

Michael Haydn
Missa brevis a tre voci
col organo

vierstimmig ergänzt und bearbeitet
von Arno Leicht

Diese Meßkomposition für dreistimmigen Chor -
zuzüglich Sopransolo - und Orgel
(teils in Generalbaßfunktion, teils obligat)
wird hier zum ersten Mal im Druck vorgelegt.

Vom Bearbeiter wurde eine ad-libitum-
Tenorstimme ergänzt sowie ein chorisches
Benedictus in passendem Stil neu hinzu-
komponiert, welches die Benedictus-Arie
des Solosoprans ersetzen kann.

Damit wird die Messe auch ohne Solistin
realisierbar, da die Soli in den übrigen Meßteilen
auch von einer guten Chorsängerin oder
chorisch besetzt ausgeführt werden können.
Sollte in diesem Fall das exponiert hohe Solo im
Agnus Dei Takt 25-32 Schwierigkeiten bereiten,
so kann dort von Takt 16 direkt nach Takt 33
gesprungen werden, ohne daß damit dem Satz
hormonisch oder formal Gewalt angetan würde.

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Kyrie

Allegro

Tutti

Soprano
Alto

Tenor
ad. lib.

Basso

Organo

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

5

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

9 Ky - rie e - lei - son, e - le - i - son,

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

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

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

13 Ky - rie e - lei - son, e - le - i - son.

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

Ky - ri - e e - lei - son.

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

17 *Solo*

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

Gloria

Allegro

Tutti f

f Et in ter - ra pax hi - mi - ni - bus

f Et in ter - ra pax ho - mi - ni - bus

p

5

f bo - nae, bo - nae vo - lun - ta - tis. Lau

f bo - nae, bo - nae vo - lun - ta - tis.

p

Solo

9

Tutti da - mus te, lau - da - mus te. Be - ne - di - ci - mus te, be - ne - di - ci - mus te. Ad - o -

Solo lau - da - mus te. *Tutti* be - ne - di - ci - mus te. Ad - o -

13

ra - mus te, ad - o - ra - mus te.
 ra - mus te, ad - o - ra - mus te.
 ra - mus te.

17

Glo - ri - fi - ca - mus, glo - ri - fi - ca - mus te.
 Glo - ri - fi - ca - mus, glo - ri - fi - ca - mus te.
 Glo - ri - fi - ca - mus, glo - ri - fi - ca - mus te.

21

Gra - ti - as, gra - ti - as a - gi - mus ti - bi pro - pter
 Gra - ti - as, gra - ti - as a - gi - mus ti - bi
 Gra - ti - as, gra - ti - as a - gi - mus ti - bi pro - pter

* Alt bei vierstimmiger Fassung "a"

Sanctus

Adagio

Tutti

San - ctus, San - ctus,
San - ctus, San - ctus,

The first system of the musical score for 'Sanctus' consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Bass) with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Adagio' and the dynamic is 'Tutti'. The lyrics are 'San - ctus, San - ctus, San - ctus, San - ctus,'.

San - ctus Do - mi-nus,
San - ctus Do - mi-nus,
San - ctus Do - mi-nus,

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics are 'San - ctus Do - mi-nus, San - ctus Do - mi-nus, San - ctus Do - mi-nus,'. A measure rest is present in the vocal parts at the end of the system. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Do - mi-nus De - us, De - us Sa - ba-oth,
Do - mi-nus De - us, De - us Sa - ba-oth,

The third system of the musical score continues the vocal parts and piano accompaniment. The lyrics are 'Do - mi-nus De - us, De - us Sa - ba-oth, Do - mi-nus De - us, De - us Sa - ba-oth,'. The piano accompaniment includes a key signature change to two sharps (F# and C#) in the final measure of the system.

Benedictus I

(Sopran-Solo)

Andante

Musical notation for measures 1-5. The system includes a vocal line (Soprano) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

Musical notation for measures 6-10. The vocal line remains silent. The piano accompaniment continues with a similar rhythmic pattern, featuring some trills in the right hand.

Musical notation for measures 11-15. The vocal line begins with the lyrics: "Be - ne - di - ctus, be -". The piano accompaniment continues with the same rhythmic pattern.

Musical notation for measures 16-20. The vocal line continues with the lyrics: "ne - di - ctus, be - ne -". The piano accompaniment continues with the same rhythmic pattern.

Musical notation for measures 21-25. The vocal line continues with the lyrics: "di - ctus qui ve - nit in no - mi - ne". The piano accompaniment continues with the same rhythmic pattern.

Benedictus II

(Chor)

Andante

Be - ne - di - ctus qui ve - nit

Be - ne - di - ctus qui

Be - ne - di - ctus, be - ne - di - ctus qui

in no - mi - ne Do - mi - ni, be - ne di - ctus

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

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

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

di - ctus qui ve - nit in no - mi - ne Do - mi -

di - ctus, be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi -

Two systems of empty musical staves. The first system consists of two treble clefs and one bass clef, all with a key signature of one sharp (F#). The second system consists of one treble clef and one bass clef, also with a key signature of one sharp (F#).

Two systems of empty musical staves, identical in layout and key signature to the first system.

Agnus Dei

Adagio

Tutti

Musical score for the Agnus Dei section. It features four staves: three vocal staves (Soprano, Alto, Bass) and one piano accompaniment staff. The key signature is one flat (Bb) and the time signature is 3/4. The lyrics are: "A - gnus De - i, A - gnus De - i, qui tol - lis pec - qui tol - lis". The piano part includes a melodic line in the right hand and a harmonic accompaniment in the left hand.

6 ca - ta mun - di: *Solo*
 pec-ca - ta, pec-ca - ta mun - di: mi - se - re - re,
 ca - ta, pec-ca - ta mun - di:
 pec-ca - ta, pec-ca - ta mun - di:

11 mi - se - re - re, mi - se - re - re no - bis.

17 *Tutti* *) qui tol - lis pec -
 A - gnus De - i, A - gnus De - i, qui tol - lis
 A - gnus De - i, A - gnus De - i qui tol - lis pec -
 A - gnus De - i, A - gnus De - i, qui tol - lis

*) siehe Vorwort