus Do - mi - nus, Tu so - lus Al - tis - si - mus, Chri -". The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. 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

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

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

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.

70 *p*

S.

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

A.

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

T.

8

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

B.

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

70 *p*

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

105

VI. I

VI. II

Kb.

f

f

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 Contrabass (Kb.). All three staves begin at measure 105. The music is in a key with one sharp (F#) and a 4/4 time signature. The dynamics are marked with a forte (*f*) dynamic. The VI. I and VI. II staves feature melodic lines with some slurs and accents, while the Kb. staff provides a harmonic accompaniment with a steady bass line.

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

Detailed description: This block contains the vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). All four staves begin at measure 105. The lyrics are: "ter - ra glo - ri - a Tu - a. Ho - san - na in ex - cel - sis." The dynamics are marked with a forte (*f*) dynamic. The vocal lines are written in a key with one sharp (F#) and a 4/4 time signature. The Soprano and Alto parts have a similar melodic contour, while the Tenor and Bass parts provide a harmonic support with a lower register.

105

f

Detailed description: This block contains the piano accompaniment staves. It begins at measure 105. The music is in a key with one sharp (F#) and a 4/4 time signature. The dynamics are marked with a forte (*f*) dynamic. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line.

Benedictus

112 *Andante*

VI. I *p*

VI. II *p*

Kb. *p*

S. *p* >

A.

T.

B.

112 *p*

Be - ne - dic - tus, qui ve -

119

VI. I

VI. II

Kb.

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,

p

A.

T.

B.

130

mf *p*

136

VI. I *f*

VI. II *f*

Kb. *f*

S. *f*
be - ne - dic - tus, qui ve - - - nit in no - mi - ne

A.

T.

B.

136 *mf*

Detailed description: This page of a musical score covers measures 136 to 140. It features seven staves: VI. I (Violin I), VI. II (Violin II), Kb. (Cello), S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass), followed by a Piano accompaniment. The key signature has one flat (B-flat). The tempo is not explicitly marked but the music is in a steady, rhythmic style. The dynamics are marked as *f* (forte) for the strings and *mf* (mezzo-forte) for the piano. The Soprano part has lyrics: "be - ne - dic - tus, qui ve - - - nit in no - mi - ne". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

141

VI. I

VI. II

Kb.

p *f* *p* *f*

Detailed description: This block contains the musical notation for three instruments: VI. I (Violin I), VI. II (Violin II), and Kb. (Cello). The music is in 4/4 time. VI. I and VI. II play a melodic line with a crescendo from *p* to *f* in measures 141-143, followed by a decrescendo back to *p* in measures 144-146. The Kb. part provides a harmonic accompaniment, mirroring the dynamic changes of the violins.

141

S.

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

A.

T.

B.

Detailed description: This block contains the vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano part has a melodic line with a crescendo from *p* to *f* in measures 141-143, followed by a decrescendo back to *p* in measures 144-146. The other vocal parts (A., T., B.) are marked with rests, indicating they are silent during this passage.

141

Detailed description: This block contains the piano accompaniment for measures 141-146. The right hand plays a melodic line with a crescendo from *p* to *f* in measures 141-143, followed by a decrescendo back to *p* in measures 144-146. The left hand provides a harmonic accompaniment, mirroring the dynamic changes of the piano.

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*

154

VI. I

VI. II

Kb.

f *p* *f*

154

S.

A.

T.

B.

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

no - bis.

no - bis.

no - bis.

f *p*

154

f *p*

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

Detailed description: This page of a musical score, numbered 30, contains parts for two violas (VI. I and VI. II), a double bass (Kb.), four vocal parts (Soprano, Alto, Tenor, Bass), and piano accompaniment. The score begins at measure 160. The key signature has one sharp (F#). The vocal parts have lyrics: "mi - se - re - re no - bis. Ag - nus De - i, qui". The piano part features chords and melodic lines in both hands. Dynamics include *f* (forte), *p* (piano), and *mf* (mezzo-forte). The vocal parts have a dynamic change from *f* to *p* at measure 165.

173

VI. I

VI. II

Kb.

S.

A.

T.

B.

173

173

pp

pp

pp

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

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

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

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

pp