

Dreistimmige Messe

Kyrie

poco Adagio

Robert Führer op. 295, Nr. 6

Soprano: Ky - ri - e e - lei - son, e - lei - son, Ky - ri - e e -
Alt: Ky - ri - e e - lei - son, e - lei - son, Ky - ri - e e -
Bass: Ky - ri - e e - lei - son, e - lei - son, Ky - ri - e e -
Orgel: (Accompaniment part for Organ)

S. 7
Soprano: lei - son. Chri - ste e - lei - son, Ky - ri -
Alto: lei - son. Chri - ste e - lei - son, Ky - ri -
Bass: lei - son. Chri - ste e - lei - son, Ky - ri -
Org. (Accompaniment part for Organ)

14

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

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

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

Org.

This section contains four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. Measure 14 starts with Soprano and Alto entries. The Bass and Organ provide harmonic support. The lyrics "e e - lei - - son" are repeated, followed by "Ky - ri - e e - lei -". The Organ part is prominent with sustained notes and chords.

20

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

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

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

Org.

This section continues with the same four voices. The lyrics "son, Ky - ri - e e - lei - - son, e - lei - - son." are repeated for both the Alto and Bass parts. The Organ provides harmonic support throughout the section.

Gloria

Moderato

S. 27 *mf*

A.

B.

Org.

27

mf

f

S. 31

A.

B.

Org.

31

36

S. Fi - li u - ni - ge - ni - te, Je - su Chri - -

A. Fi - li u - ni - ge - ni - te, Je - su Chri - -

B. Fi - li u - ni - ge - ni - te, Je - su Chri - -

Org.

41

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

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

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

Org.

46

S. A - men, a - men, a - - - men, a - men, a - men.

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

B. A - men, a - men, a - - - men, a - men, a - men.

Org.

Moderato

Credo

52

S. Pat - rem om - ni - po - ten - tem fac - to - rem coe - li et ter - rae, et in Je - sum

A. Pat - rem om - ni - po - ten - tem fac - to - rem coe - li et ter - rae, et in Je - sum

B. Pat - rem om - ni - po - ten - tem fac - to - rem coe - li et ter - rae, et in Je - sum

Org.

57

S. Chri-stum, qui prop-ter nost - ram sa - lu - tem des-cen - dit de coe - lis, et in

A. Chri-stum, qui prop-ter nost - ram sa - lu - tem des-cen - dit de coe - lis, et in

B. Chri-stum, qui prop-ter nost - ram sa - lu - tem des-cen - dit de coe - lis, et in

Org.

62

S. Spi - ri - tum Sanc - tum et u - nam sanc-tam ec - cle - si - am. Et vi - tam ven - tu - ri

A. Spi - ri - tum Sanc - tum et u - nam sanc-tam ec - cle - si - am. Et vi - tam ven - tu - ri

B. Spi - ri - tum Sanc - tum et u - nam sanc-tam ec - cle - si - am. Et vi - tam ven - tu - ri

Org.

S. 68

S. sae - cu - li. A - - - men, a - - men.

A. sae - cu - li. A - - - men, a - - men.

B. sae - cu - li. A - - - men, a - - men.

68

Org.

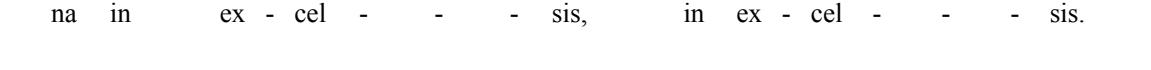
S. 78

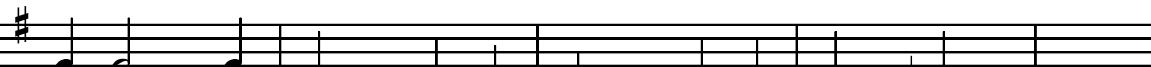
A.

B.

Org.

83

S. 

A. 

B. 

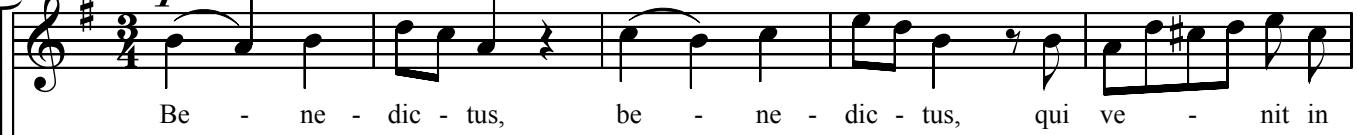
83

Org. 

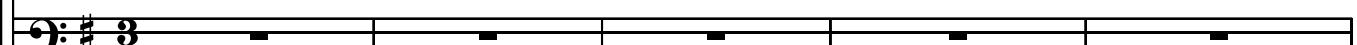
Andantino

Benedictus

88

S. 

A. 

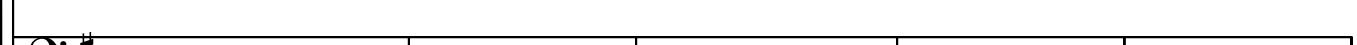
B. 

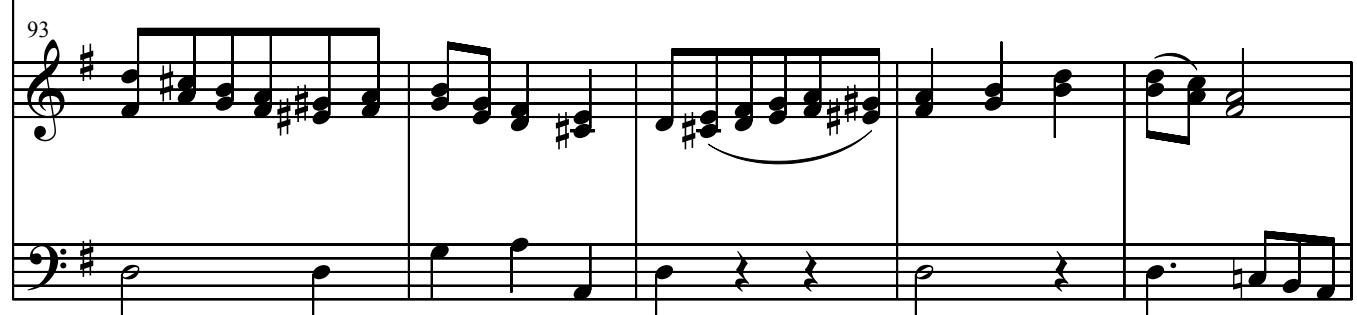
Org. 

93

S. 

A. 

B. 

Org. 

98

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

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

B. - - - - -

Org.

98

The musical score consists of four staves. The top two staves are soprano (S.) and alto (A.), both in treble clef and common time, with a key signature of one sharp. The bottom two staves are bass (B.) and organ (Org.), with bass clef and common time, also with one sharp. Measure 98 starts with eighth-note patterns in the soprano and alto parts. Measure 99 begins with a forte dynamic (f) in the organ part, followed by eighth-note chords. Measures 100-101 show sustained notes and eighth-note chords. Measure 102 ends with a forte dynamic (ff) in the organ part. The vocal parts sing "be - ne - dic - tus, qui ve - nit in no - mi-ne Do - mi -".

103

S. ni. Ho - san - na, ho - san - na in ex - cel - sis.

A. ni. Ho - san - na, ho - san - na in ex - cel - sis.

B. - - - - -

Org.

103

The musical score continues with four staves. The soprano and alto parts begin with eighth-note patterns. The bass and organ parts provide harmonic support with sustained notes and eighth-note chords. Measure 104 starts with a forte dynamic (f) in the organ part. Measures 105-106 show sustained notes and eighth-note chords. Measure 107 ends with a forte dynamic (ff) in the organ part. The vocal parts sing "ni. Ho - san - na, ho - san - na in ex - cel - sis.". The organ part concludes with a final chord.

Agnus Dei

109 *poco Adagio*

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

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

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

Org.

109

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

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

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

114

S. re - re no - - - bis. Ag - nus De - i, qui

A. re - re no - - - bis. Ag - nus De - i, qui

B. re - re no - - - bis. Ag - nus De - i, qui

Org.

114

- 11 -

119

S. tol - lis pec - ca - ta mun - di, pec - ca - ta mun - si:

A. tol - lis pec - ca - ta mun - di, pec - ca - ta mun - di:

B. tol - lis pec - ca - ta, pec - ca - ta mun - di:

Org.

This section contains four staves. The first three staves represent vocal parts: Soprano (S.), Alto (A.), and Bass (B.). The fourth staff is for the Organ. The vocal parts sing in homophony, while the organ provides harmonic support with sustained chords. The music is in common time, with a key signature of one sharp (F#).

123 *p*

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

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

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

Org. *p*

This section continues with four staves. The vocal parts (Soprano, Alto, Bass) sing in homophony, and the organ provides harmonic support. The dynamic is marked *p* (piano). The music is in common time, with a key signature of one sharp (F#).

128

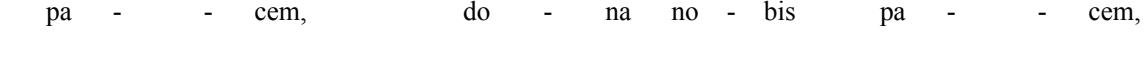
S.

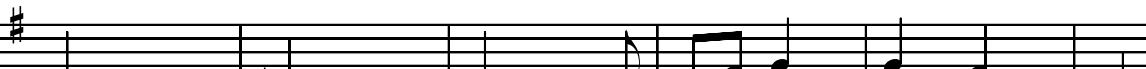
A.

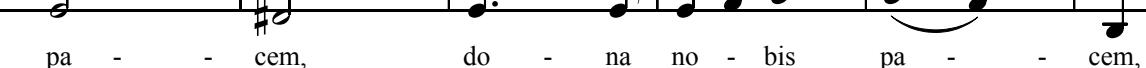
B.

Org.

133

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

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

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

Org. 

139

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

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

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

Org.

This section contains four staves. The first three staves represent vocal parts: Soprano (S.), Alto (A.), and Bass (B.). The fourth staff is for the Organ. The vocal parts sing a four-measure phrase consisting of eighth and sixteenth notes. The organ part provides harmonic support with sustained notes and chords.

145

S. pa - - - - cem, da pa - - - - cem.

A. pa - - - - cem, da pa - - - - cem.

B. pa - - - - cem, da pa - - - - cem.

Org.

This section contains four staves. The first three staves represent vocal parts: Soprano (S.), Alto (A.), and Bass (B.). The fourth staff is for the Organ. The vocal parts sing a four-measure phrase consisting of eighth and sixteenth notes. The organ part provides harmonic support with sustained notes and chords.